

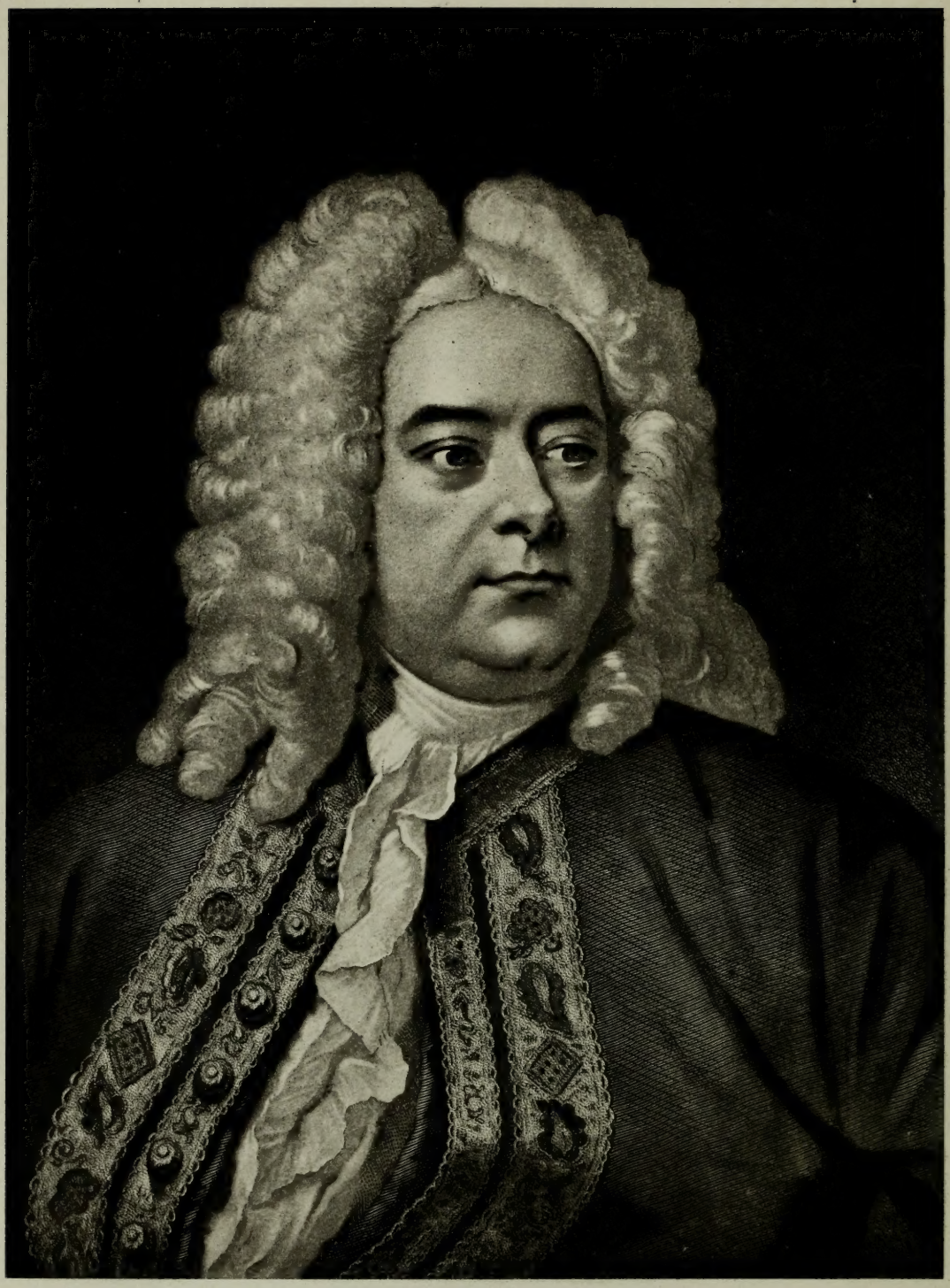
HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

A DICTIONARY

OF

MUSIC AND MUSICIANS


THEODORE
PRESSER CO.
PUBLISHER
AND
IMPORTER
TRADE
MARK
PHILADELPHIA



ML
100
.G882x
1916
vol. 2

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

EDITED

BY

J. A. FULLER MAITLAND, M.A., F.S.A.

IN FIVE VOLUMES

VOL. II

THEODORE PRESSER COMPANY
PHILADELPHIA, PA.
1916

COPYRIGHT, 1906,

BY THE MACMILLAN COMPANY.

Set up and electrotyped. Published February, 1906. Reprinted September, 1908; November, 1910; November, 1911; December, 1915.

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

LIST OF CONTRIBUTORS

The names of deceased writers are printed in italics

R. Aldrich, Esq., 'New York Times'	R. A.
E. Heron-Allen, Esq.	E. H.-A.
G. E. P. Arkwright, Esq.	G. E. P. A.
J. R. Sterndale-Bennett, Esq.	J. R. S.-B.
D. J. Blaikley, Esq.	D. J. B.
J. C. Bridge, Esq., Mus.D.	J. C. B.
Mrs. Walter Carr	M. C. C.
Edward Chadfield, Esq.	E. C.
William Chappell, Esq., F.S.A.	W. C.
Alexis Chitty, Esq.	A. C.
M. Gustave Chouquet, Keeper of the Museum at the Conservatoire de Musique, Paris	G. C.
W. W. Cobbett, Esq.	W. W. C.
Arthur Duke Coleridge, Esq.	A. D. C.
Frederick Corder, Esq.	F. C.
Major G. A. Crawford	G. A. C.
W. R. Creighton, Esq.	W. R. C.
William H. Cummings, Esq., Mus.D., F.S.A.	W. H. C.
E. Dannreuther, Esq.	E. D.
Herr Paul David	P. D.
H. Walford Davies, Esq., Mus.D.	H. W. D.
E. J. Dent, Esq.	E. J. D.
L. M'C. L. Dix, Esq.	L. M'C. L. D.
Clarence Eddy, Esq.	C. E.
F. G. Edwards, Esq.	F. G. E.
H. Sutherland Edwards, Esq.	H. S. E.
Thomas Elliston, Esq.	T. E.
Edwin Evans, Esq.	E. E.
Gustave Ferrari, Esq.	G. F.
W. H. Grattan Flood, Esq.	W. H. G. F.
Rev. W. H. Frere	W. H. F.
Rev. F. W. Galpin	F. W. G.
Nicholas Gatty, Esq., Mus.B.	N. G.
Dr. Franz Gehring, Vienna	F. G.

Alfred Gibson, Esq.	A. G.
C. L. Graves, Esq.	C. L. G.
J. C. Griffith, Esq.	J. C. G.
Sir George Grove, C.B., D.C.L.	G.
W. H. Hadow, Esq.	W. H. H[W.]
H. V. Hamilton, Esq.	H. V. H.
Mrs. Robert Harrison	B. H.
Rev. Thomas Helmore, Master of the Children of the Chapels Royal	T. H.
W. Henderson, Esq.	W. H.
Arthur F. Hill, Esq.	A. F. H.
A. J. Hipkins, Esq., F.S.A.	A. J. H.
Edward John Hopkins, Esq., Mus.D., Organist to the Temple	E. J. H.
Rev. Canon T. P. Hudson (now Pemberton)	T. P. H.
Francis Hueffer, Esq.	F. H.
A. Hughes-Hughes, Esq.	A. H.-H.
John Hullah, Esq., LL.D.	J. H.
Duncan Hume, Esq.	D. H.
W. Hume, Esq.	W. H[E.]
William H. Husk, Esq.	W. H. H.
M. Hugues Imbert	H. I.
F. H. Jenks, Esq., Boston, U.S.A.	F. H. J.
M. Adolphe Jullien	A. J.
Frank Kidson, Esq.	F. K.
Hermann Klein, Esq.	H. K.
E. Krall, Esq.	E. K.
H. E. Krehbiel, Esq., New York	H. E. K.
M. Maurice Kufferath	M. K.
Robin H. Legge, Esq.	R. H. L.
Rev. Charles Mackeson, F.R.S.	C. M.
Charles Maclean, Esq., Mus.D. (art. 'International Music Society')	C. M.
H. S. Macran, Esq.	H. S. M.
Herr A. Maczewski, Kaiserslautern	A. M.
Julian Marshall, Esq.	J. M.
Mrs. Julian Marshall	F. A. M.
Russell Martineau, Esq.	R. M.
Miss Louisa M. Middleton	L. M. M.
Rev. J. R. Milne	J. R. M.
Mrs. Newmarch	R. N.
Miss Edith Oldham	E. O.
Rev. Sir Frederick A. Gore Ouseley, Bart., Mus.D., Professor of Music in the University of Oxford	F. A. G. O.
Sir C. Hubert H. Parry, Bart., C.V.O., Mus.D., Professor of Music in the University of Oxford, Director of the Royal College of Music	C. H. H. P.
Sidney H. Pardon, Esq.	S. H. P.
E. J. Payne, Esq.	E. J. P.
Rev. Hugh Pearson, Canon of Windsor	H. P.
Edward H. Pember, Esq., K.C.	E. H. P.

Rev. Canon T. P. Pemberton (formerly Hudson)	T. P. P.
Miss Phillimore	C. M. P.
Herr C. Ferdinand Pohl, Librarian to the Gesellschaft der Musikfreunde, Vienna	C. F. P.
E. Polonaski, Esq.	E. P[L.]
Victor de Pontigny, Esq.	V. DE P.
Ebenezer Prout, Esq., Mus.D., Professor of Music in the University of Dublin	E. P.
Rev. W. Pulling	W. P[G.]
W. S. Rockstro, Esq.	W. S. R.
F. G. Shinn, Esq., Mus.D.	F. G. S.
W. Barclay Squire, Esq.	W. B. S.
Miss C. Stainer	C. S.
J. F. R. Stainer, Esq.	J. F. R. S.
Sir Robert P. Stewart, Mus.D., Professor of Music in the University of Dublin	R. P. S.
William H. Stone, Esq., M.D.	W. H. S.
R. A. Streatfeild, Esq.	R. A. S.
Franklin Taylor, Esq.	F. T.
A. W. Thayer, Esq., United States Consul, Trieste	A. W. T.
Miss Bertha Thomas	B. T.
C. A. W. Troyte, Esq.	C. A. W. T.
P. G. L. Webb, Esq.	P. G. L. W.
H. A. Whitehead, Esq.	H. A. W.
R. Vaughan Williams, Esq., Mus.D.	R. V. W.
Mrs. Edmond Wodehouse	A. H. W.
The Editor	M.

LIST OF ILLUSTRATIONS

George Frederick Handel	*Frontispiece*
	FACING PAGE
César Franck	96
Robert Franz	104
Etelka Gerster	160
Gewandhaus, Leipzig	164
Michael Ivanovich Glinka	180
Christoph Willibald, Ritter von Gluck	184
Carl Goldmark	196
Charles François Gounod	208
André Ernest Modeste Grétry	238
Edvard Hagerup Grieg	242
Giulia Grisi	244
George Grove	246
Jacques François Fromental Elias Halévy	274
Franz Joseph Haydn	348
Louis Joseph Ferdinand Herold	386
Joseph Joachim	534
Clara Louise Kellogg	562
The Kneisel Quartet	588
Orlandus Lassus	638
Lilli Lehmann	666
Jenny Lind	734
Franz Liszt	740
Pauline Lucca	776

A DICTIONARY

OF

MUSIC AND MUSICIANS

DICTIONARY

OF

MUSIC AND MUSICIANS

F

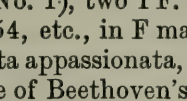
F. The fourth note of the natural scale, with B♭ for its key-signature. In French and in solfaing, *Fa.* D is its relative minor.

The F clef is the bass clef, the sign of which is a corruption of that letter. (See BASS CLEF and CLEF.)

F minor has a signature of four flats, and A♭ is its relative major.

F is the final of the Lydian church mode, with C for its dominant.

F♯ is in German *Fis*, in French *Fa diése.*

Beethoven has very much favoured these keys, having left two Symphonies (Pastoral and No. 8), three String Quartets (the first and last, and Rasoumowsky, No. 1), two PF. Sonatas, op. 10, No. 2, and op. 54, etc., in F major; Overture to 'Egmont,' Sonata appassionata, Quartet, op. 95, in F minor. One of Beethoven's notes to Steiner is signed 

F♯ is more rarely used; but we may mention Haydn's Farewell Symphony; a PF. Sonata (op. 78) by Beethoven, for which he had a peculiar affection; and a charming Romance of Schumann's (op. 28, No. 2); also Chopin's Impromptu, op. 36, and Barcarole, op. 60.

f is the usual abbreviation for *forte.*

The holes in the belly of the violin are called the *f* holes from their shape. G.

FA FICTUM. In the system of Guido d'Arezzo, B♮, the third sound in the *Hexachordum naturale*, was called B mi; and B♭, the fourth sound in the *Hexachordum molle*, B fa. And, because B fa could not be expressed without the accidental sign (*B rotundum*) it was called Fa fictum. [See HEXACHORD.] For this reason, the Polyphonic Composers applied the term Fa fictum to the note B♭, whenever it was introduced, by means of the accidental sign, into a mode sung at its natural pitch; and, by analogy, to the E♭ which represented the same interval in the transposed modes. The Fa fictum is introduced, with characteristic effect, in the 'Gloria Patri' of Tallis's five-part Responses, at the second syllable of the word 'without'; and a fine example of its employment in the form of the transposed E♭ will be found in Giaches Archadelt's Madrigal, 'Il bianco e dolce cigno,' at the second and third syllables of the word 'piangendo,' as shown in the example in the article MADRIGAL. W. S. R.

FABRI, ANNIBALE PIO, DETTO BALINO, one of the most excellent tenors of the 18th century, was born at Bologna in 1697. Educated musically by the famous PISTOCCHI, he became the favourite of the Emperor Charles VI., and other Princes sought to engage him in their service. He was also a composer, and member of the Accademia Filarmonica of Bologna; received into that society in 1719, he was named its *Principe*, or president, in 1725, 1729, 1745, 1747, and 1750. In 1729 he came to England and sang, with Bernacchi, his fellow-pupil under Pistocchi, in Handel's 'Tolemeo,' taking the part of Araspe, formerly sung by Boschi. As the latter was a bass, the part was probably transposed for Fabri for want of a bass to sing it. In the same year he performed the tenor part in 'Lotario,' as also in 'Partenope' (1730), and in 'Poro' and a *reprise* of 'Rinaldo' (1731), all by the same master. Having been appointed to the Royal Chapel at Lisbon a few years later, he died there August 12, 1760. J. M.

FABRICIUS, WERNER (1633-1679), an organist and composer of note, was born April 10, 1633, at Itzehoe, Holstein. As a boy he studied music under his father, Albert Fabricius, organist in Flensburg, and Paul Moth, the Cantor there. He went to the Gymnasium in Hamburg, where Thomas Selle and Heinrich Scheidemann were his teachers in music. In 1650 he went to the Leipzig University, studying philosophy, theology, and law; in the latter he became a fully qualified 'Notar.' He was appointed Musik-Director of the Paulinerkirche, Leipzig, in 1656, and in 1658 was also appointed organist to the Nicolaikirche. Although he tried for the post of Cantor to the Thomaikirche in March 1658, he was not elected. He was married July 3, 1665, and one son survived him, Johann Albert Fabricius. He died Jan. 9, 1679, at Leipzig, forty-five years old, according to the contemporary account of him in *Musica Davidica, oder Davids Musik, bei der Leichbestattung des . . . Herrn Werneri Fabricii . . . durch Joh. Thilone, ad S. Nicolaum Ecclesiaste.* (See *Monatshefte für Musikgeschichte*, 1875, p. 180.) Eitner (*Quellen-Lexikon*) corrects the date of death, however, to April 9, 1679.

List of works :—

1. Deliciae Harmonicae oder musikalische Gemüths-Ergötzung, von allerhand Paduanen, Alemanden, Couranten, Balletten, Sarabanden, von 5 Stimmen nebenst ihrem Basso Continuo, auff Violen und andern Instrumenten füglichen zu gebrauchen. Leipzig. Joh. Bauern. 1656. 4to. 64 compositions. Four part-books (the Bassus missing) in Upsala Library.

2. Trauer-Trost-Nahmens Ode, dem . . . Herrn Joh. Bauern . . . über dem allzufrüzeitigen Abschiede Ihres . . . Söhnleins David welches . . . den 28 Feb. 1656, entschlafen . . . in folgende Melodey gesetzt von Wernero Fabricio. Text: 'Du Blut von unserem Blute,' for five voices, in score. Leipzig, folio sheet.

Gedoppelte Frülings Lust . . . bey erfreulichen Hochzeits-Feste des . . . Herrn Sigis. Ruperti Saltzbergers . . . den 15 Ap. 1656. In einer Arie entworffen von Wernero Fabricio Holsato. Druckts, Quirin Bauch. Text: 'Schöner Frühling lass dich küssen,' in score, folio sheet. Both in the Zwickau Ratsschulbibl.

3. E. C. Homburgs geistlicher Lieder erster Theil, mit zweystimmigen Melodeyen geziehret von W. F., Jetziger Zeit Musik-Directoren in der Paulinerkirchen zu Leipzig. Jena. Georg Sengenwalden. 1659. 8vo. pp. 526. Contains 100 melodies with figured bass; Zahn gives 23 of them which became part of the church song. In the Augsburg Stadtbibl. etc.

4. Werneri Fabricii Holsati N(otarius) P(ublicus) C(aesareus) Academiae & ad D. Nicolai Lipsiensium musici, Geistliche Arien, Dialogen und Concerten, so zu Heiligung hoher Fest-Tagen mit 4, 5, 6, und 8 Vocal-Stimmen sampt ihrem gedoppelten Basso continuo, auff unterschiedliche Arten, nebst allerhand Instrumenten füglich können gebraucht und musicirt werden. Leipzig. Joh. Bauern. 1662. 4to. Contains complimentary Latin verses addressed to him by the aged Heinrich Schütz. Six compositions. Nine part-books in the British Museum, etc.

5. Vier-stimmige Motette; 'Vater in deine Hände' . . . auf Herrn Wentzel Buhlens Namens-Tage. Leipzig. 1671. 4to.

6. Werneri Fabricii Manuductio zum General Bass bestehend aus lauter Exempeln. Leipzig. 1675. This work is mentioned in Mattheson's *Grosse General Bass Schule*, 1731, p. 13.

7. Werneri Fabricii, ehemaligen Organisten zu St. Nicolai in Leipzig, Unterricht, wie man ein neu Orgelwerk, obs gut und beständig sey, nach allen Stücken, in- und auswendig examiniren und so viel möglich, probiren soll. Frankfurt und Leipzig, 1756. 1 vol. 8vo. pp. 87. No preface or dedication. In British Museum, etc. It is curious that this work should have been published nearly 80 years after Fabricius's death, for no earlier edition is known. It has been suggested that the date is a misprint for 1656, but the title states 'formerly organist of S. Nicolas, Leipzig,' and he held that post until his death.

His music is also to be found in :—

1. Passionale Melicum . . . Martino Jano, Görlitz. 1663. Three melodies.

2. Johann Crügers . . . Praxis pietatis melica. Frankfurt. 1676 and 1693 editions. Six melodies with figured bass.

3. Nürnbergisches Gesangbuch. 1676, 1677, and 1690 editions. Five melodies with figured bass, from the *Geistliche Lieder* of Homburg, 1659.

4. Geistlicher Harffen-Klang auf zehen seyten . . . Joh. Quirsfelden Leipzig. 1679. Five melodies.

5. Musikalischer Vorschmack . . . von Peter Sohren. Hamburg. 1683. One melody with figured bass.

6. Lüneburgisches Gesangbuch. 1686 and 1694 editions: one melody. 1695 and 1702 editions: two melodies.

7. Das grosse Cantional oder: Kirchen-Gesangbuch, Darmstadt, 1687. Three melodies.

8. Choral Gesangbuch . . . von Daniel Speeren, Stuttgart. 1692. Three melodies.

9. Meiningenisches Gesangbuch. Editio 3 and 4, 1693 and 1697. Two melodies with figured bass.

10. Darmstadtisches Gesangbuch. 1699. One melody.

11. Cantiques Spirituels. 5ème édition. Frankfort. 1702. One melody with figured bass.

12. König's Liederschatz. 1738. Eight melodies.

Winterfeld (*Der evang. Kirchengesang*. 11. Musikbeilage, Nos. 173-4) reprinted two of Fabricius's best-known chorales from the 1659 *Geistliche Lieder*: 'Lasst uns jauchzen' and 'Jesus du, du bleibst,' voice part with figured bass. In the Upsala Library, in Gustaf Düben's Collection of 'Motetti e Concerti, Libro 5,' 1665, are two compositions by W. Fabricius. Eitner (*Quellen-Lexikon*) gives the following MSS: in the Berlin Königl. Bibl. MS. Z. 40. No. 2 'Lieblich und schöne sein,' and No. 4 'Herr, wenn ich nur dich habe,' both for eight voices.

C. S.

FABRITIUS (Fabricius), Albinus (fl. 1580-1595), is said to have lived in Görlitz, Prussia. The one work known of his was published at Grätz, Styria (Steiermark), in Austria: 'Cantiones sacrae sex vocum iam primum lucem aspicientes. Authore Albino Fabritio. Graecii, quae est metropolis Styriae, excudebat Georgius Widmanstadius.' 1595. Obl. 4to. Twenty-five motets. Six part-books in Wolfenbüttel Herzogl. Bibliothek.

Contents: 1. Gaudent in coelis; 2. O sacrum convivium; 3. Quare tristis es anima; 4. Non vos relinquam; 5. Hodie rex coelorum; 6. Ave Regina; 7. Salve festa dies; 8. Christus resurgens; 9. Aurea lux roseo; 10. Tu solis qui facis; 11. Scio quod redemptor; 12. Cantate Domino; 13. Hodie Christus natus; 14. Sis praesens Deus; 15. Ad te levavi; 16. Convertisti planctum; 17. Vulnerasti cor meum; 18. Exultet omnium; 19. Ascendit Deus; 20. Alma redemptoris; 21. Sancta Maria; 22. Levavi oculos meos; 23. Benedictus Deus; 24. Deus canticum novum; 25. Exaudiat te Dominus.

Five motets from this work, Nos. 1, 4, 14, 24, and 25, were included in the Bodenschatz Collection 'Florilegium select. cant.' Lipsiae, 1603, and again in 1618. A motet for four voices, 'Estote fortes in bello,' by 'Fabricius,' is in the 'Theatri musicae, selectissimae Orlandi de Lassus' etc. Lib. 2, 1580, No. 7 (Vogel. *Cat. Wolfenbüttel Herzogl. Bibliothek*).

MSS.—Eitner (*Quellen-Lexikon*) mentions six motets in the Proske Bibl. MS. 775, and one, 'O sacrum convivium' (No. 2 in A. F.'s *Cant. Sac.*), in the Dresden Königl. Bibl. MS. mus. q. 89 a-f. No. 37.

In the Breslau Stadtbibliothek (see Bohn's *Cat.*) the MSS. 15, 18 (dated on cover 1580), and 30 contain 'Haec est dies quam fecit Dominus' for six voices; and fourteen of the motets in A. F.'s *Cant. Sac.*, Nos. 1, 3, 4, 7, 8, 11, 12, 13 (two copies), 14, 15, 16, 23, 24, and 25. 'Non vos relinquam' (No. 4, *Cant. Sac.*) is also in the Zwickau Ratsschulbibl. MS. 53, No. 78 (see Vollhardt's *Cat.*) In the library at Freiberg, Saxony, are twenty-six motets for six voices, Nos. 1-25 the same as those published in A. F.'s *Cant. Sac.* 1595, and placed in the same order: No. 26, 'Quam pulchra es' (Cant. cantici), is also headed 'Albini Fabricii *a* 6 vocib.' (see Kade's *Aeltere Musikalien*). C. S.

FACCIO, Franco, born March 8, 1840,[1] at Verona, of parents in humble circumstances, who deprived themselves almost of the necessaries of life in order to give their son a musical education. In Nov. 1855 he entered the Conservatorio of Milan, where he made remarkable progress in composition under Ronchetti. An overture by him was played at one of the students' concerts in 1860. In the following year he left the institution, and on Nov. 10, 1863, he had the good fortune to have a three-act opera, 'I Profughi Fiamminghi,' performed at La Scala. Before this a remarkable work, written in collaboration with his friend Boito, and entitled 'Le Sorelle d' Italia,' had been performed at the Conservatorio. [See vol. i. p. 354 *a*.] The same friend, for whom he had formed a warm attachment during the time of their studentship, wrote him the libretto of 'Amleto,' which was given with success at the Teatro Carlo Fenice, at Genoa, on May 30, 1865 (not at Florence, as Pougin states), but which was unfavourably received at the Scala in Feb. 1871. In 1866 he fought, together with Boito, in the Garibaldian army, and in 1867-68 undertook a tour in Scandinavia. A symphony in F dates from about this time. In July 1868 he succeeded Croff as professor of harmony in the Conservatorio, and after acquiring great experience as a conductor at the Teatro Carcano, was made conductor at La Scala. A Cantata d' inaugurazione was performed in 1884, and two sets of songs by him have been published by

[1] Paloschi and Riemann. Pougin gives the date as 1841. Various articles in the *Gazzetta musicale di Milano* support either date indifferently

Ricordi. Faccio held an important position among the advanced musicians of Italy, and as a composer his works command attention by their originality. It was, however, as a conductor that he made his greatest success, and he was rightly considered as the greatest Italian conductor of his time. He directed the first European performance of Verdi's 'Aïda' in 1872, and the production of his 'Otello' in 1887, both at Milan. He visited England and conducted the performances of 'Otello' at the Lyceum Theatre in July 1889; and died at the Biffi Sanatorium, Monza, July 23, 1891. M.

FACKELTANZ, or *Marche aux flambeaux*, a torchlight procession—a survival from the mediæval tournaments—which takes place at some of the German Courts on occasion of the marriage of members of the royal family. The procession has to march round the court or hall, with various intricate ceremonies (*Times*, Feb. 19, 1878). The music—for military band—is a Polonaise, usually with a loud first and last part, and a soft trio. Meyerbeer wrote four—one for the marriage of the Princess Royal (the Empress Frederick), (Jan. 25, 1858). Spontini, Flotow, and others, have also written them. See also TATTOO. G.

FAGOTTO. The Italian name for the Bassoon, obviously arising from its resemblance to a faggot or bundle of sticks. The Germans have adopted it as *Fagott*. [See BASSOON.] W. H. S.

FAIGNIENT, NOÉ, a Belgian composer of the 16th century, concerning whose life nothing is known. His first book of *Chansons, Madrigales & Motetz a Quatre, Cincq & Six Parties, Nouuellement composees par Noe Faignient*, was published at Antwerp in five part-books in 1568; Yonge's *Musica Transalpina* (1588) contains two madrigals, and thirty-two other compositions are noted in Eitner's *Bibl. d. Musiksammelwerke.* (*Quellen-Lexikon.*)

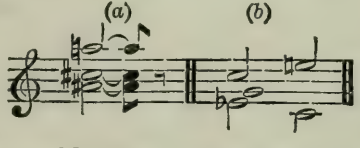
FAISST, IMMANUEL GOTTLOB FRIEDRICH, born Oct. 13, 1823, at Esslingen in Würtemberg, was sent to the seminary at Schönthal in 1836, and in 1840 to Tübingen, in order to study theology; but his musical talents, which had previously shown themselves in the direction of great proficiency on the organ, were too strong, and, although he received no direct musical instruction worth mentioning, he had made such progress in composition by 1844 that when he went to Berlin and showed his productions to Mendelssohn, that master advised him to work by himself rather than attach himself to any teacher. In 1846 he appeared in public as an organ player in many German towns, and finally took up his abode in Stuttgart. Here in 1847 he founded an organ school and a society for the study of church music. He undertook the direction of several choral societies, and in 1857 took a prominent part in the foundation of the Conservatorium, to the management of which he was appointed two years later. Some time before this the University of Tübingen bestowed upon him the degree of Doctor of Philosophy, in recognition of the value of his 'Beiträge zum Geschichte der Claviersonate,' an important contribution to the musical periodical *Cäcilia* (1846), and the title of Professor was given him a few years afterwards. In 1865 he was appointed organist of the Stiftskirche, and received a prize for his choral work 'Gesang im Grünen' at the choral festival in Dresden. His setting of Schiller's 'Macht des Gesanges' was equally successful in the following year with the Schlesische Sängerbund, and a cantata 'Des Sängers Wiederkehr' has been frequently performed. His compositions are almost entirely confined to church music and choral compositions. Several quartets for male voices, and organ pieces were published collectively, and the Lebert and Stark 'Pianoforteschule' contains a double fugue by him. With the latter he published in 1880 an 'Elementar- und Chorgesangschule,' which has considerable value. He undertook the editing of the great edition of Beethoven's pianoforte sonatas with Lebert, for the firm of Cotta, for which edition Von Bülow edited the sonatas from op. 53 onwards. Faisst died at Stuttgart, June 5, 1894. M.

FA-LA. A piece of vocal music for three or more voices, originally set wholly or in part to these two *sol-fa* syllables. Fa-las belong essentially to the madrigalian era, most of the composers of which have left specimens of them. They are said to be the invention of Gastoldi di Caravaggio—if the utterance of musical sounds on unmeaning syllables can be called an invention. Many of his 'balletti,' like many of the Ballets of Morley—such as 'Now is the month of Maying'—end with a lengthened Fa-la. A 4-part song known as 'The Waitts,' by an English composer Jeremiah Savile, set wholly on those syllables, is probably the most popular Fa-la in existence. J. H.

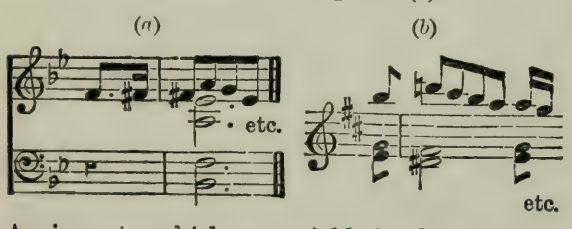
FALCON, MARIE CORNÉLIE, born Jan. 28, 1812, either at Paris or at Monestier near Le Puy, received vocal instruction at the Conservatoire from Henri, Pellegrini, and Bordogni, and learnt dramatic action from Nourrit; she gained in 1830-31 first prizes for vocalisation and singing. On July 20, 1832, she made her début at the Opéra as Alice in 'Robert,' with brilliant success. 'Her acting, intelligence, and self-possession give us promise of an excellent actress. In stature tall enough to suit all the operatic heroines, a pretty face, great play of feature. . . . Her voice is a well-defined soprano, more than two octaves in compass, and resounding equally with the same power' (Castil-Blaze). She remained there until 1838, when ill-health and loss of voice compelled her to leave for Italy. Her parts included Donna Anna on the production of 'Don Juan,' March 10, 1834; Julie in 'La Vestale' at Nourrit's benefit May 3, 1834; the heroines in 'Moïse' and 'Siège de Corinthe.'

She also created the parts of Mrs. Ankarstroem ('Gustave III.'), Morgiana in Cherubini's 'Ali Baba,' Rachel ('La Juive'), Valentine ('Huguenots'), the last two her best parts, the heroine in Louise Bertin's 'Esmeralda,' and Léonor in Niedermeyer's 'Stradella.' 'Richly endowed by nature, beautiful, possessing a splendid voice, great intelligence, and profound dramatic feeling, she made every year remarkable by her progress and by the development of her talent.' (Fétis.) After an absence of two years, and under the impression that her voice was restored, on March 14, 1840, she reappeared at a benefit given on her behalf in the first two acts of 'La Juive,' and in the fourth act of the 'Huguenots.' But her voice had completely gone, and it was with difficulty she could get through the first part—indeed she fainted in the arms of Duprez. (Clément, *Histoire de Musique*, p. 749.) After this she retired altogether from the Opera, where her name still survives to designate dramatic soprano parts. Mme. Falcon afterwards married M. Malançon. She made a single appearance as late as 1891, and died Feb. 26, 1897. A. C.

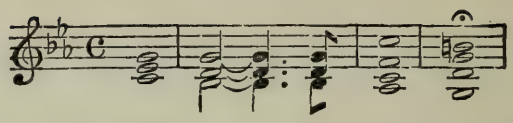
FALSE RELATION is the occurrence of chromatic contradiction in different parts or voices, either simultaneously, as at (*a*), or in chords which are so near together that the effect of one has not passed from the mind before the other comes to contradict it with a new accidental, as at (*b*).



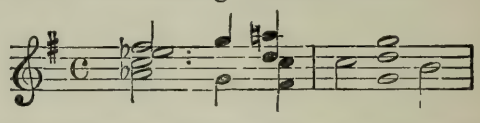
The disagreeable effect is produced by the contradictory accidentals belonging to different keys, or unequivocally to major or minor of the same key; and it follows that when the contradiction is between notes which can coexist in the same key the effect is not disagreeable. Thus chromatic passing notes and appoggiaturas do not affect the key, and are used without consideration of their apparent contradictions. Schumann uses the sharp and natural of the same note in the same chord in his 'Andante und Variationen' for two pianofortes, op. 46 (*a*), and Haydn the same in his Quartet in D, op. 71 (*b*).



Again, notes which are variable in the minor key do not produce any objectionable effect by their juxtaposition, as the minor 7th descending and the major 7th ascending or stationary; thus Mendelssohn in the Overture to 'Ruy Blas' has B♭ and B♮ in alternate chords.



And the treatment of notes which are interchangeable in chromatic and diatonic chords in the same key is equally free, as between a chromatic note of the chord of the augmented sixth and a succeeding diatonic discord.



The rule is further modified by so many exceptions that it is almost doubtful if the cases in which the effect is objectionable are not fewer than those in which it is not. C. H. H. P.

FALSETTO. The voices of both men and women contain two—or, as defined in the *Méthode du Chant du Conservatoire de Musique*, three—registers, viz. chest voice (*voce di petto*); head voice (*v. di testa*); and a third which, as being forced or non-natural, is called by Italians and French *falsetto* or *fausset*, or 'false' voice. The limits of these are by no means fixed. In every voice identical notes can be produced in more ways than one, and thus each register can be extended many degrees beyond its normal limits. But it is all but impossible for a singer to keep both first and third registers in working order at the same time. The male counter-tenor, or alto voice, is almost entirely falsetto, and is generally accompanied by an imperfect pronunciation, the vowels usually partaking more or less of the quality of the Italian *u* or English *oo*, on which the falsetto seems to be most easily producible.

The earliest mention of the falsetto in musical Europe is in reference to the Sistine Chapel, where Spaniards exceptionally gifted with this voice preceded that artificial class to whom from the 16th century until the 19th alto and even soprano parts have been assigned. [The falsetto voice has more recently been restored to its old place in the Sistine and other Roman choirs.] J. H.

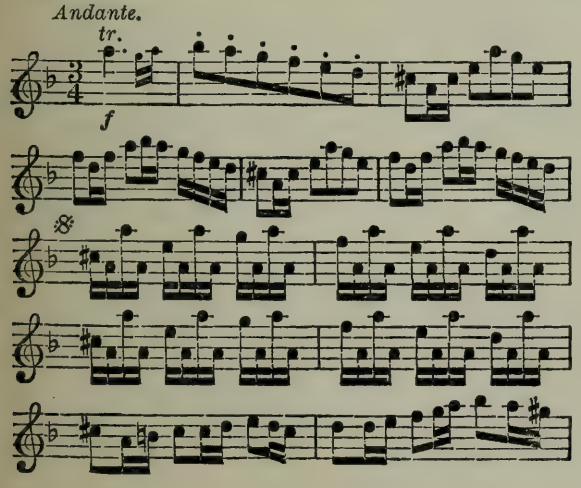
FALSTAFF. 1. A comic Italian opera in two acts; words by Maggioni, music by Balfe. Produced at Her Majesty's Theatre, July 19, 1838. 2. Verdi's last opera is in three acts, is set to a libretto by Boito, and was produced at the Scala, Milan, on Feb. 9, 1893; at Covent Garden, May 19, 1894. See MERRY WIVES.
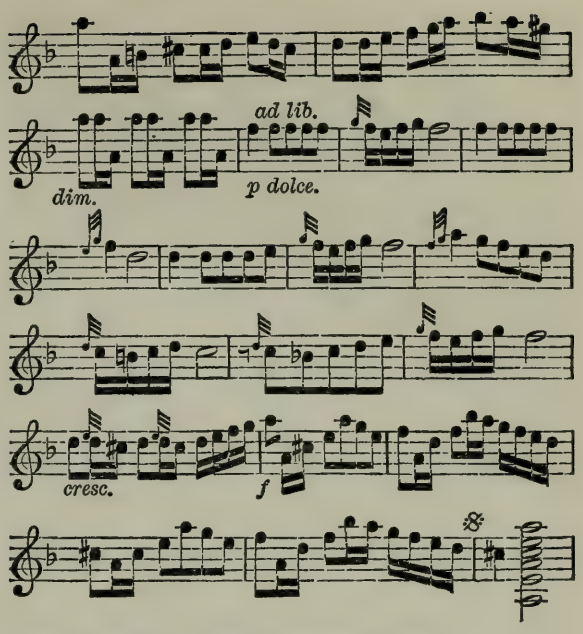
FAMITSIN (FAMINTSIN), ALEXANDER SERGEIVICH, of aristocratic descent, was born at Kalouga, Oct. 24 (O.S.), 1841. He was educated in St. Petersburg, and on leaving the University spent two years in Leipzig, where he studied theory under Hauptmann, Richter, and Moscheles. On his return to Russia he was appointed professor of musical history and æsthetics at the newly-opened Conservatoire. He resigned in 1872, in order to devote himself to composition. As a critic he made himself notorious by his

attacks upon the new national school of music. Famitsin composed two weak but pretentious operas: 'Sardanapalus,' given in St. Petersburg in 1875, but with so little success that he made no effort to produce his second opera, 'Uriel Acosta.' His instrumental works include three quartets, a pianoforte quintet, and a 'Russian Rhapsody' for violin and orchestra. Two books of 'Songs for Russian Children' have outlived his more ambitious attempts. As a musical antiquary he did his best work in the following publications: *Russian Mummers and Gleemen* (1889); *The Ancient Indo-Chinese Scale in Europe and Asia, and its appearance in the Russian Folk-Songs* (1890); *The Gusslee: a Russian National Instrument* (1890); and *The Dombra and Kindred Instruments* (1891). Famitsin died at St. Petersburg, July 6, 1896. R. N.

FANCIES, or FANTASIES, the old English name for FANTASIA, which see. In the various collections catalogued under the head of VIRGINAL MUSIC all three words occur. The name seems to have been confined to original compositions as opposed to those which were written upon a given subject or upon a ground. Sir Hubert Parry made the Fancy the subject of one of his lectures—'Neglected By-ways in Music'—at the Royal Institution in 1900; reported in the *Musical Times* for 1900, p. 247. M.

FANDANGO. An Andalusian dance, a variety of the SEGUIDILLA, accompanied by the guitar and castanets. In its original form the fandango was in 6–8 time, of slow tempo, mostly in the minor, with a trio in the major; sometimes, however, the whole was in a major key. Later it took the 3–4 tempo, and the characteristic Spanish rhythm  . In this shape it closely resembles the seguidilla and bolero. One Fandango tune is given by Hawkins (Appendix, No. 33). Another has been rendered famous through its partial adoption by both Gluck and Mozart—the former in his Ballet of 'Don Juan,' the latter in 'Figaro' (end of Act 3). It is given in its Spanish form by Dohrn in the *Neue Zeitschrift f. Musik* (xi. 163, 7) as follows:—





The rhythm of the castanets was



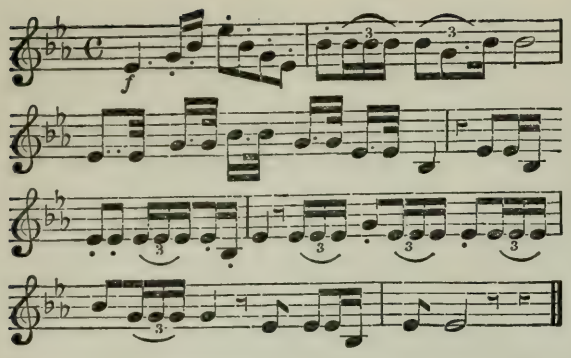
Mozart's version is known and accessible; Gluck's will be found in the Appendix to Jahn's *Mozart*.

There is a curious piece of history said to be connected with this dance. Soon after its first introduction, in the 17th century, it was condemned by the ecclesiastical authorities in Spain as a 'godless dance.' Just as the Consistory were about to prohibit it, one of the judges remarked that it was not fair to condemn any one unheard. Two celebrated dancers were accordingly introduced to perform the fandango before the Consistory. This they did with such effect, that, according to the old chronicler, 'every one joined in, and the hall of the consistorium was turned into a dancing saloon.' No more was heard of the condemnation of the fandango.

Similar dances to the fandango are the TIRANA, the POLO, and the JOTA ARAGONESA.

E. P.

FANFARE. A French term of unknown origin—perhaps Moorish, perhaps onomatopœic—denotes in strictness a short passage for trumpets, such as is performed at coronations and other state ceremonies. 1. In England they are known as 'Flourishes,' and are played by the Trumpeters of His Majesty's Household Cavalry to the number of eight, all playing in unison on E♭ trumpets without valves. The following, believed to date from the reign of Charles II., is the Flourish regularly used at the opening of Parliament, and was also performed at the announcement of the close of the Crimean War, the visit of Queen Victoria and the Prince of Wales to St. Paul's after the Prince's recovery, and on other occasions:—



2. So picturesque and effective a feature as the Fanfare has not been neglected by Opera composers. No one who has heard it can forget the effect of the two flourishes announcing the arrival of the Governor in 'Fidelio,' both in the opera and in the two earlier overtures. True to the fact, Beethoven has written it in unison (in the opera and the later overture in B♭, in the earlier overture in E♭, with triplets). Other composers, not so conscientious as he, have given them in harmony, sometimes with the addition of horns and trombones. See Spontini's 'Olympie'; Meyerbeer's 'Struensee,' Act 2; Ambroise Thomas's 'Hamlet,' and many more. A good example is that in 'Tannhäuser,' which forms the basis of the march. It is for three Trumpets in B.

Weber has left a short one—'*kleiner Tusch*'—for twenty Trumpets in C (Jähns's Thematic Cat. No. 47 A). [TUSCH.]

3. The word is also employed in a general sense for any short prominent passage of the brass, such as that of the Trumpets and Trombones (with the wood wind also) near the end of the fourth movement in Schumann's E♭ Symphony; or of the whole wind band in the opening *Andante* of the Reformation Symphony. G.

FANING, EATON, the son of a professor of music, was born at Helston in Cornwall, May 20, 1850. He received his first instruction on the pianoforte and violin from his parents, and performed at local concerts before he was five years old. In April 1870, he entered the Royal Academy of Music, where he studied under Sir W. Sterndale Bennett, Dr. Steggall, Signor Ciabatta, and Messrs. Sullivan, Jewson, Aylward, and Pettit, and carried off successively the bronze medal (1871), silver medal for the Pianoforte (1872), Mendelssohn Scholarship (1873), bronze medal for Harmony (1874), and the Lucas silver medal for Composition (1876). In 1874 Mr. Faning was appointed Sub-Professor of Harmony, in 1877 Assistant-Professor of the Pianoforte, and Associate, and in 1878 Professor of the Pianoforte. He also played the violoncello and drums in the orchestra. On July 18, 1877, Mr. Faning's operetta, 'The Two Majors,' was performed at the Royal Academy, which event led to the establishment of the Operatic Class at the institution. A comic operetta, 'Mock Turtles,' was produced at the Savoy Theatre in 1881, and another, 'The Head of the Poll,' at the German Reed Entertainment in 1882. At the same date Mr. Faning occupied the posts of Professor and Conductor of the Choral Class at the National Training School, and Professor of the Pianoforte at the Guildhall School of Music; the latter post he resigned in July 1885, when he was appointed Director of the Music at Harrow School. [He filled this post with much credit, and important musical results, until 1901, when he retired. He examined for the Associated Board of the R.A.M. and the R.C.M. in South Africa in 1901.] From the opening of the Royal College of Music until July 1885 he taught the Pianoforte and Harmony, and until Easter 1887 also conducted the Choral Class at that institution. For a good many seasons he conducted a 'Select Choir' at Messrs. Boosey's Ballad Concerts. Mr. Faning was for some time conductor of the London Male Voice Club, and of the Madrigal Society. [He took the degree of Mus.B. at Cambridge in 1894, and of Mus.D. in 1900. For this last his exercise was a mass in B minor.] His compositions include two operettas, a symphony in C minor, two quartets, an overture, a Magnificat and Nunc Dimittis for full orchestra (performed at St. Paul's at the Festival of the Sons of the Clergy), besides anthems, songs, duets, and part-songs, among which the 'Song of the Vikings,' for four-part chorus with pianoforte duet accompaniment, has attained wide popularity. [An interesting article on Faning appeared in the *Musical Times* for 1901, p. 513.] W. B. S.

FANISKA. Cherubini's twenty-first opera; in three acts; words by Sonnleithner from the French. Produced at the Kärnthnerthor Theatre, Vienna, Feb. 25, 1806.

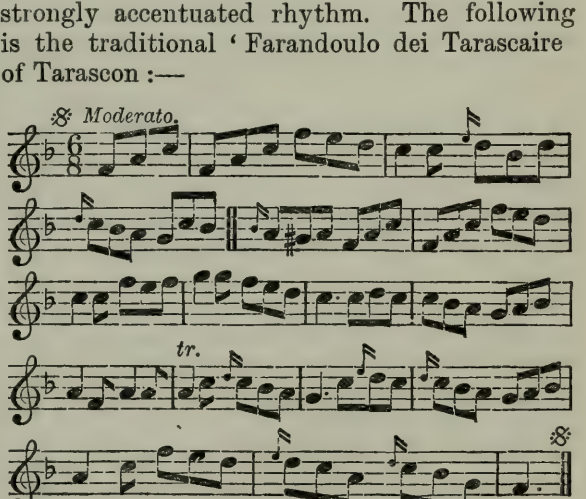
FANTASIA is a term of very respectable antiquity as applied to music, for it seems to be sufficiently established by both Burney and Hawkins in their Histories that it was the immediate predecessor of the term Sonata, and shares with the term RICERCAR the honour of having been the first title given to compositions expressly for instruments alone. It seems itself to have been a descendant of the madrigal; for when madrigals, accompanied as they commonly were by instruments playing the same parts with the voices, had to a certain extent run their course as the most popular form of chamber compositions, the possibility of the instruments playing the same kind of music without the voices was not far to seek. Hawkins remarks that the early Fantasias 'abounded in fugues and little responsive passages and all those other elegances observable in the structure and contrivance of the madrigal.' They were written for combinations of various instruments, such as a 'Chest of Viols,' and even for five 'Cornets' (Zinken). There are examples of this kind by very ancient English composers, and some also

for the Virginals by Byrd and Gibbons in *Parthenia*. Numerous examples by these and other composers of the time, notably Giles Farnaby and Peter Phillips, occur in the *Fitzwilliam Virginal Book*. Dr. Burney quotes Simpson's *Compendium* to the intent that in the year 1667 'this style of music was much neglected because of the scarcity of auditors that understand it, their ears being more delighted with light and airy music.'

In the works of Bach there are a great number of Fantasias both as separate works and as the first movement to a Suite, or conjoined with a Fugue. In the latter capacity are two of the finest Fantasias in existence, namely that in A minor called 'Grosse Fantasie und Fuga' (*B.-G.* xxxvi. p. 81), and that in D minor, commonly known as the 'Fantasia cromatica' (*B.-G.* xxxvi. p. 71). Among his organ works also there are some splendid specimens, such as Fantasia et Fuga in G minor (*B.-G.* xv. p. 177), and a Fantasia of considerable length in G major, constituting a complete work in itself (*B.-G.* xxxviii. p. 75). Among the works of his sons and other contemporaneous German masters are also many specimens of Fantasias. Some of them are very curious, as the last movement of a Sonata in F minor by Philip Emanuel Bach, published in Roitzsch's 'Alte Klavier Musik,' in the greater part of which the division by bars is entirely dispensed with; and the same peculiarity distinguishes a Fantasia by Johann Ernst Bach which is published in the same collection. Mozart produced some fine examples of Fantasias, Beethoven apparently only two distinctly so called, namely opus 77 and the Choral Fantasia; and two of the Sonatas (op. 27) are entitled 'quasi una Fantasia,' which implies some irregularity of form. In more modern times, apart from Schumann's fine example dedicated to Liszt (op. 17), the name has been applied to various vulgar effusions which have little in common with real music; but the name has been restored to its former dignity by Brahms, who uses it as the collective name for his short piano pieces, op. 116. The name has also been commonly applied to those nondescript pieces of orchestral music which are not long enough to be called symphonic poems, and not formal enough to be called overtures. C. H. H. P.

FANTASIESTÜCK. A name adopted by Schumann from Hoffmann to characterise various fancy pieces for pianoforte, alone and with other instruments (PF. solo, op. 12, 111; with clarinet, op. 73; with violin and violoncello, op. 88). They are on a small scale, but several of them of considerable beauty.

FARANDOLE. A national Provençal dance. No satisfactory derivation has been given of the name. Diez (*Etymologisches Wörterbuch der Romanischen Sprachen*) connects it with the Spanish Farandula, a company of strolling players, which he derives from the German *fahrende*. A still more unlikely derivation has been suggested from the Greek φάλαγξ and δοῦλος, because the dancers in the Farandole are linked together in a long chain. The dance is very probably of Greek origin, and seems to be a direct descendant of the Cranes' Dance, the invention of which was ascribed to Theseus, who instituted it to celebrate his escape from the Labyrinth. This dance is alluded to at the end of the hymn to Delos of Callimachus: it is still danced in Greece and the islands of the Ægean, and may well have been introduced into the South of France from Marseilles. The Farandole consists of a long string of young men and women, sometimes as many as a hundred in number, holding one another by the hands, or by ribbons or handkerchiefs. The leader is always a bachelor, and he is preceded by one or more musicians playing the *galoubet*, *i.e.* a small wooden flûte-à-bec, and the *tambourin*. [See TAMBOURIN.] With his left hand the leader holds the hand of his partner, in his right he waves a flag, handkerchief, or ribbon, which serves as a signal for his followers. As the Farandole proceeds through the streets of the town the string of dancers is constantly recruited by fresh additions. The leader (to quote the poet Mistral) 'makes it come and go, turn backwards and forwards . . . sometimes he forms it into a ring, sometimes winds it in a spiral, then he breaks off from his followers and dances in front, then he joins on again, and makes it pass rapidly under the uplifted arms of the last couple.'[1] The Farandole is usually danced at all the great feasts in the towns of Provence, such as the feast of Corpus Domini, or the 'Coursos de la Tarasquo,' which were founded by King René on April 14, 1474, and take place at Tarascon annually on July 29. In the latter the Farandole is preceded by the huge effigy of a legendary monster—the Tarasque—borne by several men and attended by the gaily dressed 'chevaliers de la Tarasque.' The music of the Farandole is in 6–8 time, with a strongly accentuated rhythm. The following is the traditional 'Farandoulo dei Tarascaire of Tarascon:—



The Farandole has occasionally been used for

[1] Ansèume Mathieu, *La Farandoulo*, published with a translation and notes by F. Mistral. Avignon, 1862.

less innocent purposes than that of a mere dance: in 1815 General Ramel was murdered at Toulouse by the infuriated populace, who made use of their national dance to surround and butcher him.

The Farandole has been introduced on the stage in Gounod's 'Mireille,' and in Daudet's 'L'Arlésienne' (with Bizet's music), but the dance is not suited for the purposes of a ballet. Further information concerning it will be found *sub voce* in Larousse's *Dictionary*, in Vidal's *Lou Tambourin*, Désanat's *Coursos de la Tarasquo*, Mistral's *Mireille*, *Fêtes de la Tarasque*, and introduction to Mathieù's *La Farandoulo*, and in the works of Hyacinthe Morel. A good description of the dance occurs in Daudet's *Numa Roumestan*. W. B. S.

FARCE (Ital. *Farsia*, probably from the Latin *farcio*, to stuff—Plautus has *centones farcire*, to insert falsehoods or tricks). A *farsia* was a canticle in the vulgar tongue intermixed with Latin, originating in the French church at the time when Latin began to be a tongue not 'understanded of the people.' The *farsia* was sung in many churches at the principal festivals, almost universally at Christmas. It became a vehicle for satire and fun, and thus led to the modern Farsa or Farce, a piece in one act, of which the subject is extravagant and the action ludicrous. J. H.

FARINELLI. A serio-comic opera in two acts; words by C. Z. Barnett, music by John Barnett; produced at Drury Lane, Feb. 8, 1839, Balfe acting Farinelli, and being forced by hoarseness to leave off at the end of the first act.

FARINELLI, Cristiano, a violin player and composer, was an uncle of the celebrated singer Farinelli (Carlo Broschi). Date and place of his birth and death are unknown. After living for some time in France we find him from 1680 to 1685 at Hanover, side by side with Handel, as leader of the band. [According to Chrysander (*Händel*, i. 418) he was in the Elector's service in 1714, and, on the latter's accession to the English throne, composed a cantata on the words, 'Lord, remember me when thou comest in Thy kingdom.' (See *Quellen-Lexikon.*)] He appears to have enjoyed a great reputation as a performer, and considerable popularity as a composer of instrumental music in a light and pleasing style. He excelled especially in the performance of Lulli's airs and his own so-called 'Follia,' which was known in England during the 18th century as 'Farinell's[1] ground.' [See Follia and the *Musical Times* for 1888, p. 717.] Farinelli was ennobled by the King of Denmark, and, according to Hawkins, was appointed by George I. his resident at Venice. P. D.

FARINELLI, Carlo Broschi, detto, was born Jan. 24, 1705, at Naples, according to his own statement made to Dr. Burney, who saw him at Bologna in 1770, though Padre G. Sacchi, his biographer, fixes his birthplace at Andria. Some say that he derived his sobriquet from the occupation of his father, who was either a miller or a seller of flour (*farina*); others contend that he was so named after three brothers *Farina*, very distinguished amateurs at Naples, and his patrons. It is, however, more probable that he simply took the name of his uncle Farinelli, the composer. Sacchi declares that he saw in Farinelli's possession the letters of nobility which he was required to produce when admitted, by the favour of the King of Spain, into the orders of Calatrava and St. Iago. It seems scarcely credible that noble parents should have destined their son for the musical stage, or consented to the peculiar preparation necessary to make him a *soprano*; but this, as usual, is explained by the story of an accident having happened to the boy while riding, which rendered necessary the operation by which he retained his treble. The voice, thus manufactured, became the most beautiful ever heard. He soon left the care of his father, who taught him the rudiments, to enter the school of Porpora, of whom he was the first and most distinguished pupil. In spite of his explicit statement to Dr. Burney, it is not possible that Farinelli could have made his début at Naples in 1720, at the age of fifteen, in Metastasio's 'Angelica e Medoro'; for the latter did not leave Rome till 1721, and 'Angelica e Medoro' was not written before 1722. (Fétis.) In that year Farinelli, already famous in southern Italy under the name of *il ragazzo* (the boy), accompanied Porpora to Rome, and made his first appearance there in 'Eumene,' composed by his master for the Teatro Aliberti. There was a German trumpet player at that time in the capital, who excited the admiration of the Romans by his marvellous powers. For this artist Porpora wrote an obbligato part to a song, in which his pupil vied with the instrument in holding and swelling a note of extraordinary length, purity, and volume. Although the virtuoso performed this in a wonderful manner, Farinelli excelled him in the duration, brilliance, and gradual crescendo and diminuendo of the note, while he carried the enthusiasm of the audience to the highest pitch by the novelty and spontaneity of the shakes and difficult variations which he introduced into the air. It is probable that these were previously arranged by Porpora, and not due to the impromptu inspiration of the singer. Having remained under the instruction of his master until 1724, Farinelli made his first journey to Vienna in that year. A year later he sang for the first time at Venice in Albinoni's 'Didone abbandonata,' the libretto by Metastasio; and subsequently returned to Naples, where he achieved a triumph in a Dramatic Serenade by Hasse, in which he sang with the celebrated *cantatrice*, Tesi. In 1726 he appeared in Fr. Ciampi's 'Ciro' at Milan; and then made his

[1] D'Urfey wrote his song 'Joy to great Cæsar' in honour of Charles II. to 'divisions' on this bass; it must, therefore, have been composed before 1685.

second visit to Rome, where he was anxiously expected. In 1727 he went to Bologna, where he was to meet the famous Bernacchi, the 'King of Singers,' for the first time. Meeting this rival in a grand duo, Farinelli poured forth all the beauties of his voice and style without reserve, and executed a number of most difficult passages, which were rewarded with tumultuous applause. Nothing daunted, Bernacchi replied in the same air, repeating every trill, roulade, or cadenza which had been sung by Farinelli. The latter, owning his defeat, entreated his conqueror to give him some instruction, which Bernacchi, with equal generosity, willingly consented to bestow; and thus was perfected the talent of the most remarkable singer, perhaps, who has ever lived.

After a second visit to Vienna in 1728, Farinelli went several times to Venice, Rome, Naples, Piacenza, and Parma, meeting and vanquishing such formidable rivals as Nicolini, Faustina, and Cuzzoni, and being everywhere loaded with riches and honours. In 1731 he visited Vienna for the third time. It was at this point that he modified his style, from one of mere brilliance and *bravura*, which, like a true pupil of Porpora, he had hitherto practised, to one of pathos and simplicity. This change is said to have been suggested by the Emperor Charles VI. 'You have,' he said, 'hitherto excited only astonishment and admiration, but you have never touched the heart; it would be easy to you to create emotion, if you would but be more simple and more expressive!' Farinelli adopted this admirable counsel, and became the most pathetic, as he was still the most brilliant, of singers.

Returning once more to Italy, he revisited, with ever-increasing renown, Venice, Rome, Ferrara, Lucca, and Turin. In 1734 he made his first journey to England. Here he arrived at the moment when the opposition to Handel, supported by the nobles, had established a rival Opera, with Porpora for composer, and Senesino, who had quarrelled with the great German, for principal singer. The enterprise, however, did not succeed, but made debts to the amount of £19,000. At this juncture Porpora naturally thought of his illustrious pupil, who obeyed the summons, and saved the house. He made his first appearance at the Theatre, Lincoln's Inn, in 'Artaserse,' the music of which was chiefly by Riccardo Broschi, his own brother, and Hasse. The most favourite airs were 'Pallido il sole,' set by Hasse and sung by Senesino; 'Per questo dolce amplesso,' by the same, and 'Son qual nave,' by Broschi, both the latter being sung by Farinelli. In the last, composed specially for him, the first note (as in the song in 'Eumene') was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliance and rapidity of execution that it was difficult for the violins of those days to accompany him. He sang also in 'Onorio,' 'Polifemo,' and other operas by Porpora; and excited an enthusiastic admiration among the dilettanti, which finally culminated in the famous ejaculation of a lady in one of the boxes (perpetuated by Hogarth in the *Rake's Progress*)—'One God and one Farinelli!' In his first performance at Court he was accompanied by the Princess Royal, who insisted on his singing two of Handel's songs at sight, printed in a different clef, and composed in a different style, from any to which he had ever been accustomed. He also confirmed the truth of the story, that Senesino and himself meeting for the first time on the same stage, 'Senesino had the part of a furious tyrant to represent, and Farinelli that of an unfortunate hero in chains; but, in the course of the first song, he so softened the obdurate heart of the enraged tyrant that Senesino, forgetting his stage character, ran to Farinelli and embraced him in his arms. The Prince of Wales gave Farinelli a 'fine wrought-gold snuff-box, richly set with diamonds and rubies, in which was enclosed a pair of diamond knee-buckles, as also a purse of one hundred guineas.' This example was followed by most of the courtiers, and the presents were duly advertised in the Court Journal. His salary was only £1500, yet during the three years 1734, 1735, and 1736, which he spent in London, his income was not less than £5000 per annum. On his return to Italy, he built, out of a small part of the sums acquired here, 'a very superb mansion, in which he dwelt, choosing to dignify it with the significant appellation of the *English Folly*.'

Towards the end of 1736, Farinelli set out for Spain, staying a few months in France by the way; where, in spite of the ignorance and prejudice against foreign singers which then distinguished the French, he achieved a great success. Louis XV. heard him in the Queen's apartments, and applauded him to an extent which astonished the Court (Riccoboni). The King gave him his portrait set in diamonds, and 500 louis d'or. Though the singer, who had made engagements in London, intended only a flying visit to Spain, his fortune kept him there nearly twenty-five years. He arrived in Madrid, as he had done in London, at a critical moment. Philip V., a prey to melancholy depression, neglected the affairs of the State, and refused even to preside at the Council. The Queen, hearing of the arrival of Farinelli, determined to try the effect of his voice upon the King. She arranged a concert in the next room to that which the King occupied, and invited the singer to perform there a few tender and pathetic airs. The success of the plan was instantaneous and complete: Philip was first struck, then moved, and finally overcome with pleasure. He sent for the artist, thanked him with effusion, and bade him

name his reward. Farinelli, duly prepared, answered that his best reward would be to see the monarch return to the society of his Court and to the cares of the State. Philip consented, allowed himself to be shaved for the first time for many weeks, and owed his cure to the powers of the great singer. The Queen, alive to this, succeeded in persuading the latter to remain at a salary of 50,000 francs, and Farinelli thus separated himself from the world of art for ever. He related to Burney that during ten years, until the death of Philip V., he sang four songs to the King every night without change of any kind. Two of these were the 'Pallido il sole' and 'Per questo dolce amplesso' of Hasse; and the third, a minuet on which he improvised variations. He thus repeated about 3600 times the same things, and never anything else: he acquired, indeed, enormous power, but the price paid for it was too high. It is not true that Farinelli was appointed prime minister by Philip; this post he never had; but under Ferdinand VI., the successor of Philip, he enjoyed the position of first favourite, superior to that of any minister. This King was subject to the same infirmity as his father, and was similarly cured by Farinelli, as Saul was by David. His reward this time was the cross of Calatrava (1750), one of the highest orders in Spain. From this moment his power was unbounded, and exceeded that ever obtained by any singer. Seeing the effect produced on the King by music, he easily persuaded him to establish an Italian opera at Buen-retiro, to which he invited some of the first artists of Italy. He himself was appointed the chief manager. He was also employed frequently in political affairs, was consulted constantly by the minister La Enseñada, and was especially considered as the agent of the ministers of those European Courts which were opposed to the family treaty proposed by France. (Bocous.) In all his prosperity Farinelli ever showed the greatest prudence, modesty, and moderation: he made no enemies, strange as it may seem, but conciliated those who would naturally have envied him his favour with the King. Hearing one day an officer in the ante-chamber complain of the King's neglect of his thirty years' service, while riches were heaped on 'a miserable actor,' Farinelli begged a commission for the grumbler, and gave it to him, to his great surprise, observing mildly that he was wrong to tax the King with ingratitude. According to another anecdote, he once requested an embassy for a courtier, when the King asked him if he was not aware that this grandee was a particular enemy of his. 'True,' replied Farinelli; 'but this is how I desire to take my revenge upon him.' He was as generous also as he was prudent. A story is told of a tailor who brought him a handsome gala-costume, and refused any payment, but humbly begged to hear one song from the incomparable artist. After trying in vain to change his resolution, Farinelli good-humouredly complied, and sang to the delighted tailor, not one, but several songs. Having concluded, he said: 'I too am rather proud; and that is the reason, perhaps, of my having some advantage over other singers. I have yielded to you; it is but just that you should yield in turn to me.' He then insisted on paying the man nearly double the value of the clothes.

While still at Madrid he heard of the death of his former rival, teacher, and friend, Bernacchi. In a letter (in the possession of the present writer), dated April 13, 1756, he speaks with deep regret of the loss of one 'for whom he had always felt esteem and affection,' and condoles with his correspondent, Padre Martini.

Shortly after the ascent of Charles III. to the throne (1759), Farinelli received orders to leave the kingdom, owing probably to Charles's intention to sign the family pact with France and Naples, to which the singer had ever been opposed. He preserved his salary, but on condition that he should live at Bologna and not at Naples. Once more in Italy, after twenty-five years of exile, Farinelli found none of his friends remaining. Some were dead; others had quitted the country. New friends are not easily made after middle age; and Farinelli was now fifty-seven years old. He had wealth, but his grandeur was gone. Yet he was more addicted to talking of his political career than of his triumphs as a singer. He passed the twenty remaining years of his life in a splendid *palazzo*, a mile from Bologna, contemplating for hours the portraits of Philip V., Elisabeth, and Ferdinand, in silence, interrupted only by tears of regret. He received the visits of strangers courteously, and showed pleasure in conversing with them about the Spanish Court. He made only one journey during this period, to Rome, where he expatiated to the Pope on the riches and honours he had enjoyed at Madrid. The Holy Father answered, 'Avete fatta tanta fortuna costà, perche vi avete trovato le gioie, che avete perdute in quà.'

When Burney saw him at Bologna in 1771, though he no longer sang, he played on the viol d'amour and harpsichord, and composed for those instruments. He had also a collection of keyed instruments in which he took great delight, especially a piano made at Florence in 1730, which he called *Rafael d'Urbino*. Next to that, he preferred a harpsichord which had been given to him by the Queen of Spain; this he called *Correggio*, while he named others *Titian*, *Guido*, etc. He had a fine gallery of pictures by Murillo and Ximenes, among which were portraits of his royal patrons, and several of himself, one by his friend Amiconi, representing him with Faustina and Metastasio. The latter was engraved by I. Wagner at London (fol.), and is uncommon; the head of Farinelli was copied from it again by the same engraver, but reversed, in an oval (4to), and the first state of this is rare: it

supplied Sir J. Hawkins with the portrait for his *History of Music.* C. Lucy also painted Farinelli; the picture was engraved (fol.) in mezzotint, 1735, by Alex. Van Haecken, and this print is also scarce.

Fétis falls into an error in contradicting the story of Farinelli's suggesting to Padre Martini to write his *History of Music,* on the ground that he only returned to Italy in 1761, four years after the appearance of the first volume, and had no previous relations with the learned author. The letter quoted above shows that he was in correspondence with him certainly as early as April 1756, when he writes in answer to a letter of Martini, and, after adverting to the death of Bernacchi, orders twenty-four copies of his work, bound in red morocco, for presents to the Queen and other notabilities of the Court. It is therefore quite possible that their correspondence originated even long before this. They remained in the closest intimacy until death separated them by the decease of Farinelli, July 15, 1782, in the seventy-eighth year of his age.

Martinelli speaks in glowing terms of this great artist, saying that he had seven or eight notes more than ordinary singers, and these perfectly sonorous, equal, and clear; that he had also much knowledge of music, and was a worthy pupil of Porpora. Mancini, a great master of singing, and a fellow-pupil of Bernacchi with Farinelli, speaks of him with yet more enthusiasm. 'His voice,' he says, 'was thought a marvel, because it was so perfect, so powerful, so sonorous, and so rich in its extent, both in the high and the low parts of the register, that its equal has never been heard in our times. He was, moreover, endowed with a creative genius which inspired him with embellishments so new and so astonishing that no one was able to imitate them. The art of taking and keeping the breath so softly and easily that no one could perceive it began and died with him. The qualities in which he excelled were the evenness of his voice, the art of swelling its sound, the *portamento,* the union of the registers, a surprising agility, a graceful and pathetic style, and a shake as admirable as it was rare. There was no branch of the art which he did not carry to the highest pitch of perfection . . . . The successes which he obtained in his youth did not prevent him from continuing to study; and this great artist applied himself with so much perseverance that he contrived to change in some measure his style and to acquire another and superior method, when his name was already famous and his fortune brilliant.' Such was Farinelli, as superior to the great singers of his own period as they were to those of more recent times. J. M.

FARINELLI, Giuseppe, composer, born at Este, May 7, 1769; in 1785 entered the Conservatorio de' Turchini at Naples, where he studied accompaniment under Fago, and composition under Sala and Tritto. In 1808 he was in Venice, and 1810-17 at Turin. In 1819 he was appointed chapel-master at Trieste, where he died Dec. 12, 1836. He composed an immense number of operas (Fétis enumerates forty, and Riemann gives the number as fifty-eight) in avowed imitation of Cimarosa, which, however, were more successful than the majority of imitations. A duet he introduced into the 'Matrimonio Segreto' has been mistaken for Cimarosa's own composition. He also wrote a mass, a five-part 'Christe eleison,' a 'Stabat' in two parts, and other church music. M. C. C.

FARMER, John (fl. 1591-1601), an important madrigalian composer of the Elizabethan period, and also known to us by his skilful settings for four voices of the old church psalm tunes. He was the author of a little treatise entitled—

'Divers and sundry waies of two parts in one, to the number of fortie, upon one playn Song; sometimes placing the ground above and two parts benethe, and otherwhile the ground benethe and two parts above, or againe, otherwise the ground sometimes in the middest betweene both, and likewise other Conceites, which are plainlie set downe for the Profite of those which would attaine unto Knowledge. Performed and published by John Farmer in favoure of such as love Musicke, with the ready way to Perfect Knowledge. *Imprinted at London by Thomas Este the Assigne of William Byrd, and are to be sould in Broad Streete neere the Royal Exchaunge at the Author's house.* 1591.'

The only known copy now extant of this tract, which is dedicated to 'Edward de Vere, Earle of Oxenford,' is in the Bodleian Library. It consists of a series of examples of three-part counterpoint in different orders, and seems to have attained considerable success. Hawkins (*Hist.* iii. 373) says, 'Before Bevin's time the precepts for the composition of Canon were known to few. Tallis, Bird, Waterhouse, and Farmer were eminently skilled in this more abstruse part of musical practice.'

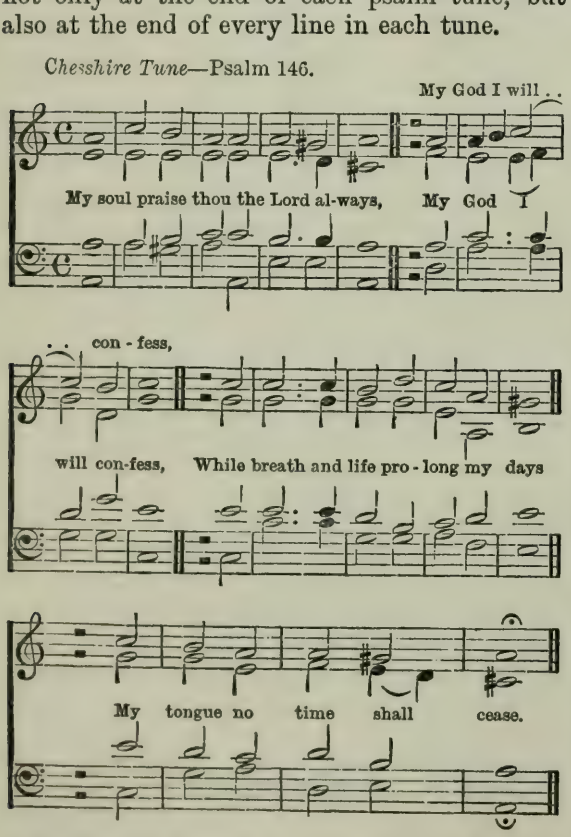
In 1599 was published 'The first set of English Madrigals to Foure Voyces. Newly composed by John Farmer, Practicioner in the Arte of Musicque. 4to. *Printed at London in Little Saint Helen's by William Barley the Assigne of Thomas Morley, and are to be sold at his shoppe in Gratious-streete, Anno Dom.* 1599.' This work also is dedicated to the 'Earle of Oxenford,' whom Farmer calls his 'very good Lord and Master.' In the address to the reader he claims to have 'fitly linkt Musicke to Number, as each give to other their true effect, which is to make delight, a virtue so singular in the Italians, as under that ensign only they hazard their honour.' The collection consists of seventeen madrigals, sixteen of which are for four, and the seventeenth for eight voices.

No further madrigals of Farmer's appear to have been printed except the fine one for six voices, 'Fair Nymphs I heard one telling,' which he contributed to the 'Triumphs of Oriana' (1601). This and his delightful 'To take the air a bonny lass was walking' are the only two of his madrigals familiar to the present generation, for the simple but much to be regretted reason that no others are now published.

Hawkins gives a four-part madrigal of Farmer's, 'You pretty flowers' (the first of the seventeen mentioned above), in the Appendix to his *History of Music*. The Library of Christ Church, Oxford, and the Music School contain some MS. music of his, and there are a few of his hymn tunes in MS. at the British Museum.

Farmer was one of the most important contributors to Thomas Este's 'Whole Booke of Psalmes,' 1592. (See ESTE.) He not only set all the canticles, hymns, etc. (twelve in number) which are there prefixed to the Psalms proper, but also five of the psalm tunes themselves. Burney, speaking of these settings (*Hist.* iii. 54), says, 'The counterpoint is constantly simple, of note against note, but in such correct and excellent harmony as manifests the art to have been very successfully cultivated in England at that time.' The following interesting example will show that Farmer was not unworthy of Burney's encomium. It may be mentioned that in all these settings the melody or 'playn-song' is invariably given to the voice immediately above the bass; generally the tenor, but in this example the counter-tenor, as this tune is set for two trebles, counter-tenor, and bass. The rule by which the old writers introduced the major third into the final chord of all compositions in the minor mode (see TIERCE DE PICARDIE) is rigidly observed by Farmer and the other contributors to Este's collection, not only at the end of each psalm tune, but also at the end of every line in each tune.

Chesshire Tune—Psalm 146.



Nothing is known as to either the dates or places of Farmer's birth and death; and until recently nothing has been known of his life, except that he was living in London at the date of the publication of his madrigals in 1599. From an inspection, however, of the Chapter Acts of Christ Church Cathedral, Dublin (kindly afforded to the writer by the Dean), it appears that Farmer preceded Thomas Bateson as organist of that Cathedral. The following are the only Chapter Acts which refer to him:—

1595. Feb. 16.—Yt is ordered ye said daie by the Deane and Chapter that Mr. John Fermer shall have as Mr. of the children & organist for this yeare fifteene pounds Currant money of England from Candelmas daie last (vizt.) of the Vicars 10s. and of Mr. Deane 20s. and of every Dignitie 10s. ster. and the rest the Proctor of the Church is to make upp.

1596. Aug. 10.—The said daie Robert Jordan resigned his Viccars Rowme in the Chapter house, and the same daie John Farmer was sworn Viccar Corrall in his place.

1597. July 18.—It is ordered that if Mr. John Fermer doe not return by the first of August 1597 that then all Excuses sett a-part;—His place to bee voyd in this Church for depting the land without lycence.

Although there are no subsequent references in the Chapter Acts to any other organist until the appointment of Bateson in 1608-9, it seems most probable that Farmer went straight from Dublin to London in 1597, as we find him residing in Broad Street in 1599. L. M'C. L. D.

FARMER, JOHN, born August 16, 1836, at Nottingham, received his musical education at the Leipzig Conservatorium, and subsequently under Andrae Spaeth at Saxe-Coburg. He was a teacher of music at Zürich, and subsequently music master at Harrow School from 1862 to 1885, where he obtained great popularity. He became organist in Balliol College in 1885, where he instituted in the College Hall a series of Sunday and Monday evening concerts for the performance of glees, part-songs, etc., as well as the 'Balliol College Musical Society.' His compositions include 'Christ and his Soldiers,' oratorio, 1878; a 'Requiem in memory of departed Harrow friends'; 'Cinderella,' a fairy opera, 1882; 'Nursery Rhymes Quadrilles,' for chorus and orchestra, four sets; 'Hunting Songs Quadrilles,' for same; songs, etc. He edited 'Hymns and Tunes for High Schools'; the 'Harrow Glee Book,' 'Harrow School Marches,' 'Harrow School Songs,' etc., as well as two volumes of Bach for the use of High Schools. [For some years before his death, which took place at Oxford, July 17, 1901, he had been examiner for the Society of Arts. In a warmly appreciative article on him in the *Musical Gazette* for Dec. 1901, his successor at Balliol, Dr. Ernst Walker, wrote, 'He struck out a line for himself, and spent himself royally and with absolute self-sacrifice in the popularisation of good, and only good, music among the naturally more or less unmusical.'] A. C.

FARMER, THOMAS, Mus.Bac., was originally one of the Waits of London, and graduated at Cambridge in 1684. He composed instrumental music for the theatre, and contributed some songs to the second edition of Playford's *Choice*

Ayres, 1675, to *The Theater of Music*, 1685-87, and to D'Urfey's Third Collection of Songs, 1685. In 1686 he published 'A Consort of Musick in four parts, containing thirty-three Lessons beginning with an Overture,' and in 1690 'A Second Consort of Musick in four parts, containing eleven Lessons, beginning with a Ground.' [In *Apollo's Banquet* is 'Mr. Farmer's Magot for violins'; Farmer also wrote music for 'The Princess of Cleve' in 1682 (Brit. Mus. Add. MSS. 29,283-5).] Purcell composed an elegy, written by Nahum Tate, upon his death (printed in *Orpheus Britannicus*, ii. 35), from which it is certain that he died before 1695. W. H. H.

FARNABY, GILES, Mus.Bac., was of the family of Farnaby of Truro. He commenced the study of music about 1580 [was living in London in 1589 (Churchwardens' accounts of St. Helen's, Bishopsgate)], and on July 7, 1592, graduated at Oxford as Bachelor of Music; stating in his *supplicat* that he had studied music for twelve years (Wood's *Fasti*, ed. Bliss, i. 257). He was one of the ten composers employed by Thomas Este to harmonise the tunes for his 'Whole Booke of Psalmes' published in 1592. In 1598 he published 'Canzonets to foure voyces, with a song of eight parts,' with commendatory verses prefixed by Antony Holborne, John Dowland, Richard Alison, and Hugh Holland. A madrigal by Farnaby, 'Come, Charon, come,' is in the Royal College of Music, and another, 'Construe my meaning,' has been edited by W. B. Squire. W. H. H.

There are a number of pieces by him in the *Fitzwilliam Virginal Book* (see VIRGINAL MUSIC), among which is a curious composition for two virginals, and a transcription for virginals of his own madrigal 'Daphne on the Rainebowe.' The same volume contains four pieces by his son, Richard Farnaby, of whom nothing is known. Giles Farnaby contributed harmonies to some of the tunes in Ravenscroft's Psalter (1621). Wood's statement that he was a native of Truro is probably correct, though the name does not occur in the Visitation of Cornwall of 1620. Thomas Farnaby's wife came from Launceston. He lived most of his life in London and Sevenoaks, and his descendants remained in Kent; but the early history of the family is obscure, and the connection between Giles and Thomas Farnaby the Kentish schoolmaster cannot be traced. [Additions by W. B. S., and from the *Dict. of Nat. Biog.*]

FARRANT, JOHN. According to Hawkins there were two musicians of this name, who both flourished about the year 1600. It is quite probable that there was only one, who was organist of Ely in 1567-72; of Hereford, 1592-93;[1] Christ Church, Newgate Street, London, and Salisbury Cathedral, 1598-1602. A service attributed to Richard Farrant is the work of John Farrant (West's *Cathedral Organists*, pp. 29, 41, 78). M.

FARRANT, RICHARD, was one of the Gentlemen of the Chapel Royal in the 16th century. The date of his first appointment is not known, [he was a member of the chapel in the reign of Edward VI.] but he resigned in April 1564, on becoming Master of the Children of St. George's Chapel, Windsor, of which he is said to have been also a lay vicar and organist. During his tenure of office at Windsor he occupied 'a dwelling house within the Castle, called the Old Commons.' On Nov. 5, 1569, he was reappointed a Gentleman of the Chapel Royal, and remained such until his death, which occurred on Nov. 30, 1580. Farrant's church music merits all the eulogy which has been bestowed upon it for solemnity and pathos. The service printed by Boyce in G minor and given by Tudway (Brit. Mus., Harl. MSS. 7337 and 7338) in A minor [is almost certainly by John Farrant, who was possibly his son]. His two anthems, 'Call to remembrance' and 'Hide not Thou Thy face' were for many years performed on Maundy Thursday during the distribution of the royal bounty. The beautiful anthem, 'Lord, for Thy tender mercies' sake' (the words from Lydley's Prayers), was long assigned to Farrant, although it is attributed by earlier writers to John Hilton. Tudway (Harl. MSS. 7340) gives another anthem —'O Lord, Almighty,' full, four voices—as his, but this is questionable. [Various payments for the plays produced at Court by Farrant's boys are entered in the Acts of the Privy Council, under dates between 1566 and 1579.]

His son, DANIEL, was one of the first authors who set lessons 'lyra way' for the viol, after the manner of the old English lute or bandora, in the time of Charles I. [He was violist in the King's band between 1606 or 1607 and 1625 (Nagel, *Annalen der englischen Hofmusik* in the *Monatshefte f. Musikgesch.* 1894-95). A book of organ pieces by him is in the Cathedral library of Durham.] W. H. H. Additions from Mr. G. E. P. Arkwright, the *Quellen-Lexikon*, etc.

FARRENC, JACQUES HIPPOLYTE ARISTIDE, born at Marseilles, April 9, 1794, died in Paris, Jan. 31, 1865, composed some pieces for the flute, but is best known as a writer on music. He took an important part in the second edition of Fétis's *Biographie universelle*, and wrote the biographical notices in Madame Farrenc's *Trésor des Pianistes*. He also contributed critiques to *La France musicale*, and *La Revue de Musique ancienne et moderne* (Rennes, 1858). Some of his valuable notes and unpublished articles are among the MSS. in the library of the Paris Conservatoire.

His wife LOUISE—born in Paris, May 31, 1804; died there, Sept. 15, 1875—was a sister of the sculptor Auguste Dumont, and aunt of Ernest Reyer. She studied under REICHA, and at an early age could compose both for the orchestra

[1] He 'was sconced for railing and contumelious speeches to Mr. Custos in the hall at supper-time' (Havergal's *Fasti Herefordenses*).

and piano. She married in 1821, and made several professional tours in France with her husband, both performing in public with great success. Madame Farrenc was not only a clever woman, but an able and conscientious teacher, as is shown by the many excellent female pupils she trained during the thirty years she was professor of the piano at the Conservatoire (Nov. 1842–Jan. 1873). Besides some remarkable études, sonatas, and pieces for the pianoforte, she composed sonatas for piano and violin or violoncello, trios, two quintets, a sestet, and a nonet, for which works she obtained in 1869 the prize of the Académie des Beaux Arts for chamber-music. She also wrote two symphonies and three overtures for full orchestra, and several of her more important compositions were performed at the Conservatoire concerts. More than by all these, however, her name will be perpetuated by the *Trésor des Pianistes*, a real anthology of music, containing chefs-d'œuvre of all the classical masters of the harpsichord and pianoforte from the 16th century down to Weber and Chopin, as well as more modern works of the highest value. [Her *Traité des abbréviations* was published in 1897. See also TRÉSOR DES PIANISTES.] G. C.

FASCH, JOHANN FRIEDRICH, born at Buttelstedt (Weimar), April 15, 1688, was a chorister at Weissenfels in 1699, a scholar of the Thomasschule in Leipzig from 1701 to 1707, where he studied law as well as music, the latter under Kuhnau. He founded a 'Collegium musicum,' which seems to have been the ancestor of the 'Grosses Concert' and so of the Gewandhaus concerts; he wrote overtures for the society in the style of Telemann, and composed three operas for the Naumburg fair and elsewhere. In 1714, after leading a wandering life for some years, he was an official secretary at Gera, and in 1719 went to Zeitz as organist and 'Rathschreiber,' where he remained for two years. In 1721 he took service with Count Morzini at Lucaveč in Bohemia, and in 1722 was appointed court capellmeister at Zerbst, where he died, Dec. 5, 1768. He was invited to compete for the post of cantor at the Thomasschule against Bach, but apparently refused to do so. (Spitta, *J. S. Bach* (Engl. transl.), ii. 181.) Bach held Fasch's music in high esteem, and copied out five orchestral suites of his. In the collection of music left by Philipp Emanuel Bach was a whole set of church cantatas by Fasch. Several masses, a requiem, eleven church cantatas and motets, one Passion-setting, various overtures, trios, sonatas, etc., are preserved in MS. at Leipzig, Dresden, Berlin, and Brussels (see *Quellen-Lexikon*, from which, with Riemann's *Lexikon*, the above particulars are taken). Fasch's son,

CARL FRIEDRICH CHRISTIAN FASCH, founder of the 'Singakademie' at Berlin, was born Nov. 18, 1736, at Zerbst. As a child he was delicate, and much indulged. He made rapid progress on the violin and clavier, and in the rudiments of harmony. After a short stay at Coethen, where he made his first attempts at composition in church music, he was sent to Strelitz. Here he continued his studies under Hertel, in all branches of music, but especially in accompaniment, at that time a difficult art, as the accompanist had only the figured bass to guide him. In 1751 Linicke, the court clavierist, having declined to accompany Franz Benda, Fasch offered to supply his place at the harpsichord, and Benda's praises incited him to still greater efforts. After his return to Zerbst he was sent to complete his education at Klosterbergen near Magdeburg. Benda had not forgotten their meeting, and in 1756, when just twenty, Fasch was appointed on his recommendation accompanist to Frederick the Great. His coadjutor was no less a person than Emanuel Bach; they took it in turns to accompany the King's flute-concertos, and as soon as Fasch had become accustomed to the royal amateur's impetuous style of execution, his accompaniments gave every satisfaction. The Seven Years' War put an end to Frederick's flute-playing, and as Fasch received his salary (300 thalers) in paper, worth only a fifth part of its nominal value,—a misfortune in which he anticipated Beethoven—he was compelled to maintain himself by giving lessons. For his lessons in composition he made a collection of several thousand examples. About the same time he wrote several most ingenious canons, particularly one for twenty-five voices containing five canons put together, one being in seven parts, one in six, and three in four parts. After the battle of Torgau the King granted him an addition of 100 thalers to his salary, but the increase covered the direction of the opera, which was put into his hands from 1774 to 1776. After the war of the Bavarian succession Frederick gave up his practice, and Fasch was free to follow his natural inclination for church music. In 1783, incited by a 16-part Mass of Benevoli's, which Reichardt had brought from Italy, he wrote one for the same number of voices, which, however, proved too difficult for the court-singers. He retained his post after Frederick's death, but occupied himself chiefly with composition and teaching. In the summer of 1790, as he himself tells us, he began choral-meetings in the summer-house of Geheimrath Milow, which resulted in the 'Singakademie,' an institution which under his pupil and successor Zelter became very popular, and exercised an important influence on musical taste in Berlin for many years. Before his death Fasch was twice visited by Beethoven, who spent some time in Berlin in the summer of 1796. On the first occasion, June 21, he heard a chorale, the three first numbers of Fasch's mass, and several movements from his 119th Psalm, and he himself extemporised on one of the subjects of the latter. On the 28th he reappeared and again extemporised, to the delight

of Fasch's scholars, who, as Beethoven used to say, pressed round him and could not applaud for tears (Thayer's *Beethoven*, ii. 13). The Academy at that date was about ninety strong, but at the time of Fasch's death, August 3, 1800, it had increased to 147. In accordance with a wish expressed in his will, the Academy performed Mozart's Requiem to his memory—for the first time in Berlin. The receipts amounted to 1200 thalers, an extraordinary sum in those days, and were applied to founding a Fund for the perpetual maintenance of a poor family. In 1801 Zelter published his Life—a brochure of sixty-two pages 4to, with a portrait. In 1839 the Academy published Fasch's best sacred works in six volumes. A seventh, issued by the representatives of Zelter, contains the mass and the canon above alluded to. Of his oratorio 'Giuseppe riconosciuto,' performed in 1774, one terzetto alone remains, Fasch having destroyed the rest, together with several other works composed before the 16-part mass. As a master of composition in many parts, Fasch is the last representative of the great school of sacred composers which lasted so long in Italy, and his works are worth studying. They combine the severity of ancient forms with modern harmony and a fine vein of melody, and constitute a mine which would well repay investigation. [For list of extant works, see the *Quellen-Lexikon.*] F. G.

FAURÉ, Gabriel Urbain, born May 13, 1845, at Pamiers (Ariège), studied at Paris with Niedermeyer, the founder of the École de Musique religieuse ; also under Dietsch and Saint-Saëns. His first appointment on leaving the school in 1866 was that of organist at St. Sauveur, Rennes ; in 1870 he returned to Paris, and after holding the posts of accompanying organist at St. Sulpice and principal organist at St. Honoré, became maître de chapelle at the Madeleine, [where he became organist in 1896 ; in the same year he was appointed a professor of composition in the Conservatoire]. He became known as a composer by his touching and original songs, of which a selection of twenty was published by Hamelle, and 'Le Poème d'Amour' by Durand and Schoenewerk, but his compositions in this class are very numerous. [Among the most remarkable of his later lyrics may be mentioned 'Après un rêve,' 'En Prière,' and 'Les Roses d'Ispahan.'] He has also published many pianoforte pieces ; at the Société Nationale de Musique he produced a Cantique de Racine, duets for female voices, and a violin sonata, afterwards played at the Trocadéro, on July 5, 1878, which last has become popular in Germany. Among his most remarkable works, besides a Berceuse and Romance for violin and orchestra, a beautiful Élégie for violoncello, two Quartets for piano and strings (1882 and 1887), two for strings alone, and a Violin Concerto, we may mention an Orchestral Suite (Salle Herz, Feb. 13, 1874), a pretty 'Chœur des Djinns' (Trocadéro, June 27, 1878), a symphony in D minor (Châtelet, March 15, 1885), a one-act operetta, 'L'Organiste,' at the Salle Duprez, 1885, a Requiem (Madeleine, Jan. 16, 1888), and a choral work, 'La Naissance de Vénus' (Colonne Concerts, 1895, Leeds Festival, 1898). ['Madrigal,' op. 35, for vocal quartet and orchestra ; 'Pavane,' op. 50, for orchestra and chorus *ad lib.* ; five Mélodies, op. 58, to Verlaine's poems ; a piano quintet, op. 60 ; 'La Bonne Chanson,' op. 61 ; nine songs to Verlaine's words, are among the most important of his recent works.] Music to various plays has been written from time to time, such as that to Dumas's 'Caligula' (Odéon, 1888), Ed. Harancourt's 'Shylock' (adapted from Shakespeare, Odéon, 1889), Maeterlinck's 'Pelléas et Mélisande' (English version produced at the Prince of Wales's Theatre, June 21, 1898), and Lorrain and Hérold's 'Prométhée' (Béziers, 1900). In 1885 and 1893 the Prix Chartier was awarded to him. In 1892 he succeeded Guiraud as Inspecteur des Beaux-Arts, and in June 1905 succeeded Théodore Dubois as Director of the Paris Conservatoire. A. J.

FAURE, Jean-Baptiste, son of a singer in the church at Moulins, where he was born, Jan. 15, 1830. When he was three the family removed to Paris, and when he was seven his father died. In 1843 he entered the solfeggio class in the Conservatoire, and soon after the *maîtrise* of the Madeleine, where he was under Trévaux, an excellent teacher, to whom he owes his sound knowledge of music. After the breaking of his voice he took up the piano and double bass, and was for some time a member of the band at the Odéon theatre. When his voice had recovered he joined the chorus of the Théâtre Italien, and in Nov. 1850 again entered the Conservatoire, and in 1852 obtained the first prizes for singing and for opéra-comique. He made his début Oct. 20, 1852, at the Opéra Comique, in Massé's 'Galathée,' after which he advanced steadily through various rôles until his creation of the parts of Justin in Grisar's 'Chien du Jardinier' ; the Duke of Greenwich in Auber's 'Jenny Bell,' in 1855 ; the Marquis d'Hérigny in Auber's 'Manon Lescaut' ; the Marquis de Valbreuse in Clapisson's 'Sylphe'[1] in 1856 ; Crêvecœur in Gevaert's 'Quentin Durward' in 1858 ; Hoël in Meyerbeer's 'Pardon du Ploermel' in 1859 placed him in the front rank. [Among his greatest successes were the parts of Malipieri in 'Haydée' ; Peter the Great in 'L'Étoile du Nord' ; and the title rôle in Nicolo's 'Joconde.' On Sept. 28, 1861, he made his first appearance at the Opéra as Julien de Medicis in Poniatowski's 'Pierre de Medicis,' and remained there as principal baritone for nearly seventeen years. His new parts were in Massé's 'La Mule de Pedro,' in 1863 ; Nelusko in 'L'Africaine,'

[1] First produced at Baden Baden. Faure achieved a notable *tour de force* therein, singing baritone on the stage and tenor behind the scenes.

April 26, 1865, chosen for this part by Meyerbeer himself; the Marquis de Posa in Verdi's 'Don Carlos,' in 1867; the title part in Thomas's 'Hamlet,' 1868; Mephistopheles on the first performance of 'Faust'[1] at the Opéra, March 3, 1869; Paddock in Diaz's 'Coupe du Roi de Thulé,' and Charles VII. in Mermet's 'Jeanne d'Arc,' in 1873. He made his final appearance there on May 13, 1876, in his great part Hamlet, in which his acting was founded on his boyish recollections of Macready in that part in Paris. (*Musical World.*)

In London he first appeared at Covent Garden, April 10, 1860, as Hoël, and returned there every season until 1866, excepting 1865. His parts included Don Juan, Figaro in 'Le Nozze,' Tell, Assur, Fernando in 'La Gazza Ladra,' Alfonso XI., Pietro in 'Masaniello,' Rudolph in 'Sonnambula,' St. Bris, Peter the Great, and, on July 2, 1863, Mephistopheles on production of 'Faust,' in which he has never been surpassed.

In 1870 he played, at Drury Lane, Iago in the revival of Rossini's 'Otello'; Lotario on the production in England of 'Mignon,' etc. From 1871 to 1875 inclusive he was again at Covent Garden, for the first time there as Hamlet, Caspar, and the Cacique on the production of Gomez's 'Guarany.' In 1876 he sang at Drury Lane; and in 1877 at Her Majesty's for the first time in England as De Nevers, and Alfonso in 'Lucrezia,' which part he played, May 19, 1877, on the occasion of the last appearance on the stage of Therèse Titiens. In 1857 he was for a short time Professor of singing at the Paris Conservatoire. In 1870-72 he sang with great success in opera at Brussels, and on Jan. 27, 1872, was appointed Inspector of the singing classes at the Conservatoire there.[2] In 1861 he appeared at Berlin at Meyerbeer's request, but the tremolo in his voice did not please the Germans. In 1878, however, he sang in Italian at Vienna with the greatest success in two of his best parts, Don Juan and Mephistopheles, etc., and was appointed by the Emperor of Austria 'Imperial Chamber Singer.' He also sang in concert tour of the French provinces, but for a long time past he has lived in retirement.]

Faure is a good musician and a fine actor. He is also a collector of pictures and a man of great culture. His voice is a baritone of great extent and of very fine quality. In 1859 he married Mademoiselle Lefebvre (1828-1905), the chief actress of Dugazon rôles at the Opéra Comique. He has published two books of songs (Heugel), and a *Traité* in 1886. G.; additions by A. C.

FAUST. Music to Goethe's 'Faust' was composed by Lindpaintner, and appears to have been produced at Stuttgart in June 1832; also by Prince Radziwill, the score of which was published in 1836. Spohr's 'Faust' (words by Bernhard), a romantic opera in two acts, is in no respect connected with Goethe's play. It was composed at Vienna in 1813 for the Theater an der Wien, but was first performed at Frankfort in March 1818, and was for many years a great favourite. It was produced in London by a German company at the Prince's Theatre, May 21, 1840; and in Italian at Covent Garden under Spohr's baton, July 15, 1852. G.

The musical settings that are now best known are the following:—(i.) FAUST, opera in five acts; words after Goethe, by Barbier and Carré; music by Gounod. Produced at the Théâtre Lyrique, March 19, 1859; at the Grand Opéra, March 3, 1869; Her Majesty's Theatre, as 'Faust,' June 11, 1863 (selections had previously been sung at the Canterbury Music Hall, Westminster); at the Royal Italian Opera, Covent Garden, as 'Faust e Margherita,' July 2, 1863; in English (by Chorley), as 'Faust,' at Her Majesty's, Jan. 23, 1864. In Germany sometimes known as 'Margarethe.'

(ii.) LA DAMNATION DE FAUST, dramatic legend in four parts; the words partly adapted from Gérard de Nerval's version of Goethe, partly written by M. Gandonnière, and partly by Berlioz himself. Composed by Berlioz (op. 24). Performed (as a concert) at the Opéra Comique, Paris, Dec. 6, 1846; two parts given under Berlioz at Drury Lane, London, Feb. 7, 1848, selections at the same place, June 29 of the same year, and at the New Philharmonic Concert of June 9, 1852 (in Chorley's translation). First complete performance in England under Hallé at the Free Trade Hall, Manchester, Feb. 5, 1880. In 1903 it was put upon the stage at Monte Carlo, but the experiment, though tried in various theatres, has happily not been permanently adopted. F. G. E.

(iii.) MEFISTOFELE. Grand opera in a prologue and five acts, words (after Goethe) and music by Arrigo Boito. Produced at Milan, March 5, 1868. Remodelled and brought out again, in a condensed form (prologue and four acts), at Bologna, Oct. 4, 1875; at Her Majesty's Theatre, July 6, 1880. [See also LISZT, PIERSON, and WAGNER.] M.

FAUX-BOURDON, or *Falsobordone*, a simple kind of Counterpoint to the Church plain-song; in other words, a harmony to the ancient chant. The first kind of variation from strictly unisonous singing in the Middle Ages was the 'Organum,' or the addition of octaves above and below the plain-song or melody. Other parallel concords were also (as in the 'mixture' organ-stops) blended with the octaves—as the fifth, and even the fourth. These appear to have been used as early as the 8th century. After the Organum the next improvement was the Diaphonum and Discant, and by the 14th century there are historical intimations that these had led, by a natural development, to the use of 'Faux bourdon,' at Avignon, whence it was

[1] He had previously played this part in London, during four seasons, 1863-66.

[2] Isnardon's *Théâtre de la Monnaie.*

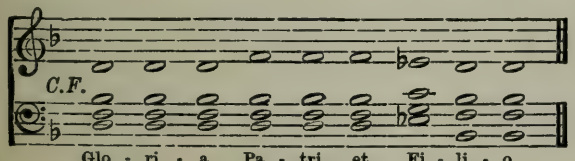
taken to Rome on the return of the Papal Court after its seventy years' absence from that city. Hawkins (*History*, ch. 56) mentions an English MS. tract, by one Chilston, preserved in the 'Manuscript of Waltham Holy Cross,' most likely of the 14th century, giving rules and directions 'for the sight of descant . . . and of *Faburdon*.' Gaforius (1451-1522), who is justly considered the father of the artistic music of the great school which culminated in Counterpoint à la Palestrina, as also Adam da Fulda, about the same period, are among the earliest writers who speak of this kind of harmony. M. Danjou discovered, in the library of S. Mark, Venice, treatises by Gulielmus Monachus, from which it is plain that in the 15th century the faux-bourdon was held in equal honour in England and in France.

The English term Fa-burden is evidently a corruption from the French and Italian. Burden, or Burthen, is used both for the refrain of a part-song or chorus, and for a vocal accompaniment to dancing—

> Foot it featly here and there,
> And let the rest the *burden* bear.

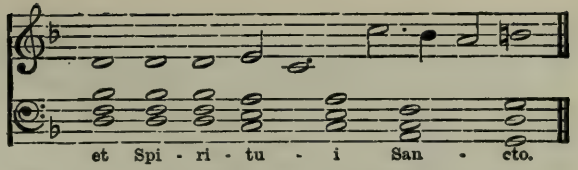
The word *Bordone*, and *Bourdon*, in its primary sense, is (in both languages) a pilgrim's staff; hence, from similarity in form, the bass-pipe, or drone, of the bagpipe; and thence again simply a deep bass note. As the earliest *Falsi bordoni* of which we have specimens are principally formed, except at their cadences, by successions of fourths and sixths below the plain-song melody, such an accompanying bass, to those who had hitherto been accustomed to use the low octaves of the organum, and to consider thirds and sixths inadmissible in the harmonised accompaniment of the Gregorian chant, would sound *false*; and this application of the meaning of the *falso* and *faux* seems a more rational derivation than that sometimes given from *falsetto* and *falsette*, as implying the combination of the high voices with the low in Falso Bordone harmony.

The following example, from a MS.[1] copied from authentic sources at Rome,[2] will give a better idea of the nature of this kind of Counterpoint than any verbal description. It is a Faux-bourdon, of the 15th century, on the second tone (transposed from D to G); originally written for three voices with the canto fermo in the alto part; and with a soprano part, *ad libitum*, added by Baini:—
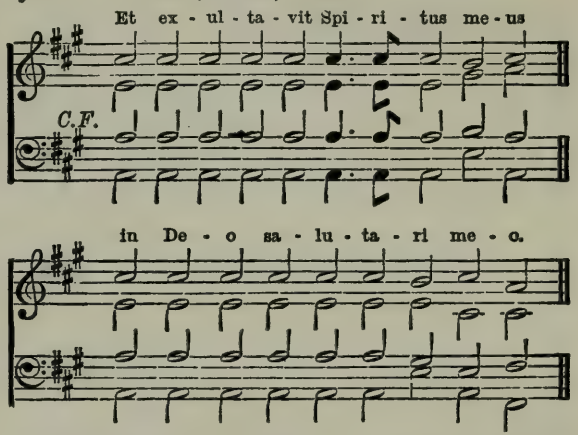


[1] 'Octo Melodiae octo Modorum harmonice factae ut modulabantur saeculo VII., ad praescriptum Adami de Fulda, et Franchini Gaforii.'

[2] For this and similar specimens of harmonies to other tunes, see 'Accompanying Harmonies of Plain-Song,' by Rev. T. Helmore, *Brief Directory*, p. v.

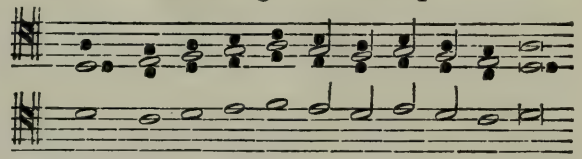


The same harmony (in four parts) is given by Alfieri (1840) a fifth higher. A Faux-bourdon on the same tone (transposed into F♯) is given by M. C. Frank, Paris, 1857:—

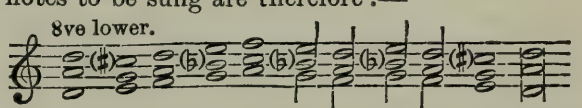


Falsi bordoni by Vittoria, Bernabei, de Zachariis, and Viadana will be found in Proske's *Musica Sacra*, tom. iii., Liber Vesperarum. T. H.

The treatises by Gulielmus Monachus referred to in the above article are printed in the third volume of Coussemaker's *Scriptores*, at pp. 273, 290, and 299. He speaks of Faux-bourdon as a peculiarly English form of counterpoint (288*b*, 292*a*), sung by three voices, treble, alto, and tenor. The following is his example:—



Here the open notes on the lower stave represent the plain-song melody, *which was not sung*. The open notes above represent the tenor part, the *upper* row of black notes are the alto part, and the *lower* row of black notes the treble, which was of course sung an octave higher. The actual notes to be sung are therefore:—



Thus we see that in faux-bourdon the canto fermo, or an embellished form of it with syncopations and cadences introduced, is to be found in the *treble* part: the alto sings at the fourth below, and the tenor sings at the sixth below, taking the octave on the first and last notes and at any intermediate cadences. The unadorned plain-song melody was usually set out at the beginning of the composition. The alto part was not, as a rule, written, but was left to the extempore skill of the singer. If this be borne in mind, the apparently involved language of Gulielmus Monachus and of Chilston

(if he be the author of the second short treatise on discant in MS. Lansdowne 763 : see CHILSTON) becomes at once intelligible. Chilston writes thus :—'Faburden (*i.e.* the tenor part) hath but two sights (*i.e.* sites or positions), a third above the plain-song in sight, the which is a sixth from the treble in voice : and an even with the plain-song in sight, the which is an eighth from the treble in voice. These two accords (*i.e.* the sixth and eighth below the treble) the faburdener must rule by the mean (*i.e.* the alto) of the plain-song, for when he shall begin his faburden, he must attend to the plain-song and set his sight even with the plain-song and his voice in a fifth below the mean[1] and after that set his sight always above the plain-song in a third : and, as oft as he will, he may touch the plain-song (*i.e.* descend to the octave below the treble) and void therefrom, except twice together, for that may not be, inasmuch as the plain-song sight is an eighth to the treble and a fifth to the mean (alto), and so to every degree he is a perfect accord, and two perfect accords of one nature may not be sung together in no degree of discant.'

In the Trent Codices are numerous examples of faux-bourdons by Dufay, Binchois, and other composers of the 15th century. An example by Dufay, printed at p. 163 of Dr. Adler's first volume of transcripts from these MSS., illustrates very clearly the method employed, the introduction of embellishments and cadences in the plain-song of the treble part, the movement of the tenor from the octave below to the sixth and *vice versâ*, and the manner in which the alto supplied the inner harmony extempore. J. F. R. S.

FAVORITE, LA. Opera in four acts ; words by Royer and Waëtz, music by Donizetti. Produced at the Académie Royale, Dec. 2, 1840 ; in London, as 'La Favorita,' at Her Majesty's, Feb. 16, 1847.

FAWCETT, JOHN, born at Wennington, Lancashire, Dec. 8, 1789, was originally a shoemaker, but abandoned that calling to follow the profession of music, at Bolton-le-moors. He composed three sets of Psalm and Hymn Tunes, published at various periods under the titles of *The Voice of Devotion, The Harp of Zion, The Cherub Lute,* and *Miriam's Timbrel* (1862), which are still very popular in Lancashire. In 1840 he edited and arranged the accompaniments to a collection of psalm and hymn tunes and other pieces selected by Joseph Hart, the music publisher, entitled 'Melodia Divina.' An oratorio of his composition, called 'Paradise,' was published in 1853. He died at Bolton, Oct. 26, 1867. His third son,

JOHN FAWCETT, jun., Mus.Bac., was born about 1824, and when only eleven years old obtained the appointment of organist at St. John's Church, Farnworth. Seven years later he succeeded an elder brother as organist of the parish church, Bolton. In 1845, leaving a sister to discharge his duties at Bolton, he came to London and entered the Royal Academy of Music, where he studied under Sterndale Bennett. During his stay in London (about twelve months) he officiated as organist of Curzon Chapel. On Nov. 4, 1852, he was admitted to the degree of Bachelor of Music at Oxford, his exercise, a cantata, entitled 'Supplication and Thanksgiving,' performed on the previous day, being highly commended by the Professor of Music, Sir H. R. Bishop. Fawcett died, after a short illness, at his residence in Manchester, July 1, 1857. W. H. H.

FAY. See DUFAY.

FAYOLLE, FRANÇOIS JOSEPH MARIE, born in Paris, August 15, 1774 ; after a brilliant career at the Collège de Juilly, entered the corps des ponts et chaussées in 1792, and became 'chef de brigade' of the École polytechnique on its foundation in 1794. Here, under the instruction of Prony, Lagrange, and Monge, he studied the higher mathematics, but without neglecting literature, and with Fontanes' assistance translated a great part of the *Æneid*. Of his verses the following line has alone survived :—

Le temps n'épargne pas ce qu'on a fait sans lui.

Though forgotten as a mathematician and a poet, Fayolle has acquired a solid reputation for his services to musical literature. He studied harmony under Perne, and the violoncello under Barni, but abstained from printing his compositions ; and contented himself with publishing *Les quatre Saisons du Parnasse* (Paris, 1805-9), a literary collection in sixteen vols. 12mo, for which he wrote many articles on music and musicians. He also furnished the greater part of the biographical notices in the *Dictionnaire historique des Musiciens*, published under the names of Choron and himself (two vols. Paris, 1810-11), a work to which Fétis is much indebted. In 1813 he published *Sur les drames lyriques et leur exécution*. He collected materials for a History of the Violin, of which, however, only fragments appeared, under the title *Notices sur Corelli, Tartini, Gaviniés, Pugnani, et Viotti, extraites d'une histoire du violon* (Paris, 1810). After the fall of Napoleon, Fayolle came to England, where he taught French, and wrote for the *Harmonicon*. On the eve of the Revolution of 1830 he returned to Paris, and resumed his old occupation as a musical critic. Among his later works may be mentioned a pamphlet called *Paganini et Bériot* (Paris, 1830), and the articles on musicians in the supplement to Michaud's *Biographie Universelle*. He died Dec. 2, 1852, at Ste. Perrine, a house of refuge in Paris. G. C.

FAYRFAX, ROBERT, Mus.Doc., is believed to have been descended from the ancient Yorkshire family of that name. He is said to have

[1] The MS. reads 'plain-song,' an obvious slip.

been of Bayford in Hertfordshire, and was probably born in the last half of the 15th century, but nothing is known of his early life. Anthony Wood is no doubt correct in saying that he was Organist or Informator Chori at the Abbey of St. Albans, with which place he was evidently closely connected. He was at St. Albans on March 28, 1502, when he received 20s. from Queen Elizabeth of York, 'for setting an Anthem of oure lady and Saint Elizabeth.' At the beginning of this year (1501-2) he took his degree of Doctor of Music at Cambridge. The words of the Grace for the degree, 'conceditur Magistro Fayerfax erudito in musica quod post gradum bacallariatus sua erudicione possit stare,' etc., may imply that he was already a member of the University; they certainly show that he had made his reputation as a musician at that date [Abdy Williams, *Degrees in Music*]. The exercise 'for his forme in proceadinge to bee Doctor' was a five-part Mass, 'O quam glorifica,' which is still in existence [Lambeth, Cod. 1]. He was incorporated at Oxford in 1511, being the first recorded Doctor of Music there.

Fayrfax seems to have enjoyed the favour of Henry VIII., after whose accession he was granted an annuity of £9 : 2 : 6 (June 22, 1509), being described as 'gentleman of the Chapel.' At Christmas, 1510, and the two following years, he was paid for the board and instruction of two choir-boys, 'the King's scholars.' On March 6, 1512-13, John Fyssher, gentleman of the Chapel, received a Corrody in the Monastery of Stanley, on its surrender by Robert Fayrfax. In Nov. 1513, Fayrfax resigned his annuity of £9 : 2 : 6, which was granted afresh 'in survivorship' to Robert Fayrfax and Robert Bythesee. On Sept. 10, 1514, he was appointed one of the Poor Knights of Windsor, with 12d. a day. Other entries in the State Papers between 1516 and 1519 relate to sums paid to Fayrfax 'for a book' (£13 : 6 : 8); 'for a book of anthems' (£20); 'for a prick songe book' (£20); 'for a balet boke limned' (£20); showing that he found employment as a writer and illuminator of MSS.: the celebrated Fayrfax MS. (Brit. Mus. Add. MS. 5465) may well have been one of these (see *Dict. Nat. Biog.* for reference to State Papers). In 1520 Fayrfax, with the rest of the Chapel, attended the King to the Field of the Cloth of Gold, being named at the head of the singing men. His death probably took place before Jan. 1, 1525-26, as his name does not then appear in the list of gentlemen of the King's Chapel; he was certainly dead before Feb. 12, 1528-29, when Bythesee surrendered the annuity granted in 1513. He was buried in St. Albans Abbey, his tombstone being afterwards covered by the Mayoress's seat, according to the Fayrfax MS.

Fayrfax was in his day (as Anthony Wood says) 'in great renowne and accounted the prime musitian of the nation.' He is the chief representative of the school of music which prevailed in England from the time of Edward IV., and which may be said to have culminated in him. His music was soon superseded by that of the succeeding generation of composers headed by Tye, and is now for the most part of purely antiquarian interest.

The following is a list of his chief compositions, mostly in MS.:—

Masses *a* 5: (1) 'Regalis'; (2) 'Albanus'; (3) 'Tecum principium'; (4) 'O bone Jhesu'; all in the Oxford Music School Collection and elsewhere. (5) 'O quam glorifica,' Lambeth and Cambridge. (6) 'Sponsus amat sponsam,' lute arrangement in Brit. Mus. Add. MS. 29,246. An unnamed Mass at Peterhouse, Cambridge, may be identical with one of these.

Motets: (1) 'Ave Dei Patris,' *a* 5; Bodleian, etc. (2) 'Maria plena virtute,' *a* 5; Bodleian, etc. (3) 'Salve Regina,' *a* 5; Eton MS. (4) 'Lauda vivi Alpha et O,' Peterhouse, etc. (5) 'Eternae laudis lilium,' *a* 5; Peterhouse, etc. (6) 'O Maria Deo Grata,' Peterhouse. (7) 'Ave lumen gratiae,' *a* 4; Brit. Mus. Addl. MS. 5054. (8) 'In Deo,' R. Coll. Music. 'Ave summe eternitatis,' printed by Hawkins (*Hist.* ii. 516), is an extract from No. (1) 'Ave Dei Patris.'

A Magnificat *a* 5, called 'Regalis,' is at Peterhouse, and (without composer's name) at Lambeth; a second Magnificat is at Lambeth. Magnificats at Caius Coll. and St. Michael's Coll., Tenbury, may be identical with one or other of these. In the Eton MS. were formerly 'Quid cantemus Innocentes,' 'Stabat Mater,' 'Ave lumen gracie,' and 'Ave cujus concepcio.' Lute versions of three of the above-named compositions are in Brit. Mus. Add. MS. 29,246. An instrumental piece *a* 3, apparently a Canon, is in Add. MS. 31,922.

Two songs by Fayrfax were printed in Wynkyn de Worde's *Songbook*, 1530: 'Ut re mi fa sol la,' *a* 4, and 'My heartes lust,' *a* 3. A fragment of a song, 'Welcome fortune,' is preserved at Ely Cathedral. In the Fayrfax MS., Brit. Mus. Add. MS. 5465, are (1) 'That was my woo,' *a* 2; (2) 'Most clere of colour,' *a* 3; (3) 'I love, loved and loved wolde I be,' *a* 3; (4) 'Alas for lak of her presens,' *a* 3; (5) 'Sumwhat musyng,' *a* 3. The title-page also indicates two other songs as being by Fayrfax, though his name is not written against them. (6) 'Benedicite, what dremyd I,' *a* 3; (7) 'To complayne me, alas,' *a* 3.

Burney printed 'That was my woo,' which he thought (for no good reason) may have been addressed to Henry VII. after the battle of Bosworth (*Hist.* ii. 547); also extracts from some of the Masses. The songs numbered 2, 3, 4, 5, and 7 were printed by Stafford Smith in *A Collection of English Songs.* No. 3 is also printed by the Plain-song and Mediæval Music Society in *Songs and Madrigals of the 15th Century.* G. E. P. A.

FEEN, DIE. Opera in three acts: words and music by Wagner. Written at Würzburg in 1833 (the plot adapted from Gozzi's 'Donna Serpente'), excerpts tried in the following year, but never performed complete until it was produced at Munich in 1888.

FEIS CEOIL, THE (Irish Musical Festival), was inaugurated in Dublin on May 17-22, 1897. The event takes place annually in May, and occupies a week. It consists of concerts (orchestral and ballad), and public competitions in choral and solo singing, and in ensemble and solo instrumental playing in all branches, which are adjudicated upon by prominent musicians living out of Ireland. Competitions also in various classes of musical composition are held, previous to the actual festival, the works which obtain prizes being performed at the concerts. The objects of the Association are, briefly: (1) To promote the study and cultivation of Irish music. (2) To promote the general cultivation of music in Ireland. (3) To hold an annual Musical Festival, or Feis Ceoil. (4) To collect and preserve by publication the ancient music of Ireland. The Association has its headquarters in Dublin. The second and fourth festivals (1898 and

1900) were held at Belfast; all the others in Dublin. E. O.

FELDLAGER IN SCHLESIEN, EIN. Opera in three acts, words by Rellstab, music by Meyerbeer; written and composed in memory of Frederick the Great for the reopening of the Berlin Opera-house — burnt August 18, 1843; reopened Dec. 7, 1844. It was performed with extraordinary applause at Vienna, Feb. 17, 1847, with Jenny Lind as Vielka; eighty florins were given for places, and Meyerbeer was called on ten times. The 'Feldlager' appears never to have been played either in France or England, but some of the music was afterwards used up in the 'Étoile du Nord.' G.

FELIX MERITIS, an institution in Amsterdam that included with the performance of music the cultivation of letters, art, and science. It occupied a building architecturally important, with a large concert-room, library, and observatory, situated on the Keizersgracht, one of the larger canals. Orchestral concerts took place in the winter, similar to those of the London Philharmonic and the Crystal Palace. The usual number was ten, and the subscription was equivalent to £5. The early history of Felix Meritis has been narrated by Professor Jorisson on the occasion of the Centenary, Nov. 2, 1877. It was founded in 1777, beginning its existence on the Leliegracht of Amsterdam. The founders intended it to be 'for the furtherance of laudable and useful arts and sciences; the augmentation of reason and virtue; the increase and prosperity of trade, navigation, agriculture, and fishery,' etc. etc. But Felix began at once with music and fine art, adding literature to the scheme two years later. The original locale soon proved to be too small, and in May 1782 the members removed to the Vorburgwal. In 1785 continued increase determined the erection of the present building on the Keizersgracht, completed three years after, and with 400 members, instead of, as at first, 40. (On May 1, 1876, the number of members of all classes was 324.) The wave of disturbance caused by the French Revolution washed over Felix Meritis, and in 1792, through want of funds, the concerts ceased. However, the leaders of the institution would not allow it to sink in the vortex of political speculation; and, in the abolition of societies throughout Holland this one was exempted. During the clatter of weapons the Muses were silent, but in 1800 the complement of members was again full, and in 1806 the reading-room, long closed during the prohibition of newspapers, opened again. In that year Louis Bonaparte, made King of Holland, offered his protection, which was declined, as was also the proposal that the public business of the country should be carried on in the building. Napoleon I. and Marie Louise, were, however, later received in it. In these troubled times the music of Felix Meritis tended to soften the feelings of distress and almost despair of the Amsterdam patriots; yet that solace ceased once more towards the close of 1813, the country being in a state of insurrection against the French. After 1815 came peace and the gentle arts again, and during a great part of the 19th century great was the spiritual harvest of the 'happy through their deserts'! The society ceased to exist in 1888.

The name Felix Meritis was more than once applied by Robert Schumann to Felix Mendelssohn; see *Gesammelte Schriften* (Leipzig, 1854), i. 219; also i. 191, 192, and 193. A. J. H.

FELTON, Rev. William, born 1713, [B.A. Cambridge, 1738, M.A. 1745, vicar-choral and sub-chanter of Hereford Cathedral in 1741, custos of the vicars-choral in 1769, and chaplain to the Princess-Dowager of Wales]. He was distinguished in his day as a composer for, and performer on, the organ and harpsichord. He published three sets of concertos for those instruments in imitation of those of Handel. Burney, in the life of Handel prefixed to his account of the Commemoration, relates (p. 32), on the authority of Abraham Brown, the violinist, a droll anecdote of Felton's unsuccessful attempt, through Brown, to procure the name of Handel as a subscriber to the second set of these concertos. Felton also published two or three sets of lessons for the same instruments. He was one of the stewards of the Meeting of the Three Choirs at Hereford 1744, and at Gloucester 1745. He was vicar of Norton Canon, 1751-69. 'Felton's Gavot' was long highly popular; it was introduced into Ciampi's 'Bertoldo' in 1762. He died suddenly, Dec. 6, 1769, and was buried in the vestibule of the Lady Chapel in Hereford Cathedral. W. H. H.; additions from *Dict. of Nat. Biog.*

FENELL (name also written *ffinell*), Thomas, was an Irish musician, and was Vicar-Choral of St. Patrick's Cathedral, Dublin, in 1677, of which he was organist from 1689 to 1694, with the exception of the year 1691-92, when William Isaac took his place. Dr. Cummings says that there are some MS. works by Thomas Fenell of Dublin, dated 1689, in the music library of Chester Cathedral. From 1694 to 1698 he was organist and vicar-choral of Christ Church Cathedral. In 1698 he resigned, and died about the year 1708-9. He was constantly in difficulties owing to his temper. W. H. G. F.

FENTON, Lavinia, born in London, 1708, whose real name was Beswick, was an actress and singer who first appeared in 1726 at the Haymarket Theatre as Monimia in Otway's 'Orphan,' and afterwards at Lincoln's Inn Fields Theatre, July 15, 1726, as Lucilla in Sir W. Davenant's comedy, 'The Man's the Master.' She attracted no particular attention until she appeared as Polly Peachum in 'The Beggar's Opera,' on the first night of its

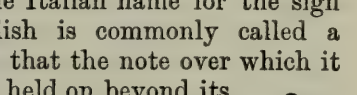
performance, Jan. 29, 1728, when she 'became all at once the idol of the town; her pictures were engraven and sold in great numbers; her life written; books of letters and verses to her published; and pamphlets made of even her very sayings and jests.' This success led to her being entrusted with more important parts than had before been assigned to her. At the end of the season, after she had played Polly upwards of sixty times, she withdrew from the stage and went to live with Charles, third Duke of Bolton. On Oct. 21, 1751, his wife, from whom he had been separated many years, having died, the Duke married Lavinia Beswick at Aix, in Provence. She became a widow in 1754; died Jan. 24, 1760, at West Combe Park, Greenwich, and was buried in Greenwich Church, Feb. 3, 1760. W. H. H.

FEO, Francesco, one of the masters of the Neapolitan school, was born at Naples about 1685. The traditions of Greco and Scarlatti were still fresh there, and it was at the suggestion of the last named that Domenico Gizzi had opened the private school at which Feo learnt the art of singing and the principles of composition. His bent was essentially dramatic, as indeed was that of nearly all the Neapolitans of his epoch, with the exception of Durante, whose colder and gloomier temperament predisposed him towards the ecclesiastical severities of the Roman style. Feo, like Durante and Leo, passed some time at the Vatican as the pupil of Pitoni, but the influence of his master was not sufficient to divert him from Opera. His 'Ipermestra,' 'Ariana,' and 'Andromache' were all published at Rome itself, and apparently during his residence there. [The MSS. in the Real Collegio di Musica at Naples include two other operas, 'L' Amor tirannico' (1713), and 'Siface' (1723). Various oratorios, masses, etc., are mentioned in the *Quellen-Lexikon.*] In 1730 he was director of the Conservatorio de' Poveri di Gesù Cristo at Naples, and did much to establish the school as a nursery of great singers. Though addicted to the stage, Feo did not altogether neglect Church music, and his work is distinguished by elevation of style and profound scientific knowledge. But a certain sensuousness, even in his sacred pieces, is suggested by the fact that Gluck borrowed the subject of a Kyrie by him for a chorus in one of his operas. [According to Florimo he was living in 1740.] E. H. P.

FERIAL and FESTAL. In the Christian Church from very early times the term *Feria secunda* was used to denote Monday, *Feria tertia* Tuesday, and so on. Hence the word *Feria*, or *Ferial day*, came to denote a day marked by no special observance, either of a festal or a penitential character. So far as music is concerned, the chief difference is that on the ferial days the music is less elaborate and ornate than on festal days, when it is more florid, for more voices, accompanied by the organ, etc. The two kinds are known respectively as the ferial use and festal use. G.

FERLENDIS, Signora, daughter of an architect named Barberi, born at Rome about 1778. Her voice was a strong contralto, but somewhat hard and inflexible. Having studied with a teacher called Moscheri, she made her début at Lisbon. Here she had the advantage of some lessons from Crescentini, and here also (1802) she married Alessandro Ferlendis, the oboist, member of a very distinguished Italian family of players on the oboe and English horn. She appeared at Madrid in the next year, at Milan in 1804, and in 1805 at Paris (Théâtre Louvois) in Fioravanti's 'Capricciosa pentita.' She achieved there, however, no success in any other rôle but that one. Soon after this, she made her first appearance in London with Catalani in Cimarosa's 'Orazi e Curiazzi.' She was 'a pretty good actress, and at that time first buffa; she was less liked than she deserved, for she had a very good contralto voice, and was far from a bad buffa. She would have been thought, too, to have acted the part of Orazia well, had it not been for the comparison with Grassini, and for Catalani's then eclipsing everybody.' (Lord Mount-Edgcumbe.) She accompanied her husband to Italy in 1810; her later career is not known. J. M.

FERMATA is the Italian name for the sign 𝄐, which in English is commonly called a Pause, and signifies that the note over which it is placed should be held on beyond its natural duration. It is sometimes put over a bar or double bar, in which case it intimates a short interval of silence. Schumann, in the first movement of his 'Faschingsschwank in Wien' for the pianoforte, has the sign over the double bar in this manner, where the key changes from two flats to six sharps, and has also written 'Kurze Pause.' [In the older music the sign for the fermata is used, as frequently by Bach, merely as indicating the end of the piece, after a Da Capo, when modern composers usually write the word 'fine.' It does not then imply any pause in the music between the first and second part of the number.] C. H. H. P.



FERNAND CORTEZ, OU LA CONQUÊTE DU MEXIQUE. Opera in three acts; words by Esménard and De Jouy, after Piron; music by Spontini. Produced at the Académie Impériale, Nov. 28, 1809; at Dresden, March 1812; after revision by the composer, at Paris, May 28, 1817; Berlin, April 20, 1818.

FERRABOSCO, Alfonso (I), generally known in England as Master Alfonso, was one of the sons of Domenico Maria Ferabosco, maestro di cappella to the church of St. Petronio at Bologna. He was already settled in England in 1562, at which date he was in receipt of a pension of 100 marks a year, payable during the Queen's

pleasure. It is possible that he had arrived some years earlier, for in 1564 he speaks of 'his long service' and of 'his youth and health spent in the Queen's service,' but it would probably be a mistake to attach much importance to phrases of this kind. In a letter to the Earl of Leicester he states that he had left Bologna without the necessary licence from the Inquisition, which had consequently confiscated the property which his father had left him. His father, however, was alive for some years afterwards, and it is probable that his letters (of which many exist written to Leicester, Sussex, and Sir William Cecil) were rather intended to excite the interest and generosity of his patrons than to contain an exact narrative of facts. These letters (dating from Oct. 1564), besides excuses for non-attendance at Court on account of ill-health, etc., are chiefly taken up with reasons why the Queen's bounty should be further extended to him. On Sept. 10, 1567, he heard that the Queen had granted him a pension for his life so long as he remained in her service, and wrote to ask that this might be secured to him in case of her death by the insertion into the Patent of the words 'heredibus et successoribus nostris.' Perhaps partly on this account, but also on account of the unfriendly construction which his enemies put upon a visit paid by him to the French Ambassador, on Sept. 23 he was in disgrace, and the Queen refused to see him. To add to his troubles, a young foreign musician of Sir Philip Sidney's household was murdered as he was going to Court to exhibit his skill, and Court gossip accused Ferrabosco of killing him out of jealousy. He indignantly wrote to Sussex to protest his innocence (Oct. 13, 1567), saying that the young man was a friend of his, and that he was in the country when the affair happened. In a later letter (Dec. 28) he complains that until the Queen consented to receive him, it was generally supposed abroad, as well as in England, that he was guilty of the murder. After some delay the matter was settled, and in March 1568-69, Ferrabosco, in writing, bound himself to the Queen's service for life, and received a pension of £100 a year. The Patent dated March 26, 1569, contains the words 'heredibus et successoribus nostris.' At the same time Alfonso obtained leave (after pledging himself to return) to visit Italy in order to settle his affairs. Accordingly, on June 25, he writes from Paris where he was delayed, partly by business which he was arranging with a brother who was to accompany him to Italy, and partly through having been robbed of all his property by his English servant. He writes from Bologna on Oct. 30 of this year, promising to return with as little delay as possible, but in September of the following year he is still making excuses from Bologna; besides ill-health and business, he is delayed by the difficulty in obtaining the Pope's licence, without which he did not dare to travel in prohibited places, for fear of leaving his family at the mercy of the Inquisition. He did, however, eventually return to England, and in June 1572, was concerned in a Masque presented before the Queen and the French Ambassador. He appears to have remained in England (probably living at Greenwich, where his son Alfonso was born) till the year 1578, when he finally quitted the country, and (in spite of having bound himself never to enter any other service than that of the Queen) entered the service of the Duke of Savoy, at whose Court he was given some appointment, for he describes himself as 'Gentil'huomo dell' Altezza di Savoia.' He left his two children in England, where they remained in the charge of Gomer van Austerwyke, one of the Queen's Musicians. Six years later he sent for them, but the Queen refused to let them go (perhaps regarding them as hostages for the return of their father), and Austerwyke was still unpaid for their keep at the date of Ferrabosco's death, which took place at Turin in 1588.

The eldest Alfonso Ferrabosco was the most important of the Italian musicians who lived in England in the 16th century, and was held in high estimation among his contemporaries. 'For judgment and depth of skill,' says Peacham in 1622, 'he was inferior to none: what he did was most elaborate and profound, and pleasing enough in Aire, though Master *Thomas Morley* censureth him otherwise. That of his *I saw my Ladie weeping*, and the *Nightingale* (upon which Dittie Master Bird and he in a friendly aemulation exercised their invention) cannot be bettered for sweetnesse of Aire or depth of judgement.' Morley tells us of another 'vertuous contention' between him and Byrd 'made upon the plaine song *Miserere*, which contention of theirs (specially without envie) caused them both to become excellent in that kinde, and winne such a name, and gaine such credit, as will never perish so long as Musick endureth.' The results of this contention, in which each composer set the plain-song in forty different ways, were printed by East in 1603, under the title of 'Medulla Musicke'; no copy of it, however, is now known to exist.

His other printed works are: a five-part madrigal 'Tu dolc' anima,' contributed to Pevernage's 'Harmonia Celeste' (Antwerp, 1583).

Two Sets of five-part madrigals by him appeared at Venice in 1587; the first set containing twenty madrigals is dedicated to the Duke of Savoy; the second set containing nineteen madrigals is dedicated to the Duchess of Savoy.

Many of his madrigals found their way into English collections: 'Musica Transalpina' (1588) contains fourteen by him; 'Musica Transalpina' (1597) contains six; five are in Morley's collection of 1598. Many of these are taken from the two Sets of 1587.

Two pieces for the lute 'by the most Artificiall

and famous Alfonso Ferrabosco of Bologna' were printed by Robert Dowland in his 'Varietie of Lute-lessons,' 1610.

A large number of MS. works by him, chiefly Motets, are in the British Museum; Bodleian and Music School, Oxford; St. Michael's College, Tenbury; Buckingham Palace; and Royal College of Music Libraries. G. E. P. A.

FERRABOSCO, ALFONSO (II), son of the first Alfonso, was born at Greenwich, and no doubt was one of the children left behind in England when their father returned to Italy in 1578. 'He was trained up to Musick,' says Anthony Wood, apparently at the Queen's expense; at any rate, after Oct. 11, 1592, he was in receipt of an annuity of £26 : 13 : 4, which was paid up to Midsummer 1601. After James I.'s accession he appears as one of the King's Musicians for the Violins, a year's salary of £7 being paid him at Michaelmas 1603. He held his place as one of the violins until his death, by which time his salary had been raised to £40. [*Audit Office, Declared Accounts.*]

'At man's estate he became an excellent composer for instrumental musick,' says Anthony Wood, 'he was most excellent at the Lyra Viol, and was one of the first that set lessons Lyra-way to the Viol, in imitation of the old English Lute and Bandora. The most famous man in all the world for Fantazias of 5 or 6 parts.' 'The lyre is in high favour with them,' writes André Maugars from Rome in 1639, 'but I have heard none who could be compared with Farabosco in England.' But it is chiefly as composer of the music to some of Ben Jonson's Masques that he is now remembered. Those for which he is known to have written music were 'The Masque of Blackness' (*Twelfth Night*, 1604-5), 'Hymenæi' (1605-6), 'The Masque of Beauty' (1607-8), 'The Masque for Lord Haddington's Marriage' (1607-8) and 'The Masque of Queens' (1608-9). The printed description of the 'Hymenæi' (in which Ferrabosco appeared as singer as well as composer) contains a testimony to the friendship existing at that date between him and Jonson, in a warm eulogy of the composer, which, however, was omitted in the folio edition of 1616. In 1604 (Nov. 27) he was entrusted with £20 to buy two viols for Henry, Prince of Wales, to whom he was appointed music-master, with a pension of £50 a year for life (dating from Christmas, 1604); on the death of Henry in 1612 his services were transferred to Charles, the new Prince of Wales. To these sources of income was added in 1619 a share in a valuable property, a grant for twenty-one years to him, Innocent Lanier and Hugh Lydiard 'for cleansing the Thames of flats and shelves' with power to sell the sand and gravel; with, in addition, 'an allowance to them of one penny per ton of strangers' goods and merchandises imported or exported into or out of the Port of London.' Ferrabosco is said to have sold his share 'for a great sum of money.'

On the accession of Charles I. Ferrabosco retained his former appointments, and was also made Composer of Music in Ordinary to the King, with a salary of £40, from the death of John Coperario in 1626. He was also Composer of the King's Music, with an additional salary of £40. He died before March 11, 1627-28, when he was buried at Greenwich, where he seems to have lived at any rate after 1619. Entries relating to members of his family are to be found in the Greenwich parish registers (printed in the *Musician*, Sept. 20, 1897). Ferrabosco published two volumes of music in 1609. The first, a book of 'Ayres,' dedicated to Prince Henry, contains twenty-eight songs with accompaniment for lute and bass viol, of which a large proportion are from Jonson's Masques. The other is a book of 'Lessons for 1. 2. and 3. Viols,' dedicated to the Earl of Southampton. They consist of short pieces, dances, etc., for the lyra viol, and are printed in lute tablature. Each of these volumes contains (amongst others) commendatory verses by Ben Jonson; the first has also some verses by Campion, addressing Ferrabosco as 'Musick's maister and the offspring | Of rich Musick's Father | Old Alfonso's Image living.' He also contributed three compositions to Leighton's 'Teares or Lamentacions' in 1614. Compositions in MS. (chiefly Fancies for the viols) are in the libraries of the Royal Coll. of Music; the Music School, and Christ Church, Oxford; and the British Museum. G. E. P. A.

FERRABOSCO, ALFONSO (III), son of Alfonso (II), succeeded on his father's death to the pension of £50, which he had enjoyed as former music-master to the Prince of Wales; and also to his place as Musician for the Viols and Wind Instruments. The latter double appointment entitled the holder to two liveries of £16 : 2 : 6 each, which were secured to Ferrabosco by a deed dated Feb. 7, 1627-1628. His name occurs as one of the musicians in 1635, and again in 1641. He must have died before the re-establishment of the King's Musicians in 1660, when Child succeeded to 'Ferabosco's place — Alphonsus composer of Wind M.,' and Hingeston 'for a viol place of Alphonso Ferabosco.' G. E. P. A.

FERRABOSCO, HENRY, son of Alfonso (II), and brother of Alfonso (III), succeeded his father as Composer of the King's Music, and as one of the King's Musicians, receiving a salary of £40 for each place. On Feb. 7, 1627-28, he secured his double livery as Musician for the Voices and for the Wind Instruments. His name appears as one of the Musicians at different dates up to 1645, when he signed receipts on behalf of the Musicians, the Court being then at Oxford. His daughter Elizabeth, baptized at Greenwich, Dec. 3, 1640, may possibly have

been the Mrs. Ferrabosco whom Pepys thought of engaging as gentlewoman for his wife, who 'sings most admirably' (*Diary*, Sept. 4, 1664). She was afterwards in the suite of the Duchess of Newcastle (*Diary*, May 30, 1667). Henry Ferrabosco may be identified with the Captain Henry Ferribosco who took part in the expedition to Jamaica where he was killed. The committee appointed to report on arrears of pay, etc., due to relatives of those who fought there recommend (June 10, 1658) that a sum of £240 should be paid 'for five small children of Capt. Henry Ferribosco, lately slayne by the Enemy in Jamaica, his wife being also dead since his departure from England.' His place as Musician was filled by Thomas Bates at the Restoration. G. E. P. A.

FERRABOSCO, JOHN, was probably the son of Alfonso (II), who was baptized at Greenwich, Oct. 9, 1626. There is a warrant dated Jan. 17, 1631, for delivery of Chamlett and other necessaries yearly to John Ferrabosco, one of His Majesty's Musicians for the wind instruments, in the room of Henry Ferrabosco, during His Majesty's pleasure. As Henry was still holding his place as Musician for the Wind Instruments in 1634, this must have been a temporary arrangement, made solely with a view to providing for the child of a favourite musician; it is possible, however, that there were two musicians of this name. John Ferrabosco was appointed organist of Ely Cathedral in 1662; many anthems and services by him still exist there in MS. In 1671 he took the degree of Mus.B. at Cambridge 'per literas regias' (Dickson's *Catalogue of Music at Ely*). The registers of Trinity Church, Ely, show that he married Anne Burton on June 28, 1679; their child John was baptized in the following August, and was buried May 8, 1682; John Ferrabosco himself was buried Oct. 15, 1682. G. E. P. A.

FERRARA. The earliest and best-known musical academy in Ferrara was that of the 'Intrepidi,' founded in 1600 by Giambattista Aleotti d'Argenta for dramatic musical representations. The magistrates of the city allowed the academicians 100 scudi a year for public celebrations in their theatre. Previous to the founding of this academy, Ferrara could boast one of the most magnificent theatres of Italy, opened in 1484 by Ercole I., Duke of Ferrara, in which were celebrated the 'Feste Musicali,' those earliest forms of the musical drama universal in Italy in the 15th century. While the 'Orfeo' of Poliziano was represented at Mantua, the theatre of Ferrara witnessed the 'Cefalo' of Niccolò da Correggio, the 'Feast of Anfitrione and Sosia,' and others. The 'Intrepidi' in 1607 represented with great pomp the Pastorale called 'La Filla di Sciro' by Guidubaldo Bonarelli.

Frescobaldi was a native of Ferrara, and made his studies there. C. M. P.

FERRARESE DEL BENE, the sobriquet of Francesca Gabrielli, an Italian singer, native of Ferrara. When Burney was in Venice, in August 1770, he heard at the Ospedaletto an orphan girl *la Ferrarese* with an 'extraordinary compass' and a 'fair natural voice.' She sang in London from 1784 to 1787 in Cherubini's 'Giulio Sabino' and other parts, but without much success. In 1789 she was prima donna in Vienna. Mozart wrote for her the Rondo 'Al desio,' introduced into the part of the Countess in 'Figaro' on its revival August 1789, and she played Fiordiligi in 'Così fan tutte' at its production, Jan. 26, 1790. Mozart did not think much of her, for in speaking of Allegrandi he says, 'she is much better than the Ferrarese, though that is not saying a great deal.' She probably owed her good fortune to her pretty eyes and mouth, and to her intrigue with da Ponte, with whom she lived as his mistress for three years. In the end she quarrelled with the other singers, and was sent from Vienna by the Emperor. G.

FERRARI, BENEDETTO, called 'dalla Tiorba,' an Italian musician, and composer of words and music for the species of Italian dramas called 'dramme per musica,' was born at Reggio about 1597; [as according to a portrait prefixed to his 'Andromeda' (printed 1637) he was forty years old at that time.] From a letter, now in the archives of Modena, written by him to the Duke of Modena in 1623, we learn that his reputation as a musician, and especially as a player on the theorbo, was by that time considerable. It was largely owing to him that the 'dramma musicale' took such deep root in Italy and Germany, and herein lies his chief interest for us. His opera 'Andromeda,' set to music by Manelli and brought out at the Teatro San Cassiano at Venice in 1637, was the first opera performed before a mixed audience. In 1639 followed his 'Adone,' set by Monteverde, and 'Armida,' of which he wrote both words and music. Its success induced Ferrari to devote himself more to composition than before. He remained in Venice till 1645, when he [was in the Court band at Modena: in 1651 he] was invited to Vienna by the Emperor Ferdinand, and remained in his service till 1653. A ballet by him was performed at the Diet of Ratisbon in 1653. In the same year he was appointed maestro di cappella to Duke Alfonso of Modena, on whose death in 1662 he was dismissed, but he was reappointed in 1674, and died in possession of the post Oct. 22, 1681. His librettos were collected and printed at Milan and Piacenza, and passed through several editions; none of these collections, however, are complete. The library at Modena contains several of his MSS., including the ballet 'Dafne in alloro' (Vienna, 1651). [This is not mentioned in the *Quellen-Lexikon* as still extant, but an oratorio 'Sansone' is noted as at Modena.] We have not sufficient materials to form any opinion on the style of his music. He published at Venice in 1633,

1637, and 1641, three books of 'Musiche varie a voce sola,' in which, according to Burney, the term 'Cantata' occurs for the first time, although the invention of this kind of piece was claimed by Barbara Strozzi twenty years later. F. G.

FERRARI, Domenico, an eminent Italian violin player, born at Piacenza at the beginning of the 18th century. He was a pupil of Tartini, and lived for a number of years at Cremona. About the year 1749 he began to travel, and met with great success at Vienna, where he was considered the greatest living violin player. In 1753 he became a member of the band of the Duke of Würtemberg at Stuttgart, of which Nardini was at that time leader. If Ferrari was a pupil of Tartini, he certainly, according to contemporary critics, did not retain the style of that great master in after life. He had an astonishing ability in the execution of octave-runs and harmonics, and appears altogether to have been more a player than a musician. He twice visited Paris, at first in 1754, and played there with great success. He died at Paris in 1780, according to report, by the hand of a murderer. Ferrari published sets of six Violin-Sonatas (Paris and London), and some for two violins and bass which, however, are now forgotten. P. D.

FERRARI, Giacomo Gotifredo, a cultivated and versatile musician, son of a merchant at Roveredo, born there 1759. He learned the pianoforte at Verona, and the flute, violin, oboe, and double-bass at Roveredo, and studied theory under Pater Marianus Stecher at the convent of Mariaberg near Chur. After his father's death he accompanied Prince Lichtenstein to Rome and Naples, and studied for two years and a half under Latilla on Paisiello's recommendation. Here also he made the acquaintance of M. Campan, Marie Antoinette's master of the household, and went with him to Paris, where he was appointed accompanist to the new Théâtre Feydeau. In 1793 the company was dispersed, and Ferrari shortly afterwards left France. Having travelled for some time he finally settled in London, where he composed a very large number of works, including four operas and two ballets. In 1804 he married Miss Henry, a well-known pianist. From 1809 to 1812 he suffered from loss of sight. In 1814 he went to Italy with Broadwood the pianoforte-maker, and visited Naples, Venice, etc., returning in 1816. He died in London, Dec. 1842. He was an active teacher of singing, and published a *Treatise on Singing* in 2 vols., of which a French translation appeared in 1827. His *Studio di musica prattica e teorica* (London) is a useful treatise. Two of his French songs, 'Qu'il faudrait de philosophie' and 'Quand l'amour nacquit à Cythère,' were extremely popular in their day. His acquaintance with almost every contemporary musician of importance gives a historical value to his book *Aneddotti . . . occorsi nella vita di G. G. Ferrari*, 2 vols. London, 1830. Besides the operas, ballets, and songs already named, Ferrari composed an extraordinary quantity of music for the voice, pianoforte, flute, and harp. [See *Quellen-Lexikon.*] F. G.

FERREL, Jean François, musician in Paris about the middle of the 17th century, wrote a small pamphlet, *A savoir que les maistres de dance, qui sont de vrays maistres larrons à l'endroit des violons de France, n'ont pas royale commission d'incorporrer ès leur compagnie les organistes et austres musiciens, comme aussy de leur faire païer redevance, démonstré par J. F. Ferrel, praticien de musique à Paris, natif de l'Anjou* (Paris, 1659). This was the signal for a contest lasting for 100 years, between the French musicians and the dancing-masters, whose chief, the 'roi des ménétriers,' claimed jurisdiction over all musicians. Hard words were exchanged on both sides, and after several law-suits, a decree of the Paris Parliament in 1750 settled the question in favour of the musicians. Some of the pamphlets had curious titles; for example, *La cloche felée, ou le bruit faict par un musicien qui ne veult être maistre de dance parce qu'il ne sait sur quel pied se tenir*, and *Discours pour prouver que la danse dans sa plus noble partie n'a pas besoin des instrumens de musique, et qu'elle est en toute indépendante du violon.* [See Fétis.] M. C. C.

FERRETTI, Giovanni, born at Venice about 1540 [lived in Ancona from 1569, where he was maestro di cappella at the cathedral from 1575 to 1585], composed five books of 'Canzoni' in five parts (Venice, 1567-91), two books in six parts (Venice, 1573-86), and another of five-part madrigals (Venice, 1588), all excellent examples of their kind. A madrigal of his, 'Siat' avertiti,' for five voices, is included in Webb's madrigals, and in vol. iii. of Novello's *Glee Hive*. M. C. C.

FERRI, Baldassare, one of the most extraordinary singers who ever lived, was born at Perugia, Dec. 9, 1610. He owed to an accident in his boyhood the operation by which he became a sopranist. At the age of eleven he entered the service of the Bishop of Orvieto as a chorister, and remained there until 1625, when Prince Vladislas of Poland, then on a visit at Rome, carried him off to his father's Court. In 1665 he was transferred to Ferdinand III., Emperor of Germany, whose successor, Leopold I., loaded him with riches and honours. This prince had a portrait of Ferri, crowned with laurels, hanging in his bed-chamber, and inscribed, 'Baldassare Perugino, Re dei Musici.' At the age of sixty-five he received permission to retire to his native country, with a passport, the terms of which indicated sufficiently the consideration in which he was held. He reached Italy in 1675, and died at Perugia, Sept. 8, 1680.

Ferri was made a knight of S. Mark of Venice in 1643; and, therefore, probably visited

Italy at that time. He aroused the greatest enthusiasm wherever he appeared; hundreds of sonnets were written in his honour, he was covered with roses in his carriage after simply singing a cantata, and at Florence a number of distinguished persons went three miles out of the town, to escort him into it. (Ginguené.) He is said also to have visited London, and to have sung here the part of Zephyr: but this must be a fable, as Italian opera did not begin in England till 1692,—twelve years after his death. It is true that in M. Locke's 'Psyche' (1671) there is a character called Zephyr; but he has only four lines to speak, and none to sing. Ferri had, nevertheless, made one journey (before 1654) to Sweden, to gratify Queen Christina's wish to hear him. Ginguené says that his portrait was engraved with the inscription 'Qui fecit mirabilia multa'; but such a portrait (as far as the present writer knows) has never been seen. A medal was struck, bearing on one side his head crowned with bays, and on the other the device of a swan dying by the banks of Meander. Ferri was tall and handsome, with refined manners; and he expressed himself with distinction. He died very rich, leaving 600,000 crowns for a pious foundation.

His voice, a beautiful soprano, had an indescribable limpidity, combined with the greatest agility and facility, a perfect intonation, a brilliant shake, and inexhaustible length of breath. Although he seems to have surpassed all the evirati in brilliance and endurance, he was quite as remarkable for pathos as for those qualities. (Bontempi, *Historia Musica.*) J. M.

FERTÉ, Papillon de la, born in Feb. 1727 at Chalons; became in 1777, by purchase, 'Intendant des Menus-plaisirs' to Louis XVI., and as such had the direction of the 'École Royale de Chant' founded by the Baron de Breteuil, and of the opera after the municipality had given up the administration of it. In 1790 he published a reply to a pamphlet by the artists of the opera—'Mémoire justificatif des sujets de l'Académie royale de musique'—in which they demanded a reform of the administration. He died in Paris, July 19, 1794. His son occupied the same post after the Restoration. M. C. C.

FERVAAL. Opera in three acts, words and music by Vincent d'Indy. Produced at the Théâtre de la Monnaie, Brussels, March 12, 1897; at the Opéra Comique in Paris, May 10, 1898.

FESCA, Friedrich Ernst, composer, born at Magdeburg, Feb. 15, 1789. His father was an amateur, and his mother a singer, pupil of J. A. Hiller, so he heard good music in his youth, and as soon as he could play the violin had taste enough to choose the quartets and quintets of Haydn and Mozart in preference to Pleyel's music, for which there was then a perfect rage in Germany. Having completed his elementary studies, he went through a course of counterpoint with Pitterlin, conductor of the Magdeburg theatre. On Pitterlin's death in 1804 he became a pupil of August Eberhardt Müller at Leipzig. Here he played a violin concerto of his own with brilliant success. In 1806 he accepted a place in the Duke of Oldenburg's band, but in the following year became solo violinist under Reichardt at Cassel, where he passed six happy years and composed his first seven quartets and first two symphonies, interesting works, especially when he himself played the first violin. In 1814, after a visit to Vienna, he was appointed solo violin, and in the following year concert-meister, to the Duke of Baden at Carlsruhe. During the next eleven years he wrote two operas, 'Cantemir' and 'Leila,' overtures, quartets, quintets, chorales, psalms and other sacred music. He died at Carlsruhe, May 24, 1826, of consumption, after many years' suffering, which, however, had not impaired his powers, as his last works contain some of his best writing. His 'De Profundis,' arranged in four parts by Strauss, was sung at his funeral. Fesca was thoughtful, earnest, and warm-hearted, with occasional traits of humour in striking contrast to his keen sensibility and lofty enthusiasm for art. He appreciated success, but steadfastly declined to sacrifice his own perceptions of the good and beautiful for popularity. Fesca's rank as a composer has been much disputed. There is a want of depth in his ideas, but his melodies are taking and his combinations effective. His quartets and quintets, without possessing the qualities of the great masters, have a grace and elegance peculiar to himself, and are eminently attractive. His symphonies are feebly instrumented, but his sacred works are of real merit. In richness of modulation he approaches Spohr. A complete edition of his quartets and quintets (twenty and five in number) has been published in Paris (Rimbault). His son, Alexander Ernst, born at Carlsruhe, May 22, 1820, died at Brunswick, Feb. 22, 1849, was a pupil of Rungenhagen, Wilhelm Bach, and Taubert, and composer of trios for pianoforte, violin, and violoncello, and other chamber-music popular in their day. The best of his four operas was 'Der Troubadour' (Brunswick, 1854). M. C. C.

FESTA, Costanzo, one of the earliest composers of the Roman School, was born somewhere towards the close of the 15th century. He was elected a member of the Pontifical choir in 1517, and died April 10, 1545. He eventually became maestro at the Vatican, and his nomination was so far singular that he was at that time the only Italian in a similar position throughout the Peninsula. His genius cannot be doubted, and Dr. Burney, who had been at the trouble of scoring a great number of his Madrigals, was astonished at the rhythm, grace, and facility of them. He calls one of Festa's Motetti, 'Quam pulchra es, anima mea,' a model of elegance,

simplicity, and pure harmony, and says that 'the subjects of imitation in it are as modern, and that the parts sing as well, as if it were a production of the 18th century.' Festa, according to Baini, fell in his motets into a fashion too prevalent in his day, of setting distinct words to each voice. The Abbé (*Life of Palestrina*, vol. i. pp. 95-103) explains in great detail the lengths to which this absurd and undignified affectation was carried, and quotes with obvious and well-merited approval a rebuke administered by the Cardinal Capranica, in the pontificate of Niccolo V., to some singer who had asked him to admire the caprice. 'Mi pare,' said the Cardinal, 'di udir una mandra di porcelli, che grugniscono a tutta forza senza profferire però un suono articolato, non che una parola.'

The principal repertories for Festa's music are the collections which flowed from the presses of Gardano and of Scotto at Venice in the middle of the 16th century, and for which the curious inquirer must be referred to the *Bibliographie* of Eitner, or the *Quellen-Lexikon*. [His first book of madrigals for three voices was published in 1537, and various editions appeared down to 1568. Two masses are in the Sistine Chapel, a four-part Magnificat was published in 1554, and a book of Litanies for double choir in 1583.] The archives of the Pontifical chapel are rich in his MSS., and a celebrated Te Deum of his (published 1596) is still sung by the Pontifical choir at the election of a new Pope. Burney, in his *History* (iii. 245, 6), prints a motet and a madrigal of Festa's; and a Te Deum and motet are given in Bock's collection (vi. 31, 40). His madrigal 'Down in a flow'ry vale' ('Quando ritrovo la mia pastorella') long enjoyed the distinction of being the most popular piece of this description in England. E. H. P.

FESTING, MICHAEL CHRISTIAN, an eminent performer on, and composer for the violin, was the son of a flautist of the same names, who was a member of the orchestra of the King's Theatre, in the Haymarket about 1727. Festing was at first a pupil of Richard Jones, leader of the band at Drury Lane, but subsequently studied under Geminiani. He first appeared in public about 1724. He became a member of the king's private band in 1735 and first violin at an amateur association which met at the Crown and Anchor Tavern in the Strand, under the name of the Philharmonic Society. [In 1737 he was appointed director of the Italian Opera.] On the opening of Ranelagh Gardens in 1742 he was appointed director of the music as well as leader of the band.

Festing was one of the originators of the Society of Musicians. Being seated one day at the window of the Orange Coffee-house in the Haymarket in company with Weidemann, the flautist, and Vincent, the oboist, they observed two very intelligent-looking boys driving milch asses. On inquiry they found them to be the orphans of Kytch, an eminent but imprudent German oboist, who had settled in London and then recently died, literally in the streets, from sheer want. Shocked by this discovery Festing consulted with Dr. Greene, his intimate friend, and other eminent musicians, and the result was the establishment of the Society of Musicians for the support and maintenance of decayed musicians and their families. [See ROYAL SOCIETY OF MUSICIANS.] Festing for many years performed gratuitously the duties of secretary to this institution. He died July 24, 1752. In September of that year his goods, books, and instruments were sold at his house in Warwick Street, Golden Square. He left an only son, the Rev. Michael Festing, rector of Wyke Regis, Dorset, who married the only child of his father's friend, Dr. Greene. From this union sprang many descendants to perpetuate the name of Festing, and not many years since an Hertfordshire innkeeper, bearing the names of Maurice Greene Festing, was living. Festing's compositions consist of several sets of solos for the violin; sonatas, concertos, and symphonies for stringed and other instruments; part of the third chapter of Habakkuk, paraphrased; Addison's Ode for St. Cecilia's day; Milton's Song on May morning; an Ode on the return of the Duke of Cumberland from Scotland in 1745; an Ode 'For thee how I do mourn'; and many cantatas and songs for Ranelagh. Sir John Hawkins says that 'as a performer on the violin Festing was inferior to many of his time, but as a composer, particularly of solos for that instrument, the nature and genius whereof he perfectly understood, he had but few equals.' Festing had a brother of the name of John, an oboist and teacher of the flute, whose success in his profession was such that he died in 1772 worth £8000, acquired chiefly by teaching. W. H. H.

FESTIVALS, MUSICAL. The earliest musical festivals of which any trustworthy record exists were held in Italy. At an interview between Francis I., King of France, and Pope Leo X. at Bologna in 1515, the musicians attached to their respective courts combined and gave a performance, but no details of the programme have been preserved. In the early part of the 17th century there was a thanksgiving festival at St. Peter's at Rome on the cessation of the Plague, when a mass by Benevoli for six choirs was sung by more than 200 voices with organ accompaniment, the sixth choir occupying the highest part of the cupola. In France the first festival recorded is that which took place as a thanksgiving, for the recovery of the eldest son of Louis XIV., when Lulli's 'Te Deum' (written to celebrate a similar happy event in His Majesty's own life in 1686) was performed by 300 musicians. In Bohemia the earliest festival was held at Prague in honour of the coronation of the Emperor Charles VI. as King

of Bohemia, when the opera of 'Costanza e Fortezza' by Fux was performed in the open air by a band of 200 and a chorus of 100 voices — a somewhat singular proportion of orchestral to vocal resources — and of this an account is given by Burney in his *German Tour*, vol. ii. p. 178. French musicians united at Paris in 1764 in a solemn service at the funeral of Rameau; and at Naples in 1774, at the burial of Jommelli, the service was performed by 300 musicians. In Austria the earliest festivals were given by the Musical Institution at Vienna (Tonkünstler-Societät), by whose members, to the number of 400, oratorios were performed twice annually, in Advent and Lent, for charitable purposes, beginning with 1772.[1] In the same city there was a festival in honour of Haydn in 1808, at which the 'Creation' was performed, and at which the composer bade farewell to the world. More important, and in its dimensions approaching more nearly to the modern festival, was a performance given at Vienna in 1811, also in Haydn's honour, when the numbers are said to have been upwards of 700. [See also BEAULIEU, CINCINNATI, and NIEDERRHEINISCHE, for important festivals other than British.] C. M.

BRITISH FESTIVALS

The following musical festivals are described under their own headings: BIRMINGHAM, BRISTOL, CECILIA, St., CHARITY CHILDREN, CHESTER, EISTEDDFOD, FEIS CEOIL, FOUNDLING HOSPITAL, HANDEL FESTIVAL, LEEDS, LIVERPOOL, MANCHESTER, NORWICH, SONS OF THE CLERGY, THREE CHOIRS, and YORK.

BRADFORD. — In connection with the opening of St. George's Hall, a festival was held in 1853, when a MS. Credo by Mendelssohn was performed for the first time. In 1856, J. L. Hatton's 'Robin Hood,' and G. A. Macfarren's 'May Day,' were produced on August 26 and 28 respectively; and in 1859, on August 26, Jackson's 'The Year,' received its first performance. All three festivals were conducted by Costa.

BRIDLINGTON. — This festival, inaugurated, financed, and conducted by Mr. A. W. M. Bosville, D. L., of Thorpe Hall, near Bridlington, was first held in 1895; with one exception (1902) it has been continued annually until 1903. Works have been specially composed for the Bridlington festival by the following local musicians — Mr. John Camidge, Mr. Arthur C. Edwards, and Mr. G. T. Patman. Further details will be found in the *Musical Times* of June 1903, p. 383.

CARDIFF. — In spite of the fact that Wales is credited with a true love for music, no festival on an adequate scale took place in the Principality until 1892. Since then and up to the present time (1905) four meetings have been held (all at Cardiff) as hereunder set forth, with the principal works performed: —

1892. 'Messiah,' 'Elijah,' 'Hymn of Praise,' 'Golden Legend' (Sullivan), 'Dream of Jubal' (Mackenzie), 'Faust' (Berlioz), 'Stabat Mater' (Dvořák), 'Blest Pair of Sirens' (Hubert Parry), 'Revenge' (Stanford), in addition to an oratorio, 'Saul of Tarsus,' composed for the festival by Dr. Joseph Parry. Conductor, Sir Joseph Barnby.

1895. 'Messiah,' 'St. Paul,' 'Last Judgment,' 'Requiem' (Verdi), 'The Light of the World' (Sullivan), 'Faust' (Berlioz), 'Choral Symphony,' 'St. Francis' (Edgar Tinel), first performance in England; and for the first time, 'The Bard' (Stanford), and 'A Psalm of Life' (David Jenkins). Conductor, Sir Joseph Barnby. (An interval of seven years elapsed before the next festival was held.)

1902. 'Orpheus' (Gluck), 'Elijah,' 'Song of Destiny' (Brahms), 'Faust' (Berlioz), 'Stabat Mater' (Rossini), 'Samson and Delilah' (Saint-Saëns), 'Ruth' (Cowen), 'Flying Dutchman' (Acts 1 and 2), 'The Beatitudes' (César Franck), for the first time in England; and, for the first time, two orchestral pieces 'On the Heights,' and 'On the March,' by Arthur Hervey. Conductor, Dr. F. H. Cowen.

1904. 'Elijah,' 'Hymn of Praise,' 'Eve' (Massenet), 'Faust' (Schumann), 'Samson and Delilah' (Saint-Saëns), 'Requiem' (Verdi), 'Dream of Gerontius' (Elgar), 'The Desert' (David), 'Lohengrin' (Act 3), 'Midsummer Night's Dream' music (Mendelssohn); and, for the first time, 'John Gilpin' (Cowen), 'The Victory of St. Garmon' (Harry Evans), 'Welsh Rhapsody' (German), and overture 'In the East,' Hervey, the two last named being orchestral works. Conductor, Dr. F. H. Cowen.

DIOCESAN CHORAL FESTIVALS. See below.

DUBLIN. — A festival comprising seven concerts was held in 1831, when Sir George Smart and Ferdinand Ries conducted, the latter being represented by his oratorio 'The Triumph of Faith.' Mendelssohn's 'Midsummer Night's Dream' overture was played from MS. parts, and Paganini appeared. (See also FEIS CEOIL, *ante*, p. 19.)

EDINBURGH. — The first festival in the Scottish capital was held in 1815 (seven concerts), of which a full account (published) was written by George Farquhar Graham (Edinburgh, 1816). The two succeeding meetings, in 1819 and 1824, were conducted by Sir George Smart. In 1843, on the occasion of the opening of the new Music Hall in George Street, a festival was held (Oct. 9-14), conducted by the Reid Professor of Music, Sir Henry R. Bishop. No new works were produced on any of these four occasions, nor have any subsequent festivals been held. (See *Music for the People*, by Robert A. Marr, Edinburgh, 1889, for further information.)

GLASGOW. — In 1860 the first festival took place in Glasgow, when the four concerts included performances of 'Messiah,' 'Elijah,' and the production of a new oratorio by Charles Edward Horsley, entitled 'Gideon.' The next music-meeting (six concerts) was held in 1873, at which were given 'Messiah,' 'Elijah,' 'Eli' (Costa); and, for the first time, an oratorio, 'Jacob,' composed by Henry Smart, and a psalm, 'Bow down thine ear,' by H. A. Lambeth, who, with Costa, shared the duties of conductor. No other festival has since been held in Glasgow. The opening of St. Andrew's Halls, however, in Nov. 1877, partook of the nature of a musical festival. For that occasion Sir G. A. Macfarren composed his cantata 'The Lady of the Lake.' (See Mr. Marr's book mentioned above, under 'Edinburgh.')

HANLEY. See NORTH STAFFORDSHIRE, below.

HOVINGHAM. — The festival (not quite an annual one) in this remote Yorkshire village

[1] Hanslick's *Concert-Wesen in Wien*, p. 18.

was founded in 1887 by Canon T. P. Pemberton (formerly Hudson), and has always been conducted by him, the twelfth meeting taking place in 1903. A list of the works that have been performed is given in the *Musical Times* of December 1903 (p. 792). Those produced at Hovingham have been composed by Dr. Alan Gray, Dr. E. W. Naylor, Mr. T. Tertius Noble, Miss Alexandra Thompson, and Dr. Charles Wood. Dr. Joachim has taken part in nearly all the festivals.

PETERBOROUGH and LINCOLN. — Originating at Peterborough in 1882 as an oratorio service, this festival assumed its twin-cathedral form in 1889, when Lincoln became joint participator in the scheme. The meetings have been held as follows: Peterborough in 1882, 1885, 1888, 1891, 1894, 1898, and 1901: Lincoln in 1889, 1892, 1896, 1899, and 1902, while one is announced to be held at Lincoln in 1905. Thus it will be seen that since 1901 the festivals have been exclusively at Lincoln. The performances have been conducted (with the exception of that in 1882) by the respective organists of the two cathedrals — Dr. Haydn Keeton, of Peterborough; (the late) J. M. W. Young and Dr. George J. Bennett, both of Lincoln.

NORTH STAFFORDSHIRE. — These festivals take rank for at least two new works produced thereat, and for the excellence of the chorus singing for which the Potteries are noted. Since their foundation (in 1888) five meetings have been held, all taking place at Hanley. The dates are 1888, 1890 (first performance of Swinnerton Heap's 'Fair Rosamond'), 1893, 1896 (first performance of Elgar's 'King Olaf'), and 1899 (first performance of Coleridge-Taylor's 'Death of Minnehaha,' the second section of the 'Hiawatha' triology). The late Dr. Swinnerton Heap conducted all these five festivals.

SCARBOROUGH. — Two festivals have hitherto (1905) been held — in 1899 and 1902, both conducted by Dr. F. H. Cowen. The works performed at the first meeting included 'St. Paul,' 'The Golden Legend,' and 'Ode to the Passions' (Cowen); and at the second (in 1902), 'Messiah,' 'Elijah,' 'Faust' (Berlioz), and 'Revenge' (Stanford).

SHEFFIELD. — Although one of the youngest of British festivals, Sheffield has rapidly come into the first rank, by reason of its magnificent chorus-singing, due to the exceptional choir-training skill of Dr. Henry Coward. This notable Yorkshire music-meeting originated in a very modest way, nothing more than a performance of Mendelssohn's 'Elijah,' in 1895, conducted by Dr. Coward. In the following year (1896) the first festival proper, lasting two days, was held, when the works performed included 'Elijah,' 'The Golden Legend,' 'Faust' (Berlioz), and 'Job' (Hubert Parry).

It was not, however, until the meeting of 1899 (three days) that the singing of the chorus made the fame of the Sheffield Festival. On that occasion the programme included the 'Messiah,' 'King Olaf' (Elgar), 'Samson and Delilah' (Saint-Saëns), 'The Golden Legend,' 'The Choral Symphony,' 'King Saul' (Parry), and the 'Hymn of Praise.' Sir (then Mr.) August Manns conducted on both occasions.

At the festival of 1902 the following works were performed, under the conductorship of Mr. Henry J. Wood: 'Elijah,' 'Gareth and Lynette' (a cantata composed for the occasion by Dr. Coward), 'Triumphlied' (Brahms), 'The Dream of Gerontius' and 'Coronation Ode' (Elgar), 'Wanderer's Sturmlied' (Richard Strauss), 'Israel in Egypt' (Selection), 'Stabat Mater' (Dvořák), 'Jesu, priceless Treasure' (Bach), 'Meg Blane' (Coleridge-Taylor), 'Easter,' symphonic poem for organ and orchestra (Fritz Volbach), 'Blest Pair of Sirens' (Parry), and 'The Hymn of Praise.' Ever since the inception of the Sheffield Musical Festival Dr. Coward has held the post of chorus-master. For the festival of 1905, Herr F. Weingartner is appointed conductor.

WOLVERHAMPTON. — Started in 1868, this festival was held triennially until 1886, when, owing to lack of financial support, it ceased to exist. The first meeting (1868) was conducted by Mr. Alberto Randegger, the following four festivals being under the direction of Mr. W. C. Stockley, of Birmingham. In 1883, with the appointment of Dr. Swinnerton Heap as conductor, the concerts occupied two days, instead of one as formerly. The most important productive feature of the Wolverhampton Festivals is associated with that last held (in 1886), when two cantatas, 'The Maid of Astolat,' by Dr. Heap, and 'The Bridal of Triermain,' by Mr. Frederick Corder, were performed for the first time, both works having been written for the occasion and conducted by their respective composers.

DIOCESAN CHORAL FESTIVALS

These widely spread festivals, known not only all over Great Britain, but in Britain beyond the seas and also in America, originated in the diocese of Lichfield, in, or about, the year 1856, when the Lichfield Diocesan Choral Association was formed. The first festival was held, upon the invitation of the Dean and Chapter, in Lichfield Cathedral, on Oct. 14, 1856, and was attended by twenty-six church choirs coming from various parishes in Staffordshire. But the germ of these important and beneficial choral gatherings can be traced to the parish of Cheadle, in Staffordshire, where, in (or about) 1849, was founded 'The Cheadle Association for the promotion of Church Music' — a society, which not only organised festivals of church choirs in the district, but published its own music. 'One of the first acts of this Association was to gather together several neighbouring choirs in the

parish church of Cheadle, for the purpose of practising chanting and singing' (*The Organist and Choirmaster* of Nov. 15, 1896, in an article on 'Choral Festivals'). In the following year (August 29, 1850) a similar festival service was held in Leigh church, nine choirs, comprising 100 voices, taking part. Such gatherings came to be known, and they were speedily recognised and encouraged by the Lichfield Cathedral authorities. Thereupon the movement rapidly spread and became firmly rooted in the various dioceses and rural deaneries, not only here, but in the Colonies and in America. These Choral Associations hold their annual festivals either in the Cathedrals of their several dioceses, or in some large Parish Church. On such occasions the singing of the combined choirs, numbering hundreds of voices, is always of an imposing and soul-stirring nature. F. G. E.

FÉTIS, François Joseph, born March 25, 1784, at Mons, died March 26, 1871, at Brussels, the most learned, laborious, and prolific musical littérateur of his time. He was the son of an organist at Mons, and early learned to play the violin, piano, and organ, completing his studies at the Paris Conservatoire. Boieldieu and Pradher were his masters for the piano, but he only succeeded in gaining the harmony prize in 1803, and the second 'second prix' for composition in 1807, scarcely as much as might have been expected from one who delighted to style himself the pupil of Beethoven. He married in 1806, and in 1811 pecuniary difficulties, caused by the loss of his wife's fortune, compelled him to retire to the Ardennes, where he remained till his appointment as organist and professor of music at Douai in Dec. 1813. In 1818 he returned to Paris, and in 1821 he succeeded Eler as professor of counterpoint and fugue at the Paris Conservatoire, becoming librarian of that institution in 1827. For an account of the historical concerts he inaugurated in Paris, see vol. i. pp. 575-76. [In 1828 he was for three months in England. (See the *Harmonicon* for July 1829.) He came to England in 1829 for the purpose of giving a course of lectures on musical history. The season was too far advanced to allow of his doing so, and the plan was abandoned, a single lecture being given at Sir George Warrender's, on May 29, when illustrations were given by Camporese, Malibran, Mme. Stockhausen, Donzelli, Begrez, Labarre, De Bériot, etc.] In March 1833 he was appointed director of the Brussels Conservatoire and maître de chapelle to the King of the Belgians, two important posts, which, besides ensuring him many gratifying distinctions, obliged him to take part in the labours of the Belgian Académie Royale, for which he wrote several interesting memoirs.

Fétis must be considered separately in his various capacities of composer, author of theoretical works, historian, and critic. As a composer he wrote much pianoforte music for two and four hands, chamber-music, duos, a quartet, quintets, and a sestet for piano (four hands) with string quartet, overtures and symphonies for orchestra, operas and sacred music. His operas 'L'Amant et le Mari' (1820), 'Marie Stuart en Écosse' (1823), 'La Vieille' (1826), and 'Le Mannequin de Bergame' (1832) were produced at the Opéra Comique with some success, though they now seem feeble and antiquated. Among his sacred compositions we will only specify his 'Messes faciles pour l'orgue,' and his 'Messe de Requiem' composed for the funeral of the Queen of the Belgians (1850). The greater part of his church music is unpublished. Fétis's fame, however, rests not upon his compositions, but upon his writings on the theory, history, and literature of music. His *Méthode élémentaire . . . d'harmonie et d'accompagnement* (1824, 1836, 1841), which has been translated into English (Cocks & Co.) and Italian; his *Solfèges progressifs* (1827); *Manuel des principes de musique* (1837); *Traité élémentaire de musique* (Brussels, 1831–32); *Traité du chant en chœur* (1837) — translated by Helmore (Novello); *Manuel des jeunes compositeurs* (1837); *Méthode des méthodes de piano* (1837); *Méthode des méthodes du chant* (1840); and *Méthode élémentaire de Plain Chant* (1843), have been of great service to teachers, though some of them bear traces of having been written in haste for the publishers. Far above these must be ranked his *Traité de l'accompagnement de la partition* (1829); his *Traité complet de la théorie et de la pratique de l'harmonie* (1844), which has passed through many editions and been translated into several languages; and his *Traité du contrepoint et de la fugue* (1824), a really classical work. These two last Fétis considered his best original productions, and looked to them for his permanent reputation. They were the more important in his eyes because he believed in the infallibility of his doctrines. Outside his own peculiar system of harmonic generation — the 'omnitonic' system, whose main principle is that harmonic combinations exist by which any given sound may be resolved into any key and any mode — he saw nothing but error and confusion. As a historian he was equally systematic and equally impatient of contradiction. Nevertheless, in his *Biographie universelle des Musiciens*, and in his *Histoire générale de la Musique*, errors of detail and mistakes in chronology abound, while many of the opinions he advances are open to question. Easy as it may be, however, to find fault with these two standard works, it is impossible to do without them. The first edition of the *Biographie* (Paris, 1835-44) is especially defective, but it contains a remarkable introduction founded on the writings of Forkel, Gerber, Kiesewetter, Hawkins, and others. Fétis intended to use this introduction as material for

a *Philosophie de la Musique*, but had not time to accomplish it. The second edition of the *Biographie* (Paris, 1860-65), though more complete and more satisfactory than its predecessor, should still be consulted with discretion; its dates are still often wrong, and there are mistakes, especially in the articles on English musicians, which are almost ludicrous, and might have been avoided. The two supplementary volumes edited by Arthur Pougin in 1878 and 1880, added much to the value of the book. Fétis unfortunately allows his judgment to be biassed by passion or interest. It is a pity that in his *Histoire générale de la Musique* (Didot, 5 vols. 1869-76) he is not more just to some of his predecessors, such as Villoteau and Adrien de la Fage, whom he quotes freely but never without some depreciatory remark, thus forgetting the poet's words:—

'Ah! doit-on hériter de ceux qu'on assassine?'

In spite of this defect, and of a strong tendency to dogmatism, the *Histoire générale de la Musique*, although a fragment—for it ceases at the 15th century—exhibits Fétis at his best. Another useful work is *La Musique mise à la portée de tout le monde* (Paris, 1830, 1834, 1847), which has been translated into German, English, Spanish, and Russian. The same elevation and clearness appear in his innumerable articles and reviews, which were all incorporated in the *Biographie*, the *Curiosités historiques de la Musique* (Paris, 1830), the *Esquisse de l'histoire de l'harmonie* (Paris, 1840, now very scarce), and other works already named. The *Revue musicale* which he started in 1827, and continued till 1833, was the foundation of the musical press of France. [Among his other works may be mentioned biographies of Paganini (1851), and Stradivari (1856), *Mémoires sur l'harmonie simultanée chez les Grecs et les Romains* (1858); catalogues of the musical exhibits in the Paris Exhibitions of 1855 and 1867.] This short résumé of Fétis's labours will suffice to show the immense services he rendered to musical instruction and literature. Had he been a little less one-sided, and a little more disinterested and fair, he would have been a model critic and littérateur. [After his death his library was bought by the Belgian Government, and is now in the Brussels Conservatoire.]

His eldest son, ÉDOUARD LOUIS FRANÇOIS, born at Bouvignes near Dinant, May 16, 1812, at an early age assisted his father, and edited the *Revue musicale* from 1833 to 1835. He was art critic of the *Indépendance Belge*, edited the 5th vol. of *Histoire générale de la Musique*, and published *Légende de Saint Hubert* (Brussels, 1847), *Les Musiciens belges* (Brussels, 1849), a useful work, *Les Artistes belges à l'étranger* (1857-1865), and a *Catalogue raisonné* (1877) of his father's valuable library purchased by the Government. He was also professor of æsthetics to the Brussels Académie des Beaux-Arts and is a member of the Académie Royale in Brussels. [He is still (1904) active as Conservateur en chef de la Bibliothèque Royale. A younger son of the historian, ADOLPHE LOUIS EUGÈNE, born in Paris, August 20, 1820, died there March 20, 1873, was a clever and successful pianist and teacher, and composed a good deal of music of little value.] G. C.

FEUILLET, RAOUL AUGER, a dancing-master of Paris, was the author of an ingenious system by which dance steps could be noted down in diagrams showing the position and movement of the feet corresponding to each bar of the music. Something of the sort had been previously attempted by a M. Beauchamp, but Feuillet carries out the idea with a degree of elaboration which tends to defeat itself owing to the bewildering complexity of the diagrams which result. His book was first published in 1701, and is entitled *Chorégraphie, ou L'Art de décrire La Dance par caractères figures et signes démonstratifs*. It was translated into English by John Weaver in 1706, but was not found to be of much assistance in practice. Signor Gallini, who wrote on the Art of Dancing in 1772, speaks of *chorégraphie* as 'an inextricable puzzle or maze of lines and characters, hardly possible for the imagination to seize or for the memory to retain,' and concludes that diagrams such as those of Feuillet can only be intelligible to dancing-masters, who are just the persons who have no need of them.

Feuillet published several collections of dances in this curious notation, and notably a 'Recueil de Contredances mises en Chorégraphie' (1706), which is of the highest value as establishing the English origin of the French contredanse. Such well-known English tunes as 'Green Sleeves' and 'Christchurch Bells' appear here as 'Les Manches Vertes' and 'Le Carillon d'Oxfort': see an article in the *Musical Times* of Feb. 1901. J. F. R. S.

FEVIN, ANTOINE DE, composer of the 16th century, whose works entitle him to a position amongst his contemporaries second alone to that of Josquin Després. We have only a few vague conjectures as to the actual circumstances of his life. He was born at Orleans, for he is styled 'Aurelianensis.' The existence of Fevin's compositions in MS. in the cathedral at Toledo, and the opinion of Spanish musicians, have caused him to be considered a Spaniard, by such authorities as Gevaert and Eslava. There are some books of Masses in the Vienna library containing three by 'Anthonius Fevin, pie memorie.' Ambros, in his *History of Music* (iii. 274), shows that the date of these books lies between 1514 and 1516, and assuming that Fevin died about this time, and moreover (as Glarean leads us to infer) that he died quite young, places his birth about 1490. We may, at any rate, accept these dates as approximately true, and at once see that it is scarcely correct to

call Fevin a contemporary of Josquin. Although he died a few years before the great master, he was probably born forty years after the date of Josquin's birth. Had it not been for his premature death, might not the 'Felix Jodoci æmulator,' as Glarean calls him, have lived on to work by the side of Lassus and share with him the glory of a brighter period? Surely there was in 'that noble youth, whose modesty was equal to his genius' (again we quote Glarean), every element of greatness, except perhaps phy sical strength, requisite for making his name stand with those of Clement and Gombert in the gap between Josquin and Lassus. But although Fevin can never be the hero of any chapter in musical history, there is little doubt that when the compositions of his time become once more generally known, the few works which he has left behind him will find favour as soon as any, on account of the peculiar charm which veils his most elaborate workmanship, and the simplicity of effect which seems to come so naturally to him, and so well agrees with the personal character for which Glarean admired him. We give the following list of his works, and the various collections in which they appear: — (1) Three masses, 'Sancta Trinitas,' 'Mente tota,' and 'Ave Maria,' from a book of five masses (Petrucci, Fossombrone, 1515). The only known copy of this work, with all the parts, is in the British Museum. Burney has given two beautiful extracts from the first mass in his *History*. (2) Three masses, 'Ave Maria,' 'Mente Tota,' and 'De Feria,' in 'Liber quindecim Missarum' (Andreas Antiquis, Rom. 1516), a copy of which is in the Mazarin Library at Paris. (3) Six motets from the first book of the 'Motetti della corona' (Petrucci, Fossombrone, 1514). (4) A motet, 'Descende in hortum meum,' and a fugue, 'Quae es ista,' from the 'Cantiones selectae ultra centum' (Kriesstein, Augsburg, 1540). (5) Two lamentations, 'Migravit Juda' and 'Recordare est,' from the collection by Le Roy and Ballard, Paris, 1557. (6) Detached movements from masses in Eslava's 'Lira-sacro-Hispana.' (7) One magnificat from Attaignant's fifth book for four voices, and two motets from his eleventh book (Paris, 1534). (8) One piece in the 'Bicinia Gallica,' etc. (Rhau, Wittenberg, 1545). (9) Three masses, 'O quam glorifica luce,' 'Requiem,' and 'Mente tota,' in the 'Ambraser Messen' at Vienna, and three MS. motets in same library. (10) A mass, 'Salve sancta parens,' the only copy of which is in the Royal Library at Munich. There is a three-part song of his, 'Je le l'airray,' in Brit. Mus. Harleian MS. 5242; and fragments of two masses in Burney's musical extracts, Add. MSS. 11,581-2. For other MSS. see *Quellen-Lexikon*. J. R. S.-B.

FEVIN, Robert de, born at Cambrai, was maestro di cappella to the Duke of Savoy at the beginning of the 16th century. A mass, on 'Le vilayn jaloys' was printed among those of Antoine de Fevin's, by Petrucci in 1515; this and other masses are in the Sistine Chapel in MS. and a mass on 'La sol fa mi' in the Munich library. The composer was probably a relation of Antoine de Fevin. (*Quellen-Lexikon* and Riemann's *Lexikon*.)

FIALA, Joseph, eminent oboist, born 1751 at Lobkowitz in Bohemia. He taught himself the oboe, for which he had a perfect passion, but being a serf was compelled to menial labour in the Schloss. He ran away and was recaptured, upon which his mistress the Countess Lobkowitz, ordered his front teeth to be pulled out that he might be incapable of playing: but some of the nobility of Prague interceded for him with the Emperor, who commanded him to be set free. He first entered Prince Wallerstein's band, and in 1777 that of the Elector at Munich. He was afterwards in that of the Archbishop of Salzburg where he made the intimate acquaintance of the Mozarts. In 1785 he was suddenly discharged by the Archbishop, with a loss of 200 florins, on which Mozart not only urged him to come to Vienna, but offered him a good engagement. After a residence of some years in Russia he became in 1792 capellmeister to Prince Fürstenberg at Donaueschingen, where he died in 1816. He published [two symphonies (MS. in the Royal Library at Berlin)] two sets of quartets (Frankfort and Vienna, about 1780-86), 'Six duos pour violon et violoncelle' (Augsburg, 1799), and two sets of trios for flute, oboe, and bassoon (Ratisbon, 1806), besides MS. concertos for flute, oboe, bassoon, and violoncello. He played several other instruments well, especially the violoncello and double bass, and was evidently a man of mark. M. C. C.

FIASCO (a flask). 'Faire fiasco,' 'to make a fiasco,' *i.e.* a complete failure — a phrase of somewhat recent introduction. The term, though Italian, is not used by the Italians in this sense, but first by the French and then by ourselves. The date and origin of the expression are unknown to Littré; but it is tempting to believe the image to be that of a flask falling and breaking - or, as our own slang has it, 'coming to utter smash.' G.

FIBICH, Zdenko, son of the chief forester at Všebořic near Czáslau in Bohemia, was born there on Dec. 21, 1850. After pursuing general studies in Vienna and Prague (where his natural inclination for music showed itself so emphatically that at fourteen he had not only composed a symphony in E flat but actually conducted a first performance of part of it), Fibich entered the Leipzig Conservatorium in 1865. There he remained until 1867, studying under Moscheles, Richter, and Jadassohn, and there he produced a G minor symphony among a great number of compositions. But of more importance to him than the composition of such works at this time was the immense influence upon him of Schu-

mann. A year in Paris (1868-69) was followed by a stay at Mannheim, where Vincenz Lachner was his teacher. In 1870 he returned home, and shortly afterwards (1874) his first opera 'Bukovin,' a melodramatic work, influenced by Weber and Mozart, was produced. From 1873 to 1874 he was a music teacher at Wilna, and on returning to Prague in the latter year he became in 1875 second conductor of the Bohemian Theatre. This post he occupied till 1878, when he was conductor of the choir in the Russian Church at Prague till 1881. After this Fibich retired into private life in order to devote himself entirely to composition. He died at Prague, Oct. 10, 1900.

That Fibich was a very prolific composer the list of his compositions testifies. His works amount to about 700, written in some thirty-five years. Of these the most important, quantitatively, are his six melodramas, six operas, and three 'scenische melodramen' (the latter quite distinct from the other melodramas); the melodramatic trilogy 'Hippodamia' ('Pelops Brautwerbung,' Vienna, 1892; 'Die Sühne des Tantalus': 'Hippodamia's Tod,' 1892); the operas 'Der Sturm' (after Shakespeare, 1895); 'Hady' (1896); 'Sarka' (1897); and 'Helga,' the first part of the opera 'Der Fall Arkunas.' A string quartet in G, op. 8; a pianoforte quartet in E minor, op. 11; and a quintet, with clarinet, horn, pianoforte, and strings, op. 42, represent the best of his chamber music, while his orchestral works include the overture 'Eine Nacht auf Karlstein' (1886), probably his most familiar work, the 'Komensky-Festouvertüre' (1892); symphonies in F (op. 17, 1883); and E flat (op. 38, 1892); and seven symphonic poems, some 352 pianoforte pieces for two hands, and four sets of duets, besides a host of songs and vocal duets, and three compositions for chorus and orchestra.

Fibich's fame has been largely overshadowed by that of Smetana and Dvořák, but in some of his pianoforte music especially there is much that is full of charm if not great originality; and a good deal of his music deserves to be better known, though it would appear that none is destined to survive for any great length of time. R. H. L.

FIDDLE. The old English word, before 'viol' came in, and still more idiomatic than VIOLIN (*q.v.*). Both are possibly derived from the same root—*vitula*, a calf, from the springing motion of dancers (Murray, *Oxford Dictionary*, and Littré; and compare the connection of Geige and jig). FIDDLESTICK is the violin-bow, as in the Epigram on a Bad Fiddler:—

> Old Orpheus play'd so well he mov'd Old Nick,
> Whilst thou mov'st nothing—but thy fiddlestick.

The Germans have three terms for the instrument—*Fiedel*, *Geige*, and *Violine*. G.

FIDELIO, ODER DIE EHELICHE LIEBE. Beethoven's single opera (op. 72); the words adapted by Joseph Sonnleithner from Bouilly's 'Léonore, ou l'Amour conjugal.' He received the text in the winter of 1804, and composed the opera at Hetzendorf in the summer. It was produced (1) at the Theatre 'an der Wien,' Vienna, on Wednesday, Nov. 20, 1805, in three acts; the overture was probably that known as 'Leonora No. 2.' Cherubini was in the house. (2) It was played again on the 21st and 22nd, and then withdrawn. (See vol. i. pp. 241-242.) The libretto was then reduced by Breuning to two acts; three pieces of music—said to have been an air for Pizarro with chorus; a duet, Leonore and Marzelline; and a terzet, Marzelline, Jaquino, and Rocco—were sacrificed, and the overture 'Leonora No. 3' composed. It was played again at the Imperial private theatre on Saturday, March 29, 1806, and April 10, and again withdrawn. (3) After the death of Guardasoni, the Italian Director of the Prague opera, in 1806, the appointment of Liebich, and the adoption of the German opera there, Beethoven, with the view to a probable performance of 'Fidelio,' wrote the overture known as 'Leonora, No. 1,' as an 'easier work' than either of the two preceding. The performance, however, did not come off, and the overture remained in MS. and unknown till after Beethoven's death, when it was sold in the sale of his effects and published in 1832 (Haslinger) as 'Overture in C, op. 138' (*Aut.* 'Characteristische Ouverture'). See Seyfried, p. 9; Thayer, iii. 25. (4) Early in 1814 the opera, as again revised by Treitschke, was submitted to Beethoven; he at once set to work, and it was produced a third time, in two acts, at the Kärnthnerthor Theatre, Vienna, on May 23, 1814, as 'Fidelio.' The overture was that of the 'Ruins of Athens,' but on the 26th the overture in E, known as the 'Overture to Fidelio,' was first played. Nottebohm's researches in the sketch-books have made it clear that for the revival of the opera in 1814, Beethoven's first intention was to recast the Prague Overture No. 3 (op. 138), changing the key to E. Of this various drafts exist, and some are given in *Beethoveniana*, p. 74. Had this intention been carried out the overture would have borne the same relation to op. 138 that 'Leonora No. 3' does to 'Leonora No. 2,' and we might then have possessed five overtures to the opera! It was Beethoven's wish that the opera should be called 'Leonora,' but it was never performed under that name. (5) It was produced in Paris, at the Théâtre Lyrique, translated by Barbier and Carré, and in three acts, May 5, 1860. In London by Chelard's German company (Schröder, etc.) at the King's Theatre, May 18, 1832. In English (Malibran) at Covent Garden, June 12, 1835. In Italian (Cruvelli and Sims Reeves, Recitatives by Balfe) at Her Majesty's, May 20, 1851. (6) The chief editions are—a PF. score of the second arrangement (by Moscheles under B.'s direction) without Overture or Finale,

1810; with them, 1815; both entitled 'Leonore.' A ditto of the third arrangement, entitled 'Fidelio,' August 1814. A critical edition by Otto Jahn of the complete work as 'Leonora,' in PF. score, showing the variations and changes (Breitkopf & Härtel, 1851). An English translation by Oliphant (Addison & Hollier), and another by Soane, with Preface (Boosey). The four overtures are given in the Royal Edition (Boosey). For the whole evidence as to the name of the opera see 'Leonore oder Fidelio?' in Otto Jahn's *Gesamm. Schriften*, p. 236, and Thayer's *Chron. Verzeichniss*, p. 61.

It may be well here to give a list of the overtures to the opera in the order of their composition.

Title.	Date and Occasion.	Date of publication of Score.
Leonore No. 2, in C.	For production of opera, Nov. 20, 1805.	Breitkopf, 1842 and 1854.
Leonore No. 3, in C.	For production of modified opera, Mar. 29, 1806.	Breitkopf, 1828.
Leonore No. 1, in C (op. 138).	For a performance of the opera at Prague in May 1807, which never came off.	Haslinger, 1832.
Fidelio, in E.	For the second and final revision of the opera; first played May 26, 1814.	Breitkopf, 1864.

G.

FIELD, Henry Ibbot, called 'Field of Bath,' was born Dec. 6, 1797, and died May 19, 1848. Pupil of Coombs of Chippenham. Beyond these facts, and that he was a careful pianist and greatly esteemed as a teacher, there is nothing to explain why he should require to be distinguished from his greater namesake, unless his appearance at the Philharmonic Concerts in 1822 and 1840, both times in concertos by Hummel, be accepted as a reason. G.

FIELD, John, known as 'Russian Field' to distinguish him from Henry Field. Born at Dublin, July 26, 1782; died Jan. 11, 1837, at Moscow. To a modern pianist who is aware of Chopin and Liszt, the name of John Field recalls little or nothing beyond 'Field's Nocturnes,'—not the seven concertos so much admired in their day, nor the three sonatas dedicated to his master Clementi, nor the pianoforte quintet with strings, nor the 'Airs variés,' or 'Polonaise en rondeau,' or similar more or less sentimental inanities,—but Field's Nocturnes pure and simple. And here again, not the entire lot of twenty little sentimental effusions bound up into a nocturnal sheaf, but about half-a-dozen delicate little lyrics—the nocturnes in A, E♭, C minor, A♭, and B♭ (Nos. 4, 7, 2, 3, and 5, in Liszt's edition), the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous. Both as a player and as a composer Chopin, and with him all modern pianists, are much indebted to Field. The form of Chopin's weird nocturnes, the kind of emotion embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords, with their vaguely prolonged sound resting on the pedals, all this and more we owe to Field.

Field's method of playing, as was to be expected from Clementi's best pupil, was distinguished by the most smooth and equable touch, the most perfect legato, with supple wrists and quiet position of the hands, a suave and singing tone, capable of endless modifications and delicate shades of expression. He is reported to have played his nocturnes with an inexhaustible variety of embellishments, and, like Chopin after him, is said to have preferred the smaller square and upright pianofortes to grands. Schuberth & Co.'s edition of his Nocturnes is prefaced by a charming essay in French on Field and his musical ways, by Franz Liszt, well worth reading.

Field came of a family of musicians. He was the son of a violinist engaged at a theatre in Dublin, who again was the son of an organist. His grandfather taught him the rudiments of music and grounded him on the piano. He told Fétis that both his father and grandfather forced him to practise so unmercifully, that he attempted to run away from home—to which, however, abject misery soon brought him back. The elder Field, who was subsequently engaged as violinist at Bath, and afterwards at the Haymarket Theatre, brought young John to London and apprenticed him (for a premium of 100 guineas) to Clementi, with whom he became a sort of musical salesman in the pianoforte shop of Clementi & Co., and from whom, up to his twenty-second year, he received regular instruction in pianoforte playing. [He made his début in London in 1794. W. H. G. F.] In 1802 Clementi took Field to Paris, where his admirable rendering of Bach's and Handel's fugues astonished musicians; thence to Germany, and thereafter to Russia. Here he was encountered by Spohr, who gives a graphic account of him. Clementi kept him to his old trade of showing off the pianos in the warehouse, and there he was to be found, a pale melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown; but who had only to place his hands on the keys for all such drawbacks to be at once forgotten (Spohr, *Selbstbiographie*, i. 43).

On Clementi's departure in 1804 Field settled at St. Petersburg as a teacher, where his lessons were much sought after and extraordinarily well paid. In 1823 he went to Moscow, and gave concerts with even greater success than in Petersburg. After further travelling in Russia he returned to London and played at the Philharmonic—a concerto of his own in E♭—Feb. 27,

1832. From thence he went to Paris, and in 1833 through Belgium and Switzerland to Italy, where at Milan, Venice, and Naples his playing did not please the aristocratic mob, and his concerts did not pay. Habits of intemperance had grown upon him; he suffered from fistula, and his situation at Naples became worse and worse. He lay in a hospital for nine months in the most deplorable condition, from which at last a Russian family named Raemanow rescued him, on condition that he should consent to return with them to Moscow. On their way back Field was heard at Vienna, and elicited transports of admiration by the exquisite playing of his Nocturnes. But his health was gone. Hardly arrived at Moscow he succumbed, and was buried there in Jan. 1837.

Field's printed compositions for the piano are as follows:—Seven Concertos (No. 1, E♭; No. 2, A♭; No. 3, E♭; No. 4, E♭; No. 5, C, 'L'incendie par l'orage'; No. 6, C; No. 7, C minor); two Divertimenti, with accompaniment of two violins, flute, viola, and bass; a Quintet and a Rondo for piano and strings; Variations on a Russian air for four hands; a grand Valse, four Sonatas, three of which are dedicated to Clementi; two 'Airs en Rondeau'; Fantaisie sur le motif de la Polonaise, 'Ah, quel dommage'; Rondeau Écossais; Polonaise en forme de Rondo; deux airs Anglais, and 'Vive Henry IV.' variés; and twenty pieces to which in recent editions the name of Nocturnes is applied, though it properly belongs to not more than a dozen of them. E. D.

FIELITZ, Alexander Von, born in Leipzig, Dec. 28, 1860, his father being half Polish, and his mother a Russian. He studied in Dresden under Edmund Kretschmer for composition, and Julius Schulhoff for pianoforte. In 1886 and 1887 he conducted under Nikisch, and then went to Italy for ten years, owing to delicate health, where he composed most of the music by which he is known, consisting of several piano pieces, songs, two suites for orchestra, and two operas, one of which, 'Das stille Dorf,' was produced at Hamburg, March 13, 1900, and has been played in Bremen, Lübeck, Ulm, etc. Von Fielitz is at present a Professor in the Stern Conservatorium at Berlin, and was appointed conductor at the Theater des Westens in 1904. He is chiefly known in England by his songs, of which the most important is a cycle called 'Eliland.' W. R. C.

FIERRABRAS. An opera in three acts by Schubert, words by Kupelwieser. It was commissioned by Barbaja, but owing to his failure was never performed, and remains in MS. in the Library of the Gesellschaft der Musikfreunde at Vienna. Act 1, 304 pages, is dated at beginning and end 25th and 31st May (1823); Act 2, 31st May and 5th June. The overture is occasionally played at concerts. The full score forms the sixth volume of series xv. of Breitkopf & Härtel's complete edition of Schubert. G.

FIFE. The name commonly given to the chief instrument, or B♭ Flute, in the Drum and Fife Band. More particularly considered, the designation signifies an early and simple form of small transverse flute (see Flute), the bore of which was cylindrical throughout, and the intonation in consequence very faulty, but which was in some cases used in Drum and Fife Bands until the last fifteen or twenty years. This form of the instrument is practically obsolete, and the name now signifies a flute of the 'conical' type, intermediate in pitch between the 'concert' flute and piccolo. This modern instrument has, in addition to the usual six finger-holes, four, five, or six keys. It is pitched in B♭ (but occasionally in C), and in the Drum and Fife Band gives the mass of the tone, being assisted in the harmonies by piccolos and flutes in F or E♭ of similar construction. It is interesting to note, as relating to the subject of Musical Pitch, that the pitch of Drum and Fife Bands until some time between 1880 and 1890 remained the same as Sir Geo. Smart's pitch of 1828, practically identical with the present low orchestral pitch (Philharmonic, 1896), although from about the middle of last century Military Bands, in accordance with the Queen's regulation, used, and still use the high orchestral, or 'old' Philharmonic pitch. This remains the official army pitch, as recognised by the Royal Military School of Music, Kneller Hall, and to it both the Military and the Drum and Fife Bands now conform. D. J. B.

FIFTEENTH is a stop or set of pipes in an organ sounding two octaves, or fifteen notes, above the Open diapason. Thus when the Fifteenth and Open diapason stops are drawn out at the same time, and the finger is placed on the key of middle C, two notes are sounded —c' and c'''.

FIFTH. A Fifth is the perfect consonance, the ratio of the vibrational numbers of the limiting sounds of which is 2 : 3. It is called fifth because five diatonic notes are passed through in arriving from one extreme of the interval to the other, whence the Greeks called it διὰ πέντε, Diapente. The interval consists of three whole tones and a semitone. C. H. H. P.

FIGARO. See Nozze di Figaro.

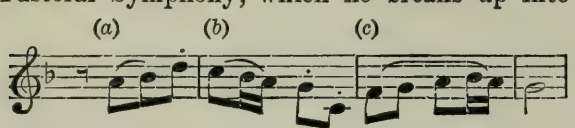
FIGURANTE. A ballet-dancer who takes an independent part in the piece; also, in France, a subordinate character in a play, who comes on but has nothing to say.

FIGURE is any short succession of notes, either as melody or a group of chords, which produces a single, complete, and distinct impression. The term is the exact counterpart of the German *Motiv*, which is thus defined in Reissmann's continuation of Mendel's *Lexikon*:—'Motiv, Gedanke, in der Musik, das kleinere Glied eines solchen, aus dem dieser sich organisch entwickelt.'

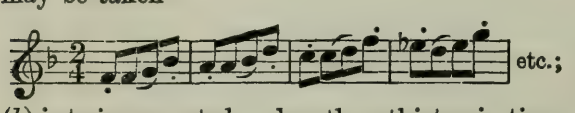
It is in fact the shortest complete idea in music; and in subdividing musical works into their constituent portions, as separate movements, sections, periods, phrases, the units are the figures, and any subdivision below them will leave only expressionless single notes, as unmeaning as the separate letters of a word.

Figures play a most important part in instrumental music, in which it is necessary that a strong and definite impression should be produced to answer the purpose of words, and convey the sense of vitality to the otherwise incoherent succession of sounds. In pure vocal music this is not the case, as on the one hand the words assist the audience to follow and understand what they hear, and on the other the quality of voices in combination is such as to render strong characteristic features somewhat inappropriate. But without strongly marked figures the very reason of existence of instrumental movements can hardly be perceived, and the success of a movement of any dimensions must ultimately depend, to a very large extent, on the appropriate development of the figures which are contained in the chief subjects. The common expression that a subject is very 'workable,' merely means that it contains well-marked figures; though it must be observed, on the other hand, that there are not a few instances in which masterly treatment has invested with powerful interest a figure which at first sight would seem altogether deficient in character.

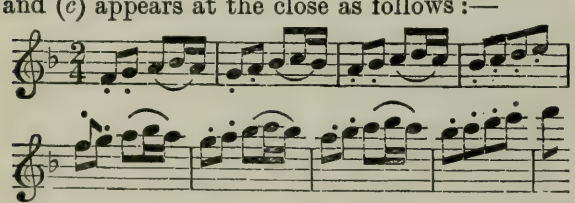
As clear an instance as could be given of the breaking up of a subject into its constituent figures for the purpose of development, is the treatment of the first subject of Beethoven's Pastoral Symphony, which he breaks up into



three figures corresponding to the first three bars. As an example of his treatment of (*a*) may be taken—



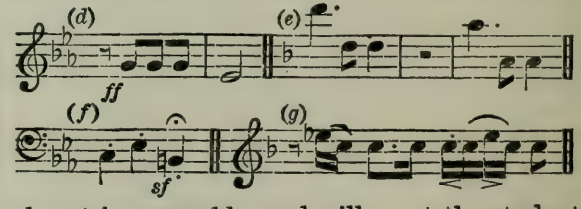
(*b*) is twice repeated no less than thirty-six times successively in the development of the movement; and (*c*) appears at the close as follows:—



Examples of this kind of treatment of the figures contained in subjects are very numerous in classical instrumental music, in various degrees of refinement and ingenuity; as in the first movement of Mozart's G minor Symphony; in the same movement of Beethoven's Eighth Symphony; and in a large number of Bach's fugues, as for instance, Nos. 2, 7, 16 of the *Wohltemperirtes Clavier*. The beautiful little musical poem, the eighteenth fugue of that series, contains as happy a specimen of this device as could be cited.

In music of an ideally high order, everything should be recognisable as having a meaning; or, in other words, every part of the music should be capable of being analysed into figures, so that even the most insignificant instrument in the orchestra should not be merely making sounds to fill up the mass of the harmony, but should be playing something which is worth playing in itself. It is of course impossible for any but the highest genius to carry this out consistently, but in proportion as music approaches to this ideal, it is of a high order as a work of art, and in the measure in which it recedes from it, it approaches more nearly to the mass of base, slovenly, or false contrivances which lie at the other extreme, and are not works of art at all. This will be very well recognised by a comparison of Schubert's method of treating the accompaniment of his songs and the method adopted in the large proportion of the thousands of 'popular' songs which annually make their appearance in this country. For even when the figure is as simple as in 'Wohin,' 'Mein,' or 'Ave Maria,' the figure is there, and is clearly recognised, and is as different from mere sound or stuffing to support the voice as a living creature is from dead and inert clay.
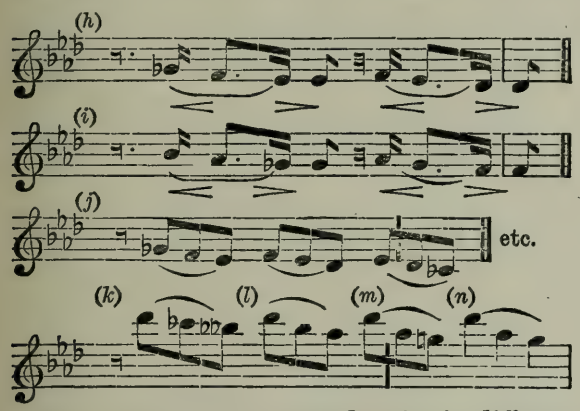
Bach and Beethoven were the great masters in the use of figures, and both were content at times to make a short figure of three or four notes the basis of a whole movement. As examples of this may be quoted the truly famous rhythmic figure of the C minor Symphony (*d*), the figure of the Scherzo of the Ninth Symphony (*e*), and the figure of the first movement of the last Sonata, in C minor (*f*). As a beautiful example from Bach may be quoted the Adagio from the harpsichord Toccata in D minor (*g*), but it must be said that examples in his works are
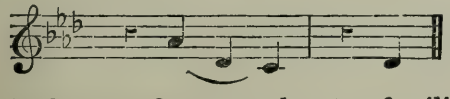


almost innumerable, and will meet the student at every turn.

A very peculiar use which Bach occasionally makes of figures, is to use one as the bond of connection running through a whole movement by constant repetition, as in Prelude No. 10 of the *Wohltemperirtes Clavier*, and in the slow movement of the Italian Concerto, where it serves as accompaniment to an impassioned recitative. In this case the figure is not identical on each repetition, but is freely modified, in such a way however that it is always recognised as the

same, partly by the rhythm and partly by the relative positions of the successive notes. This manner of modifying a given figure shows a tendency in the direction of a mode of treatment which has become a feature in modern music: namely, the practice of transforming figures in order to show different aspects of the same thought, or to establish a connection between one thought and another by bringing out the characteristics they possess in common. As a simple specimen of this kind of transformation, may be quoted a passage from the first movement of Brahms's PF. Quintet in F minor. The figure stands at first as at (*h*), then by transposition as at (*i*). Its first stage of transformation is (*j*); further (*k*) (*l*) (*m*) are progressive modifications towards the stage (*n*),



which, having been repeated twice in different positions, appears finally as the figure immediately attached to the Cadence in D♭, thus—



A similar very fine example—too familiar to need quotation here—is at the close of Beethoven's Overture to 'Coriolan.'

The use which Wagner makes of strongly marked figures is very important, as he establishes a consistent connection between the characters and situations and the music by using appropriate figures (*Leitmotiven*), which appear whenever the ideas or characters to which they belong come prominently forward.

That figures vary in intensity to an immense degree hardly requires to be pointed out; and it will also be obvious that figures of accompaniment do not require to be so marked as figures which occupy positions of individual importance. With regard to the latter it may be remarked that there is hardly any department in music in which true feeling and inspiration are more absolutely indispensable, since no amount of ingenuity or perseverance can produce such figures as that which opens the C minor Symphony, or such soul-moving figures as those in the death march of Siegfried in Wagner's 'Götterdämmerung.'

As the common notion that music chiefly consists of pleasant tunes grows weaker, the importance of figures becomes proportionately greater. A succession of isolated tunes is always more or less inconsequent, however deftly they may be connected together, but by the appropriate use of figures and groups of figures, such as real musicians only can invent, and the gradual unfolding of all their latent possibilities, continuous and logical works of art may be constructed; such as will not merely tickle the hearer's fancy, but arouse profound interest, and raise him mentally and morally to a higher standard. C. H. H. P.

FIGURED. A translation of *Figurato*, another word for FLORID. Figured Counterpoint is where several notes of various lengths, with syncopations and other ornamental devices, are set against the single notes of the Canto fermo; and Figured melody, or *Canto figurato*, was the breaking up of the long notes of the church melodies into larger or more rapid figures or passages. The *figurirter Choral*, or Figured chorale, of the German school was a similar treatment of their church tunes, in which either the melody itself or its accompaniments are broken up into 'figures' or groups of smaller notes than the original. Of this numberless examples may be found in the works of J. S. Bach. See CHORALE-ARRANGEMENTS.

FIGURED BASS is a species of musical shorthand by which the harmony only of a piece is indicated. It consists of the bass notes alone, with figures to represent the chords. It seems to have been first employed by Peri, Caccini, Viadana, and Monteverde, about 1600, in the accompaniments of their Recitatives and Songs, and was afterwards for some time in universal use for accompaniment; songs such as the collection of the *Orpheus Britannicus*, and anthems such as Boyce's collection, and great works like Bach's 'Passion' and Handel's 'Messiah,' having accompaniments indicated in this manner. The bass line consisted of the lowest part of whatever was going on at the time, whether treble, or tenor, or bass, and in choral works it often leapt about promiscuously in a manner that would be very harassing to a player unaccustomed to the process, as for example

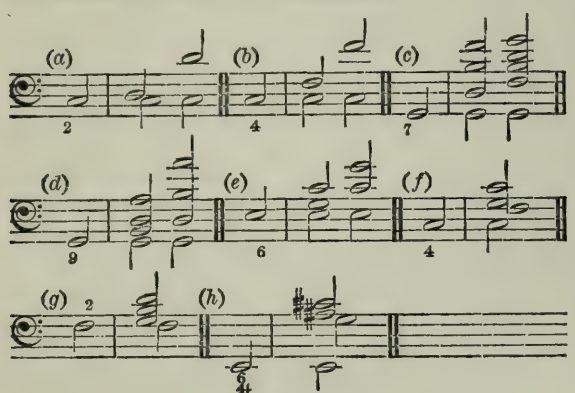


from the last chorus of the 'Messiah.'

The figures represented the diatonic intervals counting upwards, without reference to the nature of the chord; thus 2 always meant the next diatonic note above—D above C, as in (*a*), and 4 the next note but two, as (*b*), and so on up to the 9th, above which the figures of the lower octave were repeated; and the choice of the particular octave in which a note represented by a figure should be placed, as well as the progression of the parts, was generally left to the discretion of the player.

It was not customary to insert all the figures,

as some intervals were looked upon as too familiar to require indication, such as the octave and the fifth and the third, or any of them in combination with other intervals; thus a 7 by itself would admit of any or all of them being taken without being indicated, as (*c*); and a 9 would admit of a fifth and a third, as (*d*); and a 6 of a third, but not of a fifth, as (*e*); and a 4 of a fifth and an octave, as (*f*). When a 2 was written alone over a note it admitted also of a sixth and a fourth, as (*g*); but more commonly the 4 was written with the 2, and the sixth only was understood; and this seems to be the only case in which notes other than the octave or fifth or third are left to be understood.



When notes were chromatically altered the accidental was added by the side of the figure representing that note (7♭), or for sharpening a note a line was drawn through the figure or by its side, as at (*h*), and as it was not customary to write the 3, when the third was to be chromatically altered the accidental was placed by itself with the bass note—thus a simple ♯, ♭, or ♮, implied a ♯, ♭, or ♮, 3rd. When the bass moved and any or all of the notes of the harmony above it stood still, it was common to indicate this by a line drawn from the figures indicating the notes which remained stationary to the place where they moved again, and if the notes happened to be such as were usually left to be understood by the player, the lines were drawn over the bass from the point in which it began to move under the implied chord. Whenever the bass was to be unaccompanied by harmony, the words 'Tasto Solo' were written.

The figures were usually written in their numerical order, though for special purposes they might be reversed when the composer required a particular disposition of the notes, and similar emergencies often caused the 8 or the 5 or the 3 to be inserted if it was indispensable that the notes represented by those figures should not be missed out. See THOROUGHBASS. C. H. H. P.

FILIPPI, FILIPPO, born at Vicenza, Jan. 13, 1830, studied law at Padua, and took his degree there in 1853. He had already taken up the cudgels on behalf of Verdi's 'Rigoletto,' and soon afterwards devoted himself entirely to music and musical criticism. He was editor of the *Gazzetta Musicale* of Milan, and critic of the *Perseveranza*, from 1859. His influence was strongly exerted on behalf of Wagner, and the early acceptance of Wagner in Italy must be ascribed in part to his writings; his pamphlet, *Riccardo Wagner*, was translated into German and published in 1876; a series of musical essays, as *Musica e Musicisti*, appeared in 1879, and a monograph on the life and works of Fumagalli is of some value. He composed chamber-music, pianoforte pieces, and songs. He died at Milan, June 25, 1887. (Riemann and Baker's Dictionaries.) M.

FILLE DU RÉGIMENT, LA. Opera in two acts; words by Bayard and St. Georges; music by Donizetti. Produced at the Opéra Comique, Feb. 11, 1840. In London, as 'La Figlia di Reggimento,' at Her Majesty's (Jenny Lind), May 27, 1847; and as 'The Daughter of the Regiment' (Fitzball) at Surrey Theatre, Dec. 21, 1847.

FILLUNGER, MARIE, born in Vienna, Jan. 27, 1850, studied in the Vienna Conservatorium from 1869 to 1873 under Mme. Marchesi. On the advice of Brahms she went to the Hochschule in Berlin in 1874, remaining there until 1879, when she went to Frankfort, following Mme. Schumann. While still a student of the Hochschule, she appeared with great success in public, singing mainly in oratorio, in North Germany, Holland, and Switzerland. Early in 1889 she made her first appearance in London at a Popular Concert, where her singing of Schubert's songs stamped her at once as a great interpretative artist, while the exquisitely beautiful quality of her soprano voice gave peculiar charm to all she sang. Soon after her début, she sang Beethoven's 'Ah, perfido!' and Schubert's 'Die Allmacht,' at the Crystal Palace (Feb. 25), and at the same place undertook the soprano solo in the Choral Symphony (March 4, 1889), for which engagements she had in the first instance come to England. Her success both in orchestral music and in songs was so marked that she made London her home, and since that time has been recognised as one of the most highly accomplished singers of the best music. It is characteristic of her that she has never sung anything unworthy of the high artistic position she has won for herself, and her name will always be identified with music of the noblest class. She phrases with the delicacy and musicianship that are generally associated with the great violinists, and whether in Schubert, in which her first successes were made; in Brahms, whose songs she sings with deep expression and beauty of style; or in Bach, some of whose solo cantatas she has made her own, her singing is marked by the highest qualities. In 1891 she went with Sir Charles and Lady Hallé to Australia and took part with them in forty-eight concerts; in 1895 she accompanied these artists to South Africa, singing in twenty-four concerts. In 1904 she accepted

a position as teacher in the Royal College of Music, Manchester. M.

FILTSCH, CHARLES, born July 8, 1830, at Hermannstadt, Siebenbürgen, Hungary. He appears to have received his earliest regular instruction on the piano from Mittag at Vienna. In 1842 he was in Paris, studying under Chopin and Liszt. In the summer of 1843 he came to London, and appeared twice in public, once on June 14, at St. James's Theatre, between two of the plays, and again on July 4, at a matinée of his own at the Hanover Square Rooms. On the latter occasion, besides the Scherzo in B minor and other pieces of Chopin, he played a Prelude and Fugue of Bach's and a piece in A from the 'Temperaments' of Mendelssohn. In the last of these he was peculiarly happy. 'Presto de Mendelssohn,' said Spohr, the moment he saw Filtsch seated at the piano at Sir G. Smart's a few nights after. He also played at Buckingham Palace before the Queen and Prince Albert. He was then thirteen years old, and his playing is described as most remarkable both for execution and expression—full at once of vigour and feeling, poetry and passion. (See the *Musical Examiner* for June 17 and July 8, 1843.) Every one who met him seems to have loved him. He was 'le petit' in Paris, and 'little Filtsch' in London. According to the enthusiastic von Lenz, Chopin said that he played his music better than he himself, while Liszt on one occasion exclaimed 'Quand ce petit voyagera je fermerai boutique.' (Lenz, *Grosse PF. Virtuosen*, p. 36 ; *Beethoven et ses trois Styles*, i. 229.) But he was not destined to fulfil the promise of so brilliant a childhood—the blade was too keen for the scabbard ; and, as Moscheles warned him, he practised too much for his strength ; consumption showed itself, and he died at Venice on May 11, 1845. G.

FILTZ (also spelt FILS, FILZ, FILSL, and FIELTZ), ANTON, born (possibly in Bohemia, as is suggested by the various spellings of his name), about 1725, entered the court band at Mannheim in 1754, and died in 1760. He was a violoncellist of great renown, and as a composer ranks with the best of the Mannheim symphonists. A collection of his symphonies, together with some by Stamitz, was published in Paris soon after his death, another set was published at the Hague, 'The Periodical Overture' in London, and two books of trios in Amsterdam. A mass for four voices and orchestra is in MS. in the Royal Library at Berlin, and other MS. compositions exist in various libraries (see *Quellen-Lexikon*). The themes of thirty-nine symphonies are given in the volume of the *Denkmäler der deutscher Tonkunst* (*Bayern*), iii. 1, which also contains three of the symphonies—one called 'symphonie périodique'—in score. M.

FINAL. The equivalent, in the ecclesiastical modes, to the tonic or keynote of the later scale. See MODES.

FINALE. (1) The last movement of a symphony, sonata, concerto, or other instrumental composition. (2) The piece of music with which any of the acts of an opera are brought to a close.

(1) The finales of the first great master of the symphony, Haydn, though developed with extraordinary skill and inexhaustible invention, are mostly of a somewhat playful character. Though their treatment is learned, their subjects are often trite. They are almost uniformly cast in the 'rondo,' as distinguished from the 'sonata' form. The finales of more recent masters exhibit a somewhat severer purpose, and are cast in forms for which, seeing their variety, no name has been, or seems likely to be, devised. In the finale to Mozart's so-called 'Jupiter Symphony' every conceivable contrapuntal resource is employed, with a freedom unsurpassed by the greatest masters of fugue, to give effect to ideas such as have been vouchsafed to few other composers. In those of Beethoven the great musical poet goes 'from strength to strength,' and having, as he would seem to have thought, exhausted all the capabilities for effect of the instrumental orchestra, brings the chorus to bear on his latest symphony—a colossal monument of the invention, and command of invention, of its composer; surpassing in scale, variety, and effect all former and indeed subsequent efforts of the kind. [In Brahms's fourth symphony in E minor, he adopts the form of the old 'Passacaglia,' using the ground-bass with the utmost freedom, and making various modifications in its treatment.]

(2) In the earlier operas, of whatever nation, each act was commonly terminated by an aria or, at the most, a duet, constructed rather to exhibit the powers of the singer or singers employed in it, than to carry on or even emphasise the action. The last act was sometimes brought to a close with a chorus, generally brief and always of the simplest character. The finale proper—the great concerted piece in the course of which the interest of each act culminates—is a modern addition to the musical drama, having its origin in the earlier Italian *opera buffa* of the 18th century. The principal masters of this delightful variety of musical composition were Leo, Pergolesi, the Italianised German Hasse, and Logroscino ; and it is in the operas of the last of these, otherwise greatly distinguished for their inventiveness and spirit, that the finale first appears, though in a somewhat primitive form. To Piccinni its development, if not its perfectionment, is subsequently due. His opera 'La Cecchina, ossia la Buona Figliuola' owed much of its extraordinary popularity to the introduction of finales in which the action was carried on, and which were first enlivened to the ear by the varieties of key and of rhythm given to the successive movements, and to the eye by the entrances and exits of the different persons of the drama.

Two of the finest specimens of this class form large portions of Mozart's 'Nozze di Figaro.' One of them—that to the second act—consists of no fewer than eight movements, as various in character as are the nine personages who are concerned in it, and whose several accusations, defences, protests, recriminations, and alternations of success and failure are wrought into a work of musical art which, as has been well said, 'begins on an eminence and rises to the last note.'

The great concerted piece, whether introduced at the end of an act or elsewhere, was not made an essential feature of modern opera without strong protest; and this by the same writer whose amusing designation of barytones and basses has already been quoted. [BASS.] Lord Mount-Edgcumbe (*Musical Reminiscences*, Sect. vii.) attributes its introduction to no other cause than the decline of the art of singing, and the consequent necessity for making compensation to the musical hearer for a deficiency of individual excellence by a superfluity of aggregate mediocrity. 'Composers,' he says, 'having (now) few good voices, and few good singers to write for, have been obliged to adapt their compositions to the abilities of those who were to perform in them; and as four, five, or six moderate performers produce a better effect jointly than they could by their single efforts, songs have disappeared, and interminable quartettos, quintettos, sestettos, etc., usurp their place.' And again, 'It is evident that in such compositions each individual singer has little room for displaying either a fine voice or good singing, and that power of lungs is more essential than either; very good singers therefore are scarcely necessary, and it must be confessed that though there are now none so good, neither are there many so bad as I remember in the inferior characters. In these levelling days, equalisation has extended itself to the stage and musical profession; and a kind of mediocrity of talent prevails, which, if it did not occasion the invention of these melodramatic pieces is at least very favourable to their execution.' The most extraordinary thing connected with this passage is that it was written half a century after the production of Mozart's 'Nozze di Figaro,' with which the venerable critic was certainly well acquainted. From the most recent form of opera, that of Wagner, the finale, like the air, the duet, the trio or other self-contained movement, has entirely disappeared. Each act may be described as one movement, from the beginning to the end of which no natural pause is to be found, and from which it would be impossible to make a connected, or in itself complete extract. It is difficult to conceive that this 'system' should in its integrity maintain, or attain, extensive popularity; but it will no doubt more or less affect all future musical dramas. [As a bright example of the set finale in modern times, may be cited the infinitely humorous fugue at the end of Verdi's 'Falstaff.'] J. H.

FINCH, HON. and REV. EDWARD [fifth son of the first Earl of Nottingham, was born 1664, took the degree of M.A. in 1679, became a Fellow of Christ College, Cambridge, represented the university in Parliament in 1689-90, was ordained deacon in 1700, and became rector of Wigan. He was appointed prebendary of York in 1704, and of Canterbury 1710]. He composed several pieces of church music. Of these a 'Te Deum' and an anthem, 'Grant, we beseech Thee,' are included in Tudway's collection of church music in the British Museum (Harl. MSS. 1237-42). [A MS. *Grammar of Thorough-Bass* is in the Euing Library, Glasgow. *Brit. Mus. Biog.*] He died Feb. 14, 1738, aged seventy-four. W. H. H.

FINCK, HEINRICH (1482-1519), passed the earlier years of his life in Poland, and received his education as one of the choristers of the Warsaw Hofcapelle. Later on the King's liberality enabled him to continue his studies at a university. There is a strong probability of his being the 'Henricus Finck de Bamberga,' a 'bonus cantor,' who is entered as a student at Leipzig, in the Universitäts-Matrikelbuch (f. 146) in 1482 (*Monatshefte*, 1890, p. 139). He must have returned to Poland, for he held the position of Musicus, perhaps also of Director in the Hofcapelle under Johann Albert (1492), Alexander (1501), and Sigismund (1506). Soon after he went to Würtemberg, as the records of Duke Ulrich's Capelle at Stuttgart for the years 1510-11 state that Capellmeister Henricus Finck, called the 'Singermeister,' received a yearly salary of sixty gulden, etc. His name appears only until 1513, but he probably remained there until 1519, when Joh. Siess was appointed Capellmeister (Sittard, *Zur Gesch. der Musik am Württemb. Hofe*, 1890, p. 8). He died June 9, 1527, at the Benedictine Schottenkloster, Vienna (E. Bienenfeld, *Sammelband* of the *Int. Mus. Ges.* vi. 96).

In Hermann Finck's *Practica Musica*, 1556, there are the following references to his great-uncle, Heinrich: 'Extant melodiae, in quibus magna artis perfectio est, compositae ab Henrico Finckio, cuius ingenium in adolescentia in Polonia excultum est, et postea Regia liberalitate ornatum est. Hic cum fuerit patruus meus magnus, gravissimam causam habeo, cur gentem Polonicam praecipue venerer, quia excellentissimi Regis Polonici Alberti, et fratrum liberalitate hic meus patruus magnus ad tantum artis fastigium pervenit' (p. 4 of dedication: 'There are melodies composed by Heinrich Finck which show great skill. As a youth he received his education in Poland, and by royal liberality was afterwards enabled to continue it. Since Heinrich Finck was my great-uncle, I have very great cause to venerate the Polish nation, for the height to which he attained in his art was owing to the liberality of the most excellent Polish King Albert and his brothers.')

'Circa annum 1480 et aliquanto post alii exstiterunt praecedentibus (musicis) longe praestantiores. Illi enim in docenda arte non ita immorati sunt, sed erudite Theoricam cum Practica conjunxerunt. Inter hos sunt Henricus Finck, qui non solum ingenio, sed praestanti etiam eruditione excelluit, durus vero in stylo.' (Ch. i. p. 3: 'About and soon after 1480 musicians appeared far superior to their predecessors, who did not give so much time to teaching the art, but skilfully combined theory with practice. Among these were [others and] Heinrich Finck, who excelled not only in talent, but in learning. He was, however, hard in style.')

Heinrich Finck's compositions were printed only twenty years before *Practica Musica*, with the title: Schöne ausserlesne lieder, des hochberümpten Heinrici Finckens, sampt andern newen liedern, von den fürnemsten diser kunst gesetzt lustig zu singen, und auff die Instrument dienstlich. Vor nie im druck aussgangen. 1536. (In the Tenor part-book only) Gedruckt zu Nürenberg durch Hieronymum Formschneyder. Four part-books, obl. 4to, in the Munich Hofbibl. and in Zwickau Ratsschulbibl. Of the fifty-five compositions, the first thirty are by Heinrich Finck; only six are to sacred words. No. 1, 'Christ ist erstanden' is for five, the others for four voices. In vol. 8 of the *Publ. älterer prak. u. theoret. Musikwerke*, 1879, Eitner reprints these compositions in score, with the exception of No. 2, 'In Gottes Namen faren wir' (publ. in score by R. Schlecht, *Gesch. der Kirchenmusik*, 1871, Musikbeilage, No. 44); No. 11, 'Freu dich du werte Christenheit' (publ. in score by C. v. Winterfeld, *Der evang. Kirchengesang*, 1843, I. Musikbeilage, No. 12); and No. 18, 'Ich stund an einem morgen' (publ. in score by R. v. Liliencron, *Die historischen Volkslieder*, 1865, IV. Beilage 7). Eitner notes that there is no Cantus firmus in Finck's secular songs, he composed his own Tenor, only in 'Ich stund an einem morgen' and 'Greiner, zanner,' does he use the melodies of folk-songs. The German songs, of which 'Ach hertzigs hertz' is a characteristic example, are marked by great freedom of expression, sympathy, and feeling. The motets are more fettered by their century; although the 'Christ ist erstanden' for five voices is one of Finck's finest pieces of work, as a rule in his sacred music, ingenious handling of the counterpoint outweighs harmonious beauty. This perhaps accounts for Hermann Finck's stricture in *Practica Musica* 'durus vero in stylo.'

Compositions in printed works:—

1. Ein new geordnet künstlich Lautenbuch. In zwen Theyl getheylt. Nürnberg. Hansen Newsidler. 1536. H. F.'s music in the second part includes 'Ich stund an einem morgen.' (Vogel, Eitner.)

2. Secundus tomus novi operis musici, 6, 5, & 4 vocum. 1538. (Johannes Otto civis Noribergensis). No. 40, (i.) Magnus es tu Domine, (ii.) Tu pauperum refugium, for four voices. Although the music is here attributed to Finck, it is printed in Glarean's *Dodecachordon*, 1547, p. 221, as the work of Josquin des Prés. It was also published by Petrucci in 1504, p. 25, but without the composer's name. Eitner includes it in vol. 8 of the *Publikation*, etc. 1879, but says the authorship is doubtful.

3 Trium vocum carmina a diversis musicis composita. Nürenberg. Hieron. Formschneider. 1538. No. 22, for three voices, without words.

4. Ein ausszug guter alter und newer Teutscher Liedlein (G. Forster). Nürnberg. Johan Petreio. 1539. No. 7, 'Ach hertzigs hertz' (no composer's name) and No. 87, 'Kuntschaft mit dir' (with composer's name P. Hoffheymer). They are Nos. 8 & 29 in Finck's Schöne ausserlesne Lieder for four voices.

Der ander Theil, kurtzweiliger guter frischer Teutscher Liedlein. Nürnberg. Johan Petreium. 1540. No. 63 'Der Ludel und der Hensel' (with composer's name L. Heidenhamer) is No. 10 in Schöne ausserlesne Lieder.

5. Sacrorum hymnorum. Liber primus. Vitebergae. Georg Rhaw. 1542. Twenty-two motets, in which ancient church melodies form the Cantus firmus. Eitner reprinted five of them in *Publikation*, etc. 1879, vol. 8.

6. Concentus 8, 6, 5, & 4 vocum omnium jucundissimi. (Sigis. Salblinger) Augustae Vindelicorum. Ph. Ulhardus. 1545. No. 23 'O Domine Jesu Christe,' in seven movements, for four voices. Ambros describes this as an exceptionally beautiful work, the 'seven greetings of the suffering Redeemer' are in fact seven short motets full of deep devotion and feeling; in the last part two more voices join in a canon in 'Epidiapason post duo tempora.'

7. Officiorum (ut vocant) de nativitate, etc. Tomus primus. Vitebergae. G. Rhaw. 1545. f. 51 'Puer natus est nobis'—'Cantate Domino'—'Grates nunc omnes reddamus'—'Huic oportet ut canamus,' for four voices.

8. Erotemata musices practicae . . . collecta ab Ambrosio Wilphlingsedero. Noribergae. Chr. Heussler. 1563, p. 160. One musical example from the mass 'Sub tuum præsidium' for two voices.

9. Suavissimae et jucundissimae harmoniae: 8, 5, & 4 vocum, ex duabus vocibus. . . Clemente Stephani Buchavense. Noribergae. Th. Gerlatzenum. 1567. No. 12, 'Dies est laetitiae' for four voices. Reprinted by Eitner in *Publikation*, etc. 1879, vol. 8.

In MS.: Augsburg Bibl. Codex 142*a*, one motet for four voices. (Schletterer's *Cat.* p. 3.)

Basle Bibl. 'Ich stund an einem morgen' for four voices.

Berlin königl. Bibl. Codex Z 21, motets for four voices: 1. Misereatur Dominus, 2. Ave Jesu Christe, 3. Deo dicamus, 4. Gloria laus, 5. Lieber her santh peter. (Eitner.)

Breslau Stadtbibl. *MS. 93*, Introit in four movements: Puer natus est nobis, etc. for four voices (Bohn's *Cat.*). See above, No. 7.

Königsberg Bibl. *MS. 4. 24.* Four motets, Nos. 43, 53, 89, and 90, for four voices. (Eitner.)

Leipzig Universitätsbibl. Codex MS. 1494, Der Mensuralcodex des Magister Nikolaus Apel von Königshofen. 1504. Described by Dr. Hugo Riemann, *Kirchenmusikalisches Jahrbuch*. 1897. Music by Heinricus Finck:—two copies of 'Et adhuc tecum sum' (2nd part), 'Domine probasti me' for four voices; and 'Wer ych ayn falck' for four voices, identical with music in the Berlin MS. Z 21, No. 95, without name of composer, to the Latin words 'Invicto regi jubilo.' Also five songs for four voices, without text, all initialled H. F.

Lübeck Stadtbibl. *Hymni*: No. 91, Fit porta Christi, for four voices, tenor part missing (Stiehl's *Cat.* p. 9). In *Sac. Hym.* 1542. No. 30.

Munich Hofbibl. *MSS. 42 and 65*, two copies of a Missa Dominicalis for four voices; in MS. 42 a motet for four voices. (Eitner.)

Pirna Stadtkirche Bibl. MS. Chorbuch, Codex IV., 'Puer natus est: Cantate Domino,' and 'Te maneat semper' (initialled H. F.); Codex vi., 'Ecce devenit' (initialled H. F.), and 'Rorate coeli'; all for four voices. (Eitner.)

Proske bischöfl. Bibl. 'Missa de beata virgine,' for three voices (publ. in score in Ambros's *Geschichte der Musik*, v. 247, No. 35). Motets—for four voices: 1. O Domine Jesu Christe, in seven movements (printed in *Concentus*, 1545, No. 23); 2. Nisi Dominus, in two movements. For five voices: 1. Christus resurgens, 2. Et valde mane, 3. Illuminare Hierusalem, 4. Ite in orbem, 5. Petre amas me, 6. Verbum caro. For five and six voices: Beati estis sancti, in four movements. For seven voices: Reple tuorum corda. (Eitner.)

Vienna Hofbibl. *MS. 19,242*, No. 56 'O Domine Jesu Christe,' motet for four voices; *MS. 18,810*, No. 24 'Greiner, zanner' for five voices. (Mantuani's *Cat.*)

Zwickau Ratsschulbibl. *MS. 4.* Motets for five voices: 1. Apparuerunt apostolis, in two movements; 2. Felix namque, in three movements; 3. Illuminare Hierusalem, in three movements; 4. Verbum caro, in three movements. *MS. 16.* For four voices (altus part missing) 'De Evangelistis' (an Alleluia and Prose in ten sections); 2. Apparuit gratia dei, in two movements; 3. Ave praeclara maris stella, in six movements; 4. Discubuit Jesus, in three movements; 5. Salve rex misericordie, in nine movements; 6. Veni creator spiritus. For four and six voices: O Domine Jesu Christe, in seven movements (see above). For five voices: Ecce Maria genuit, in two movements. For six voices: Grates nunc omnes reddamus, Huic oportet ut canamus. (Vollhardt's *Cat.*)

C. S.

FINCK, HERMANN (1527-58), was born March 21, 1527, at Pirna, Saxony, and probably received his early education as a member of the Hofcapelle of King Ferdinand of Bohemia. He is entered as a student at Wittenberg University, September 1545, in the Album Academiae Vitebergensis, 1502-60, edited by Förstemann, 1841 (see extract in *Monatshefte für Musikgeschichte*, 1878, p. 54). On June 1, 1554, the Rector of the University formally announced that Hermann was at liberty to give instruction in music to the University students (Fürstenau, *Monatshefte*, 1879, p. 11). That he remained there and was appointed organist in 1557, may be gathered from a statement made by Nicolas

Selneccer in a work published in 1581 (Erk, *Monatshefte*, 1879, p. 63). Selneccer explains that in 1557, the organistship being vacant, at the request of the Praeceptores, he filled it for a month. Then through Court influence Hermann Finck was appointed to the post, 'der bald hernach elendiglich und jemmerlich zu Wittenberg gestorben' (who soon after miserably died in Wittenberg). He may have stated this on the authority of Johannes Garcaeus, *Astrologiae methodus Basiliae*, 1570, 'Hermannus Finckius Pirnensis. Insignis hic fuit Musicus et Organista, miserrime subitanea morte extinctus est. Nascitur 21 mart. 1527, etc.' But the suggestion is negatived by the discovery of the date of Hermann's death made by M. Fürstenau, in the Wittenberg University records (*Scriptorum publice.* Witebergae. 1559-62. See *Monatshefte*, 1879, p. 63), where it states that he died peacefully on Dec. 28, 1558, 'auf fromme Weise aus diesem Leben geschieden ist.'

The important theoretical work by which Hermann Finck's name is best known is entitled: 'Practica musica Hermanni Finckii, exempla variorum signorum, proportionum et canonum, judicium de tonis, ac quaedam de arte suaviter et artificiose cantandi continens. Vitebergae excudebant Haeredes Georgii Rhaw. 1556.' In one volume, 4to. In British Museum, etc. The dedication is to the Count Gorca, and shows that Hermann must have visited Poland and been hospitably received by the Gorca family, to whom he expresses a warm sense of gratitude: 'Itaque in editione huius operis, praecipue ad Celsitudinem vestram scripsi, ut ostenderem me beneficiorum memoriam, quae in meam familiam a Regibus et Principibus Polonicis collata sunt, perpetua gratitudine et retinere et celebrare. Fuit eximia erga me quoque liberalitas Celsitudinis tuae Illustris Domine Stanislae. Quare et fratrum et tui nominis mentionem hic feci, et vobis hoc opus dedico, ut gratitudinem meam et observantiam erga vos perpetuam, ostendam.' The work is divided into five books. The first book 'De musicae inventoribus' is of some historical interest owing to its mention of contemporary musicians (see Heinrich Finck) and to the light it throws on the musical taste of that time. A long quotation from pp. 2, 3, 4, is given in the *Dict. Hist.* (Choron et Fayolle) with a French translation. In the third book 'de canonibus' are numerous examples of canons: 'Clama ne cesses,' four voices: 'Misericordia & Veritas,' Bassus & Tenor; 'Justicia et pax,' Discant & Altus; 'Gaude cum gaudentibus,' four voices; 'Qui se humiliat, exaltabitur'—'Languir me fais,' four voices; and 'Le désir croist quant et quant l'espérance'—'Amour parfaict m'a donné hardiesse,' four voices, with the French words. A German translation of the fifth book 'De arte eleganter et suaviter cantandi,' with music, was published in *Monatshefte*, 1879, p. 129, etc. Finck was a composer of some note. Few of his works are in existence, but they show that he was distinctly in advance of his time, both in form and in expression. Eitner included three compositions in the *Publikation älterer prakt. und theoret. Musikwerke*, 1879, vol. 8: 'Pectus ut in sponso' in three sections for four voices; 'Semper honorabile' in two sections, for five voices, both wedding hymns; and the motet for five voices 'Christ ist erstanden,' part 1, which it is interesting to compare with that composed by Heinrich Finck at a much earlier date. The score was carefully reconstructed by Otto Kade from a very defective MS. Chorbuch in the Pirna Stadtkirche Bibl. Codex VII. (date, 1556); the last two movements of the motet were almost entirely destroyed.

Compositions:—

1. Melodia epithalamii . . . Johanno Friderico II Duci Saxoniae . . . composita ab Hermanno Finck Pyrnensi. Quinque vocum. Vitebergae excuss typis haeredum Georgii Rhaw. 1555. Five part-books, obl. 4to. Text: 'Amore flagrantissimo sponsam,' and—Melodia epithalamii . . . Henrico Paxmanno . . . composita ab Herm. Finck Pirnensi. Quatuor vocum. Vitebergae. 1555. Four part-books obl. 4to. Text: 'Pectus ut in sponso' by Philip Melancthon. In the Liegnitz königl. Ritter-Academie Bibl. (Pfudel's *Cat.*).
2. Melodia epithalamii . . . Johannis Schrammii . . . composita ab Herm. Finck. Quinque vocum. Vittembergae. Haeredes G. Rhaw. 1557. Text: 'Semper honorabile.' Five part-books, obl. 4to. in the Brieg Gymnasialbibl. (Kuhn's *Cat.*).
3. Ein schöner geistlicher Text: 'Was mein Gott wil: das geschicht allzeit,' etc. von . . . Albrechten Marggraven zu Brandenburg . . . selber gemacht. Und, wie folget, auff viererley Art componiret durch Herm. Finck Musicum. Discantus primus, anno 1558. 4to. This is, so far as is known, the only voice part in existence; it is in a miscellaneous volume in the Weimar grossherzögl. Bibl. The Dedication is signed by Finck, Musicus, 'Wittenberg, den 25 Dec. anno 1557.' (Eitner, *Publikation.*)

Eitner mentions that in the Proske bischöfl. Bibl. *MS.* 940 (1557), four part-books, obl. 4to, there is a student's drinking-song for four voices by Herm. Finck, No. 169, 'Sauff aus und machs nit lang,' etc. C. S.

FINE (Ital. 'end') is generally placed above the stave at the point where the movement ceases after a 'Da Capo' repetition. Its place is occasionally taken by a pause (see FERMATA). It is often found, too, at the end of works which finish on the right-hand page (*recto*), and is placed there, apparently, in order to warn imperfectly trained musicians that it is not worth while to turn over the last page.

FINGER, GOTTFRIED or GODFREY, a native of Olmütz in Moravia, came to England about 1685, and enjoyed the patronage of James II. In 1688 he published 'Sonatae XII. pro Diversis Instrumentis. Opus Primum,' and in 1690 'Six Sonatas or Solos, three for a violin and three for a flute.' In 1691, in conjunction with John Banister, he published 'Ayres, Chacones, Divisions and Sonatas for Violins and Flutes,' and shortly after joined Godfrey Keller in producing 'A Set of Sonatas in five parts for flutes and hautboys.' He subsequently published other sonatas for violins and flutes. In 1693 Finger composed the music for Theophilus Parsons' Ode for the annual celebration of St. Cecilia's Day. In 1696, in conjunction with John Eccles, he composed the music for Motteux's masque, 'The Loves of Mars and Venus,' and in the next year that for Ravenscroft's comedy,

The Anatomist, or, The Sham Doctor,' and (with D. Purcell) that for N. Lee's 'Rival Queens.' In 1701 he set to music Elkanah Settle's opera, 'The Virgin Prophetess, or, The Siege of Troy.' In the previous year he was awarded the fourth prize for the composition of Congreve's masque, 'The Judgment of Paris,' the others being given to John Weldon, John Eccles, and Daniel Purcell. Finger was so displeased at the ill reception of his composition that he quitted England and returned to Germany, where in 1702 he obtained the appointment of chamber musician to Sophia Charlotte, Queen of Prussia, and lived for some years at Breslau. Whilst at Berlin he composed two German operas, 'Sieg der Schönheit über die Helden' and 'Roxane,' both performed in 1706. [This latter is very possibly by Telemann. See *Dict. of Nat. Biog.*] In 1717 he became chapel-master at the court of Gotha, [and in March 1718 is mentioned by Walter as part-composer of the opera 'L' amicizia in terzo.' His name occurs in a list of 1723]. Nothing is known of his subsequent career. Besides the above-mentioned compositions Finger wrote instrumental music for the following plays—'The Wives' Excuse,' 1692; 'Love for Love,' 1695; 'The Mourning Bride,' 1697; 'Love at a Loss,' 'Love makes a Man,' 'The Humours of the Age,' and 'Sir Harry Wildair,' 1701. Some concertos and sonatas are mentioned in the *Quellen-Lexikon.* W. H. H.

FINGER-BOARD. The finger-board is that part of the violin and other stringed instruments over which the strings are stretched, and against which the fingers of the left hand of the player press the strings in order to produce sounds not given by the open string.

The finger-board of the violin is best made of ebony, as harder and less easily worn out than any other wood. Its surface is somewhat curved—corresponding to the top line of the bridge, but not quite so much—in order to allow the bow to touch each string separately, which would be impossible if bridge and finger-board were flat. On an average-sized violin it measures 10½ inches in length, while its width is about 1 inch nearest to the head of the violin and 1¾ inch at the bridge-end. It is glued on to the neck, and extends from the head to about three-fourths of the distance between the neck and the bridge. At the head-end it has a slight rim, called the 'nut,' which supports the strings and keeps them at a distance sufficient to allow them to vibrate without touching the finger-board. This distance varies considerably according to the style of the player. A broad tone and an energetic treatment of the instrument require much room for the greater vibration of the strings, and consequently a high nut. Amateur players, as a rule, prefer a low nut, which makes it easier to press the strings down, but does not allow of the production of a powerful tone.

The finger-board, getting worn by the constant action of the fingers, must be renewed from time to time. The modern technique of violin-playing requires the neck, and in consequence the finger-board, to be considerably longer than they were at the time of the great Cremona makers. For these reasons we hardly ever find an old instrument with either the original finger-board, bridge, sound-post, or bass-bar, all of which, however, can be made just as well by any good violin-maker now living as by the ancient masters.

The finger-boards of the Violoncello and Double-bass are made on the same principle as that of the violin, except that the side of the finger-board over which the lowest string is stretched is flattened in order to give sufficient room for its vibration. Spohr adopted a somewhat similar plan on his violin by having a little scooping-out underneath the fourth string, which grew flatter and narrower towards the nut.

In the instruments of the older viola-, gamba-, and lyra-tribe, the finger-board was provided with frets. P. D.

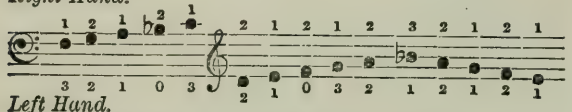
FINGERING (Ger. *Fingersatz, Applicatur*; Fr. *Doigté*), the method which governs the application of the fingers to the keys of any keyed instrument, to the various positions upon stringed instruments, or to the holes and keys of wind instruments, the object of the rules being in all cases to facilitate execution. The word is also applied to the numerals placed above or beneath the notes, by which the particular fingers to be used are indicated.

(i.) Fingering of the Pianoforte (that of the organ, though different in detail, is founded on the same principles, and will not require separate consideration).

In order to understand the principles upon which the rules of modern fingering are based, it will be well to glance briefly at the history of those rules, and in so doing it must be borne in mind that two causes have operated to influence their development—the construction of the key-board, and the nature of the music to be performed. It is only in comparatively modern times, in fact since the rise of modern music, that the second of these two causes can have had much influence, for the earliest use of the organ was merely to accompany the simple melodies or plain-songs of the Church, and when in later years instrumental music proper came into existence, which was not until the middle of the 16th century, its style and character closely resembled that of the vocal music of the time. The form and construction of the key-board, on the other hand, must have affected the development of any system of fingering from the very beginning, and the various changes which took place from time to time are in fact sufficient to account for certain remarkable differences which exist between the earliest rules of fingering and those in force at the present time. Until the latter half of the 16th century there

would appear to have been no idea of establishing rules for fingering ; nor could this have been otherwise, for from the time of the earliest organs, the keys of which were from three to six inches wide, and were struck with the closed fist, down to about the year 1480, when, although narrower, the octave still measured about two inches more than on the modern keyboard, any attempt at fingering in the modern sense must have been out of the question. The earliest marked fingering of which we have any knowledge is that given by Ammerbach in his *Orgel oder Instrument Tabulatur* (Leipzig, 1571). This, like all the fingering in use then and for long afterwards, is characterised by the almost complete avoidance of the use of the thumb and little finger, the former being only occasionally marked in the left hand, and the latter never employed except in playing intervals of not less than a fourth in the same hand. Ammerbach's fingering for the scale is as follows, the thumbs being marked 0 and the fingers with the first three numerals :—

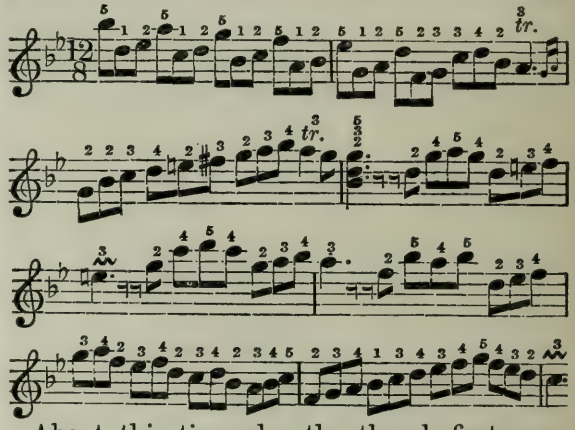
Right Hand.



Left Hand.

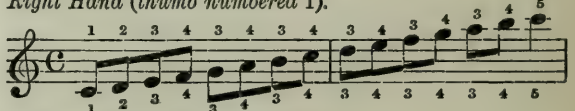
This kind of fingering, stiff and awkward as it appears to us, remained in use for upwards of a century, and is even found as late as 1718, in the third edition of an anonymous work entitled *Kurzer jedoch gründlicher Wegweiser*, etc. Two causes probably contributed to retard the introduction of a more complete system. In the first place, the organ and clavichord not being tuned upon the system of equal temperament, music for these instruments was only written in the simplest keys, with the black keys but rarely used ; and in the second place the keyboards of the earlier organs were usually placed so high above the seat of the player that the elbows were of necessity considerably lower than the fingers. The consequence of the hands being held in this position, and of the black keys being but seldom required, would be that the three long fingers, stretched out horizontally, would be chiefly used, while the thumb and little finger, being too short to reach the keys without difficulty, would simply hang down below the level of the keyboard.

But although this was the usual method of the time, it is highly probable that various experiments, tending in the direction of the use of the thumb, were made from time to time by different players. Thus Praetorius says (*Syntagma Musicum*, 1619), 'Many think it a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk ; for let a player run up or down with either first, middle, or third finger, aye, even with his nose if that could help him, provided everything is done clearly, correctly, and gracefully, it does not much matter how or in what manner it is accomplished.' One of the boldest of these experimenters was Couperin, who in his work, *L'art de toucher le clavecin* (Paris, 1717), gives numerous examples of the employment of the thumb. He uses it, however, in a very unmethodical way ; for instance, he would use it on the first note of an ascending scale, but not again throughout the octave ; he employs it for a change of fingers on a single note, and for extensions, but in passing it under the fingers he only makes use of the first finger, except in two cases, in one of which the second finger of the left hand is passed over the thumb, and in the other the thumb is passed under the third finger, in the very unpractical fashion shown in the last bar of the following example, which is an extract from a composition of his entitled 'Le Moucheron,' and will serve to give a general idea of his fingering.

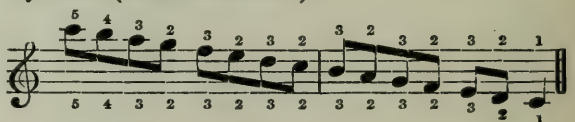


About this time also the thumb first came into use in England. Purcell gives a rule for it in the instructions for fingering in his *Choice Collection of Lessons for the Harpsichord*, published about 1700, but he employs it in a very tentative manner, using it only once throughout a scale of two octaves. His scale is as follows :—

Right Hand (*thumb numbered* 1).



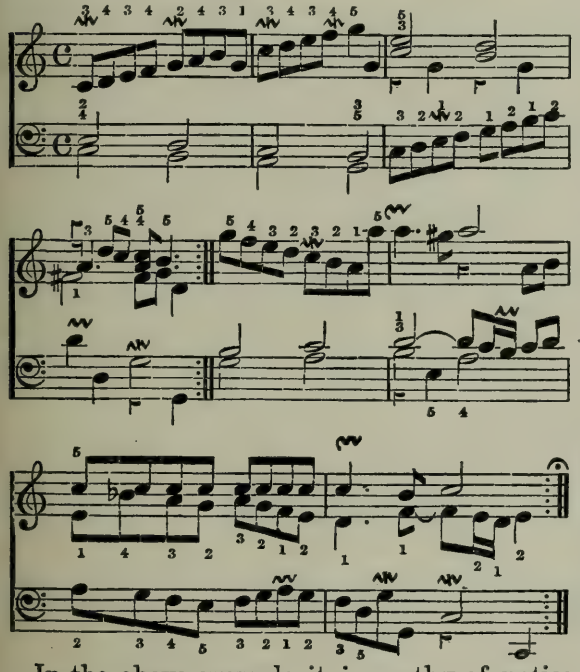
Left Hand (*thumb numbered* 5).



Contemporary with Couperin we find Sebastian Bach, to whose genius fingering owes its most striking development, since in his hands it became transformed from a chaos of unpractical rules to a perfect system, which has endured in its essential parts to the present day. Bach adopted the then newly invented system of equal temperament for the tuning of the clavichord, and was therefore enabled to write in every key ; thus the black keys were in continual use, and this fact, together with the great complexity of his music, rendered the adoption of an entirely new system of fingering inevitable;
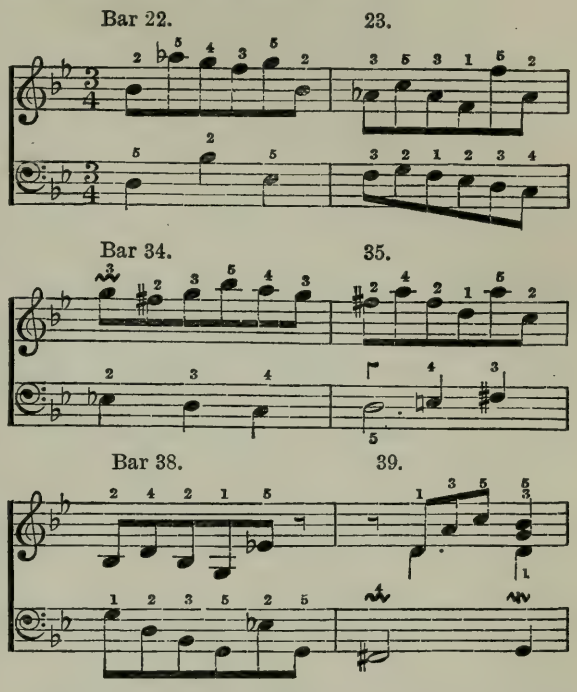
all existing methods being totally inadequate. Accordingly, he fixed the place of the thumb in the scale, and made free use of both that and the little finger in every possible position. In consequence of this the hands were held in a more forward position on the keyboard, the wrists were raised, the long fingers became bent, and therefore gained greatly in flexibility, and thus Bach acquired such a prodigious power of execution as compared with his contemporaries, that it is said that nothing which was at all possible was for him in the smallest degree difficult.

Our knowledge of Bach's method is derived from the writings of his son, Emanuel, who taught it in his *Versuch über die wahre Art das Clavier zu spielen.* But it would not be safe to conclude that he gave it literally and without omissions. At any rate there are two small pieces extant, the marked fingering in which is undoubtedly by Sebastian Bach himself, and yet differs in several respects from his own rules as given by his son. These pieces are to be found in the 'Clavierbüchlein,' and one of them is also published as No. 11 of 'Douze petits Préludes,' but without Bach's fingering. The other is here given complete :—



In the above example it is worthy of notice that although Bach himself had laid down the rule, that the thumb in scale-playing was to be used twice in the octave, he does not abide by it, the scales in this instance being fingered according to the older plan of passing the second finger over the third, or the first over the thumb. In the fifth bar again the second finger passes over the first—a progression which is disallowed by Emanuel Bach.

The discrepancies between Bach's fingering and his son's rules, shown in the other piece mentioned, occur between bars 22 and 23, 34 and 35, and 38 and 39, and consist in passing the second finger over the first, the little finger under the third (left hand), and the third over the little finger (left hand also).



From these discrepancies it would appear that Bach's own fingering was more varied than the description of it which has come down to us, and that it was free in the sense not only of employing every possible new combination of fingers, but also of making use of all the old ones, such as the passing of one long finger over another. Emanuel Bach restricts this freedom to some extent, allowing for instance the passage of the second finger over the third, but of no other long finger. Thus only so much of Bach's method has remained in practical use to the present day as Emanuel Bach retained, and as is absolutely essential for the performance of his works.

Emanuel Bach's fingering has been practically that of all his successors until almost recent times ; Clementi, Hummel, and Czerny adopted it almost without change, excepting only the limitation caused by the introduction of the pianoforte, the touch of which requires a much sharper blow from the finger than that of the clavichord or harpsichord, in consequence of which the gentle gliding of the second finger over the third, which was allowed by Emanuel Bach, has become unsuitable, and is now rarely used.

In the teaching of all the above-named masters, one principle is particularly observed, — the thumb is not used on a black key except (as Emanuel Bach puts it) 'in cases of necessity,' and it is the abolition of this restriction which forms the latest development of fingering. Modern composers, and in particular Chopin and Liszt, have by their invention of novel passages and difficulties done once more for the thumb what Bach did for it, and just as he redeemed

it from a condition of uselessness, so have they freed its employment from all rules and restrictions whatsoever. Hummel, in his *Art of Playing the Pianoforte*, says, 'We must employ the same succession of fingers when a passage consists of a progression of similar groups of notes . . . . The intervention of the black key changes the symmetrical progression so far only as the rule forbids the use of the thumb on the black keys.' But the modern system of fingering would employ absolutely the same order of fingers throughout such a progression without considering whether black keys intervene or no. Many examples of the application of this principle may be found in Tausig's edition of Clementi's *Gradus ad Parnassum*, especially in the first study, a comparison of which with the original edition (where it is No. 16) will at once show its distinctive characteristics. That the method has immense advantages and tends greatly to facilitate the execution of modern difficulties cannot be doubted, even if it but rarely produces the striking results ascribed to it by Von Bülow, who says in the preface to his edition of Cramer's Studies, that in his view (which he admits may be somewhat chimerical), a modern pianist of the first rank ought to be able by its help to execute Beethoven's 'Sonata Appassionata' as readily in the key of F♯ minor as in that of F minor, and with the same fingering!

There are two methods of marking fingering, one now used in England alone (though not by any means exclusively), and the other in all other countries. Both consist of figures placed above the notes, but in the 'English' system the thumb is represented by a ×, and the four fingers by 1, 2, 3, and 4, while everywhere else, the first five numerals are employed, the thumb being numbered 1, and the four fingers 2, 3, 4, and 5. This plan was probably introduced into Germany —where its adoption only dates from the time of Bach—from Italy, since the earliest German fingering (as in the example from Ammerbach quoted above) was precisely the same as the present 'English' system, except that the thumb was indicated by a cipher instead of a cross. The same method came into partial use in England for a short time, and may be found spoken of as the 'Italian manner of fingering' in a treatise entitled 'The Harpsichord Illustrated and Improv'd,' published about 1740. Purcell also adopted it in his 'Choice Collection' quoted above, but with the bewildering modification, that whereas in the right hand the thumb was numbered 1, and so on to the little finger, in the left hand the little finger was called the first, and the thumb the fifth. [The rational system (1, 2, 3, 4, 5) which is, rightly or wrongly, known as the 'continental,' has, for many excellent reasons, been widely adopted by the better English publishers, so that there is more unanimity in the present day than there was twenty years ago.] F. T.

(ii.) Fingering of Stringed Instruments. —Fingering, the exact placing of the fingers upon the strings in the order that musical notes are to be made. This order first suggests a scale as the fingers follow from first to second, second to third, third to fourth, and so on. Fingering also means the figures placed over notes to indicate the finger required to stop or press the string. The basis of sound technique is the scales and the arpeggi of the various chords fingered according to rule. The practice of these perfectly in tune, each note a true musical sound, is a sure means of technical advancement. Technique may be regarded as the handicraft of every practical artist, but it is only a means to an end, the highest technical education must go hand in hand with artistic cultivation, or the result at maturity is unsatisfactory.

In violin fingering, the position and carriage of the hand are of the greatest importance; the thumb should be underneath the violin neck below the first and second fingers, the tip bent outwards, the neck resting on the thumb near its first joint, the thumb will then give the necessary counterpressure to the force of the fingers. The violin should be held by the chin and shoulder, firmly, but not stiffly. In changing position, the whole hand should go in one movement.

It is necessary from the first to study an economy of finger movement. Taking the scale of A in three octaves as example beginning in the first position, first finger on the fourth string, the first, second, third, and fourth fingers should be played in succession, and held down until the first finger is used on the third string, when they should be raised and the same order followed on the third string and the second, second and first. The shift from first position to third goes between G♯ and A, first finger under second, the whole hand going forward in one movement, keeping exactly the same form in the third as it had in the first position. The next shift is from third to fifth position, and goes between B and C♯; this is a more difficult shift, as the hand has to pass the shoulder of the violin, the advantage given by the thumb under the neck will be at once seen, as it enables the player to move forward to the fifth position maintaining the same shape of the hand as in the first and third positions. The next shift lies between D and E, and brings the hand to the seventh position. The first finger is kept on the first string through all the shifting upward. In this case it begins at F♯, and remains on the string up to E in the seventh position. The first finger must not smear the notes at the shift. The forward movement must be both swift and quiet; it should *not* be heard. This is one of the points of excellence in scale playing: there are three—intonation, equality of tone, one note after another, absolutely silent shifting. The movements descending are the reverse of those

ascending, second finger going over first; the first is not held down. The movement described in the foregoing is a whole shift of the hand, first position to third, third to fifth, fifth to seventh. Whole shifts go also from second position to fourth, fourth to sixth, and so on. A half shift is from a position to its neighbouring one, viz., first to second, second to third, etc.
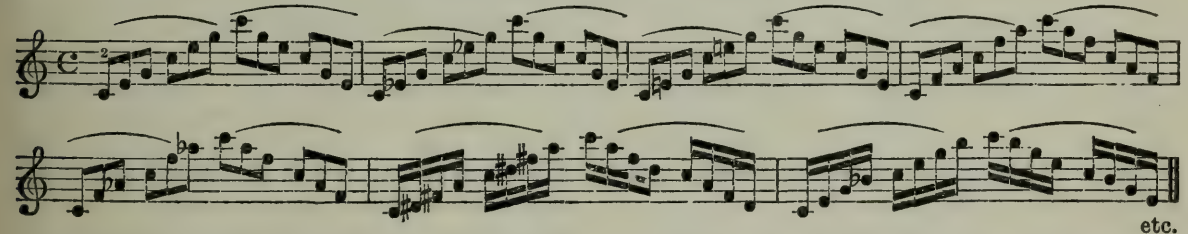
This studied economy of finger and hand movement should be followed through all violin technical practice.

A Position is the space on the finger-board which can be covered without moving the hand. A full command of the finger-board can only be attained by being well grounded in the different positions, which are eleven in number. In the first position, the first finger stands on F on the first string, and takes the corresponding notes on the other strings, B, E, A; really in each position there are two half positions easily shown by playing in the first position the scales of B flat and B natural. The hand stands half a tone higher in the one than in the other. This occurs in all positions. In the second position the first finger stands on G on the first string, and takes also C, F, and B on the other strings. In the third position the first finger stands on A on the first string, and takes D, G, and C on the other strings. In the fourth position, the first finger stands on B on the first string, and takes E, A, D on the others. In the fifth position C on the first string, etc., and so on up to the eleventh position, in which it stops B, E, A, and D. The distance between notes gets gradually closer as the hand moves forward to the higher positions (the same interval measured an octave apart will show a considerable difference. F♯ to B♮ on the first string, in the first position, measures 3 inches, the same interval in the eighth position measures 1½ inches). The appreciation of this gradually lessening distance has to become instinctive by practice; it is too subtle to be thought out at the moment, and only careful practice will bring the instinct of true intonation.

It will be found that the scales of G, G minor, A♭, A♭ minor, A major, A minor, B♭, B♭ minor, B♮, B minor, and (with an extension of the fourth finger) C, lie in the first position. C, C minor, C♯, C♯ minor lie in the second position. D♭, D♭ minor, D, and D minor, in the third position. E♭, E♭ minor, E, E minor in the fourth position. F, F minor, F♯, F♯ minor, in the fifth position. Scales of two octaves through the twenty-four keys major and minor are therefore included in the first five positions. It will be well at this point to show the principle of fingering scales of two octaves, going through the keys in chromatic order, beginning on G. The fingering of scales of two octaves in the first position needs no explanation, as one finger follows the other, arriving at the scale of B, the fingering for that will carry the player through the rest of the keys by moving the hand forward a semitone for each major and minor scale, and following the order of positions until he arrives at F♯, and F♯ minor, and so completes the cycle. The fingering for the minor scale is the same as the major in each case. The melodic form of the minor scale is of much greater musical importance than the harmonic; both are necessary in modern music.

Arpeggi in two octaves formed of common chords, major and minor, subdominant major and minor, diminished and dominant sevenths.

Formula for Arpeggi working through the Keys.

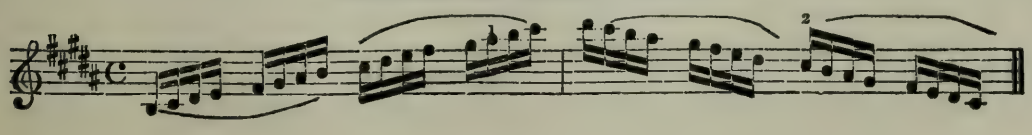


etc.

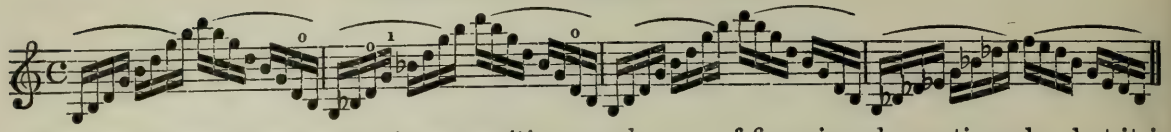
—Scales and arpeggi practised in this manner with a strict economy of finger movement give firmness to the stop, strengthen the hand, enabling it to keep a true position, and form the first step in training the fingers to feel the closer stops as the hand moves forward to the higher positions.

Intermediate scales between two and three octaves in compass, may follow the same order as those of two octaves, viz., chromatic progression of keys. The fingering for the scale of B will complete the round of keys as before, the fingering for those below B will be obvious.

Intermediate Scale of B.
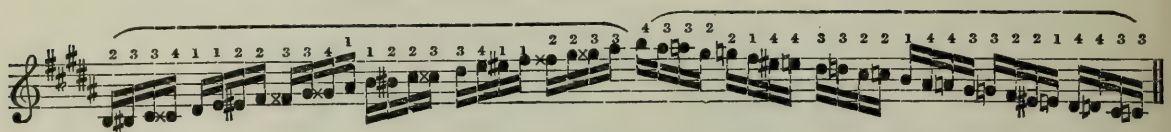


INTERMEDIATE ARPEGGIO FORMULA.



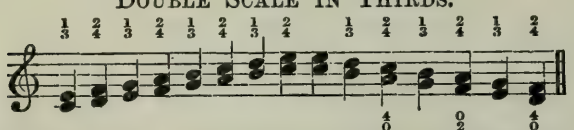
Chromatic scales of two octaves in one position.—The fingering for the scale beginning on B will suit all the rest. Below B the fingering varies somewhat. It is not claimed that this is the only way of fingering chromatic scales, but it is very direct, and is easily understood. There is no standard fingering. In actual playing it is usual to take the fingering that best suits the difficulty.

CHROMATIC SCALE BEGINNING ON B.



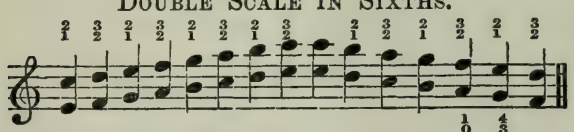
The *Double Note Scales* which properly belong to the foregoing scale technique, should be one octave in compass and progress through the keys from major to relative minor. Beginning at C major and A minor, through the flat keys to C♭—enharmonic B♮, then through the sharp keys to complete the round.

DOUBLE SCALE IN THIRDS.



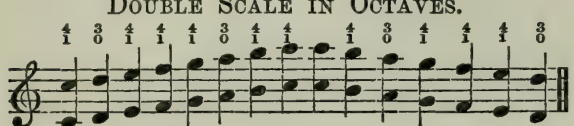
All the scales on the same principle of fingering.

DOUBLE SCALE IN SIXTHS.



All on the same principle.

DOUBLE SCALE IN OCTAVES.



The scales and arpeggi indicated above cover the compass required for the performance of works by the great masters of the violin from Corelli to Viotti, excepting the six solo sonatas of Bach, which must await a more advanced technique able to grapple with difficult chords of three and four notes, and the power to play in two, three, and four parts.

The famous opera quinta of Corelli—twelve sonatas for violin, the model for the solo sonatas of his contemporaries and followers, do not in any case go higher than E in the third position; a few double notes in the first allegro of the sixth sonata must be taken in the fourth position, but in all other cases the third position is the limit. Corelli's brilliant passages, both in the opera quinta and other works, are invariably made up of broken chords, broken thirds and sixths, thirds and sixths in double notes. Arpeggi are numerous, but always in the first position.

From the point of view of the modern player, fingering became a difficulty when the compass of the violin was augmented to three and four octaves. Paganini was the inventor of the modern violin technique, his genius opened out entirely new avenues for the violin, as Liszt did for the pianoforte. He added enormously to the resources of the instrument, as is fully shown in his masterpiece, twenty-four Caprices, op. 1, a real treasure of technical material.

It will be interesting to give, as fully as may be in an article of this kind, the technical equipment of a violinist of the present day. In bulk it will seem enormous, its difficulty will dismay; but worked at item by item these disappear, one step upward brings the next step within reach, and so on to the goal—a sound and masterly technique able to meet all the requirements of a great concerto, a light salon piece, or the intricate and beautiful work of the string quartet, and other ensemble pieces for the various combinations.

Principles of fingering for scales and arpeggi of three octaves, etc.—Diatonic scales of three octaves compass in chromatic order of keys. Again the fingering for the scale of B will go through the rest of the keys. Below B the fingering needs no special mention.

Three-octave scales in progression from major to relative minor, through the keys, each scale beginning in the first position.—The fingering falls into groups of C's, D's, E's, F's, G's, A's, B's. All the scales of C and E, and that of G flat, require exceptional fingering; it includes a half-shift in ascending the scale, and in descending a shift on to the third finger in the third position. Each group has some slight difference of fingering, but the main principle is the same through all, viz. shifting forward on the first finger under second, with the reverse action downward. Arpeggi of common chords, three octaves compass:—these also fall into groups. The downward shift is a difficult one; it is effected on the first finger, the hand has to descend generally two whole shifts in the one movement, a little sound of the glide of the first finger is admissible. Arpeggi of dominant sevenths belong equally to the major or minor keys, there-

fore there are but twelve of them. Arpeggi of diminished sevenths belong more properly to the minor keys ; there are twelve of these.

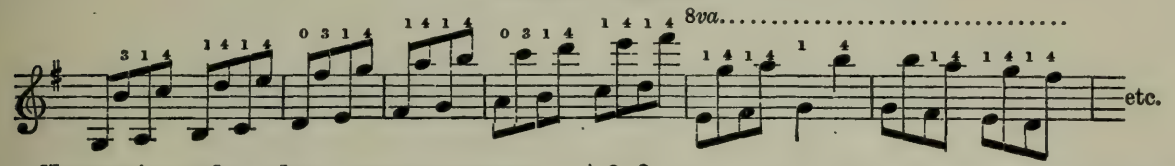
Scales of broken thirds in three octaves.—The principle of fingering is the same through the twenty-four keys ; the shift is always made on the second finger both ascending and descending. All scales of B, F, and D must start in the second position.

Scales of broken sixths in two octaves.—Several scales require an extension of both the third and fourth fingers.

Scales of broken octaves through all keys.

Scales of broken tenths through all keys.

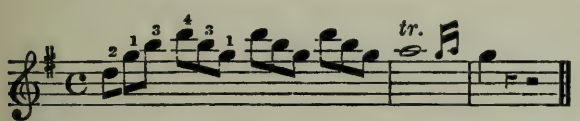
Broken Tenths.



Chromatic scales, three octaves compass.—These need only be worked as high as D, in chromatic order of keys from G. Add the third octave to those already given in two octaves.
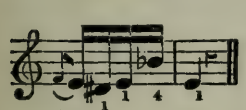
Extension.—This subject is an important one, as the extension simplifies many passages that otherwise require much shifting, for instance, those that lie between first and third positions.

Extension Forward.



The extension of the fourth finger is indispensable in the high scales ; the fourth finger thus employed easily takes the minor second at the top perfectly in tune, otherwise it is almost an impossible interval, even for the smallest finger-tips, owing to the closeness of the notes. The extension is needed in nearly all the three-octave arpeggi. Backward extensions of the first finger are also frequently used.

Extensions Backward and Forward.



Extension Backward.



Double scales in thirds, two octaves compass.—The fingering follows the same principle through the keys $\frac{1\ 2}{3\ 4}$, shift, $\frac{1\ 2}{3\ 4}$, shift, and so on to the top. Reverse the order for the descent. Some scales require an extension. A few chromatic scales of thirds should be worked.

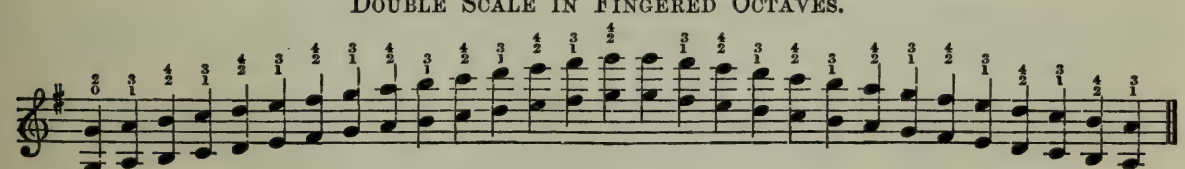
Double scales in sixths, two octaves compass.—The same principle of fingering throughout, $\frac{2\ 3}{1\ 2}$, shift, and so on to the top, where, in most cases, the third and fourth finish the scales. Reverse the order for the descent. Some scales require an extension of both third and fourth fingers. An awkward cross movement of the second finger prevents sixths being played very rapidly, especially in the lower octave, but in the second half of the second octave they may be played quite rapidly by keeping the second and third fingers on the string and moving the whole hand in short jerks forward ; the fingers then merely adjust themselves to make the sixths major or minor. A few chromatic scales in sixths should be worked out entirely on the first and second strings in one octave. Two fingers are placed upon the strings stopping a sixth, the hand goes forward in little jerks, making this small, strong movement for every semitone perfectly in tune. The same thing can be done on any two strings. It should be worked in thirds, sixths, and octaves. An extraordinary rapidity can be attained on chromatic scales from the highest note downwards, and is much used in compositions by Vieuxtemps and Wieniawski, and composers of the brilliant school. It may appropriately be called left-hand staccato.

Chromatic octaves, two octaves compass, should be worked through all keys ; and in one octave compass up and down each pair of strings.

Double tenths, two octaves, in chromatic progression of keys, beginning on G and working up to F with the same fingering as broken tenths, the lower ones are the more difficult owing to the wider stretch.

Double scales in fingered octaves are used rarely, and only for rapid ascending scales ; they require long fingers and a strong hand.

Double Scale in Fingered Octaves.



Double note scales are an important feature in modern violin technique, as their practice strengthens the fingers and shapes the hand. They should at first be taken very slowly, striving always for an ideal intonation, giving each double stop a whole bow, with very even pressure

on both strings, and listening attentively for the resultant tone. It has to be remembered that any two notes played together, whether in or out of tune, will produce a resultant tone; the point is to produce the correct resultant and to hold it steady; this is the most severe test of absolutely true intonation. The following simple tests will show the point clearly:—

EXAMPLES

IN MAJOR THIRDS. Double stops. Resultant.

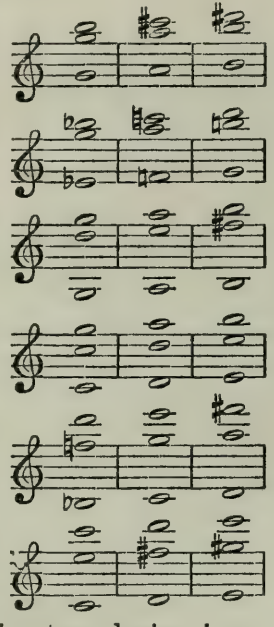
IN MINOR THIRDS. Double stops. Resultant.

IN PERFECT FOURTHS. Double stops. Resultant.

IN PERFECT FIFTHS. Double stops. Resultant.

IN MAJOR SIXTHS. Double stops. Resultant.

IN MINOR SIXTHS. Double stops. Resultant.



The shifting in double stop playing is extremely difficult, especially where a shift and a change of strings have to be made together. The stops must be firm and true, the shift made swiftly without smearing.

The shake is undoubtedly the most beautiful of all the ornaments. A fine shake, brilliant, pearly, or limpid, as occasion may require, is a crowning glory to an artist. This command of the trill is not easily obtained, indeed it may be said to be most difficult, and requires long and patient study. Before Beethoven's time shakes were generally short, but in the first movement of his violin concerto long shakes and chains of shakes are given, producing a lovely effect; this example has been followed by Spohr, Mendelssohn, Bruch, Saint-Saëns, Brahms, and others.

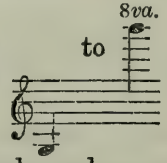
The shake must be practised with each finger, the beat should be firm but with not too much force. The finger should not be raised too high. The intonation should be true, a major shake or a minor shake as required. In chains of shakes it is a rule to attach a turn only to the last note, and any exception to this would be indicated by the composer.

The double shake does not admit of the same rapidity as the simple shake; a moderate pace with clearness of utterance should be attained by careful practice. The beat of the two shake fingers must be exact.

Accompanied trills are very difficult. The accompaniment must not interfere with the regular beat of the trill, or the effect is spoiled. Considerable independence in both hands is required to be fully successful; it is so easy to spoil with the bow what the left hand does well.
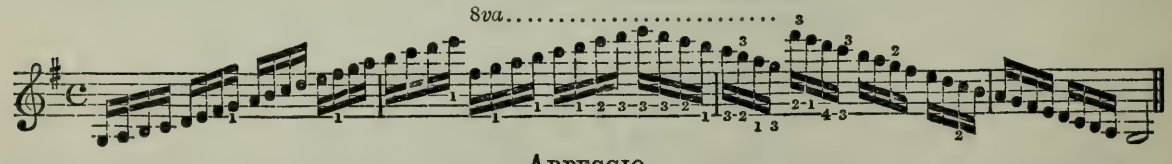
Tremolo of the left hand is not exactly a trill, though it is of the same family. The Andante of the Concerto by Mendelssohn furnishes a beautiful example, and the Sixth Caprice by Paganini a difficult one requiring great regularity and rapidity of beat.

The vibrato is one of the most important embellishments used by the player. It is a tremulous wavering of the tone obtained by a vibratory motion of the left hand, the finger rolling forward and backward on its tip, the centre of this roll an absolutely true note. The vibrato used slowly gives tender expression to long notes. Where a crescendo from *p* to *f* has to be made on a long note, it should begin with a slow wave and gradually quicken in movement, so increasing the intensity of the sound to the highest point; the reverse for a diminuendo. Used very rapidly, it intensifies passionate expression. The player should have at his command, the quick, the slow, and the gradational.

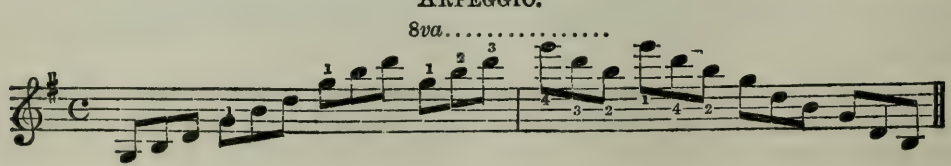
Scales and arpeggi of common chords in four octaves.—The compass of the violin in modern times is from 

; it is therefore possible to play scales and arpeggi of G and G minor, A♭, A♭ minor, A, A minor, B♭, B♭ minor, B, B minor. The fingering given in the examples will suit all the scales and arpeggi mentioned.
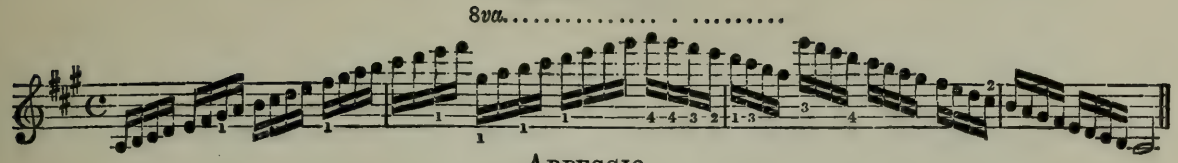
SCALE OF G IN FOUR OCTAVES.



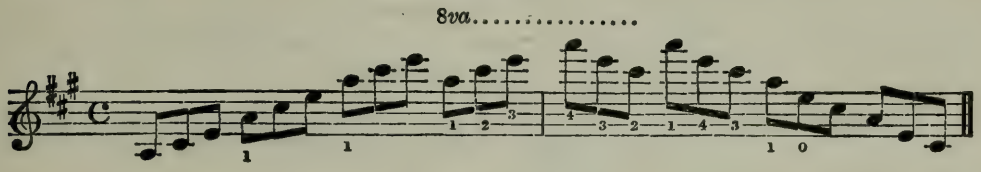
ARPEGGIO.
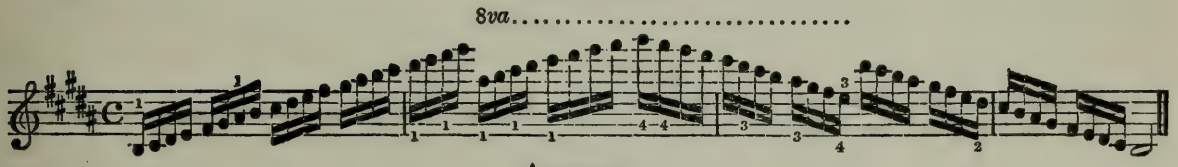


Scale of A.



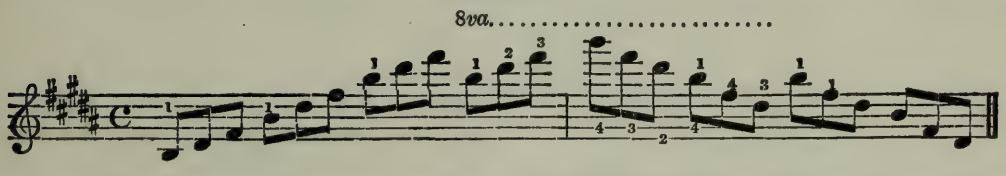
Arpeggio.



Scale of B.



Arpeggio.



Harmonics. See article under that heading.

This system of fingering applies equally to the Viola, but as its compass is limited, the scales and arpeggi must be only of two octaves, and between two and three octaves. Scales of C, D, and E, with their arpeggi can be played in three octaves. The chief point of difference between the two instruments is the production of tone.

The scales and arpeggi, the chief subject of this article, form the systematic fingering of the violin, and with some well-chosen exercises to develop the percussion of the fingers should be sufficient for their purpose. The great classical studies should go hand in hand with them, Kreutzer, Fiorillo, Rode, Gavinies, the Solo Sonatas of Bach, and the Caprices of Paganini. The first requirement of interpretation is mechanical skill; there is a time of life for working out difficult technical problems and playing compositions of extraordinary brilliancy and daring, but as the artist comes to maturity, if the true spirit animates him, these things having served their purpose in training him to overcome difficulties will no longer interest him, the great classical works will attract him more and more, and his artistic sensibility will be trained to the highest point of pure refined taste. A. G.

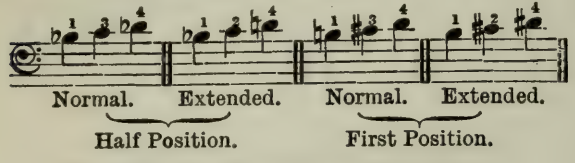
Fingering of the Violoncello.—Besides the differences in size and length of hands and fingers, there are some other influences which modify the fingering in general use, such as: the strength of the fingers; their stretching capacity, as gained by practice; the example of the teacher; the course adopted as to the kind of studies; and the inevitable tendency towards what gives the least trouble. All complicated fingering, therefore, will be more or less individual, and will vary according to the ability, the experience, and taste of the player. The fingering of the violoncello was originally taken from that of the violin, as that of the Viol da Gamba was obviously not suitable, owing to the smaller intervals between the pitch of its seven strings. The principle of the present system is the normal distance of a semitone between two adjacent fingers. The interval of a whole tone is taken, either by leaving out one finger, which is kept in reserve for the semitone, or by the first and second fingers only (as in the A flat and E major scales, see page 52), very seldom by the second and third, or third and fourth fingers. The first and fourth fingers, therefore, take the interval of either a minor or a major third, in the 'normal' and 'extended' positions of the hand respectively. Large hands may even take a fourth.

According to the oldest school, Corrette, 1741, the fingering for the diatonic scale was:—

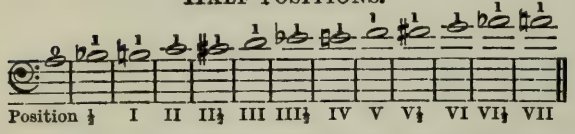
1st position	.	.	1	2	4	
2nd ,,	.	.	1	2	4	
3rd ,,	.	.	1	2	3	4
4th ,,	.	.	1	2	3	

The thumb acts as a moveable saddle in the higher positions, being placed across two strings. It was early in use for this purpose, but up to the end of the 18th century the fourth finger was not employed in the thumb-positions, being considered too weak. With the help of the thumb, thirds and octaves, fifths, sixths, and even tenths can be easily played, as the thumb affords a firm hold on the strings. It could be as easily used in the lower positions.

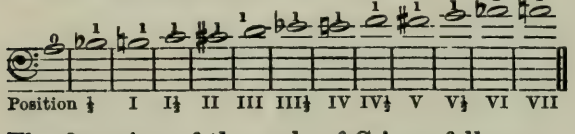
The positions, as shown in the following table, contain of course in each case either a normal position of the hand or an extended position, as referred to above.



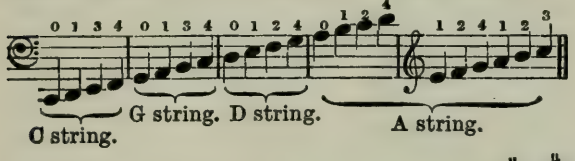
THE SEVEN POSITIONS WITH THE HALF-POSITIONS.



This generally-recognised table of the positions is based on the principle that each step of the C major scale on the first string, beginning with A, is a full position, and each accidental a half position. Davidov and Schroeder place the positions in accordance with the major scale of each string, the principle being uniformity of all positions on all four strings, the positions of the C major scale on the lowest string forming the basis.
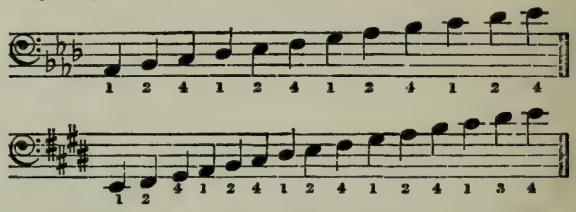


The fingering of the scale of C is as follows:—

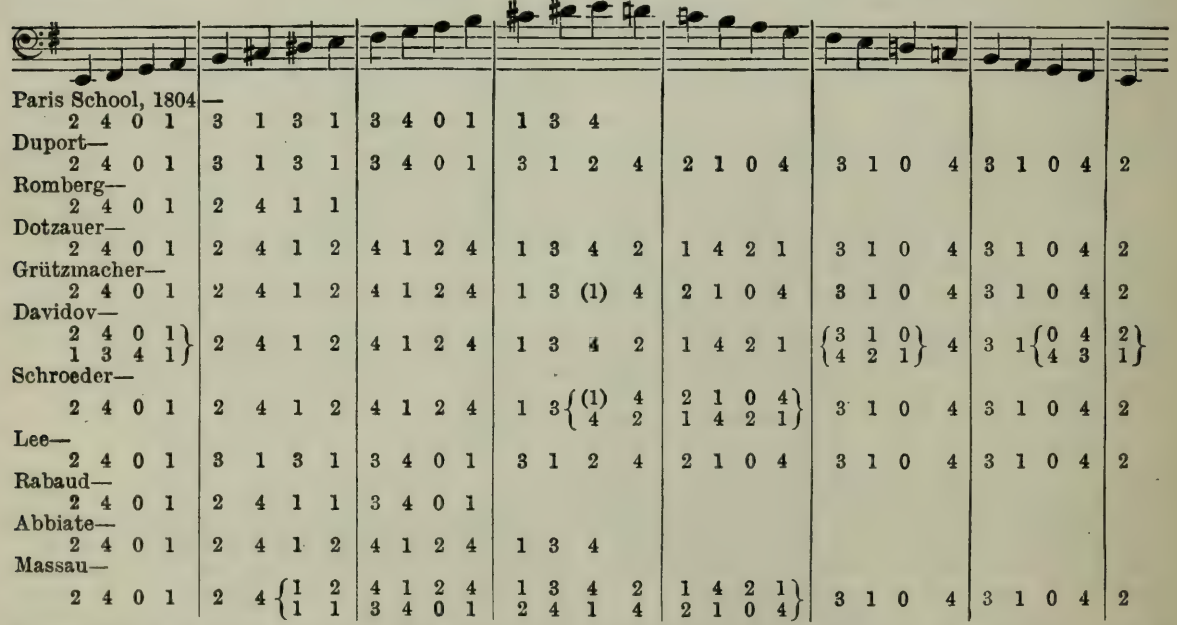


The higher positions are taken with the thumb.

Higher up, in some scales (G, D, A, F, B♭) from the fourth position upwards, the first and second fingers are used alternately, each scale of three or four octaves closing with 1 2 3. This system applies to all scales starting from the first position. Scales starting from another position have their fingering based on the three-finger system.



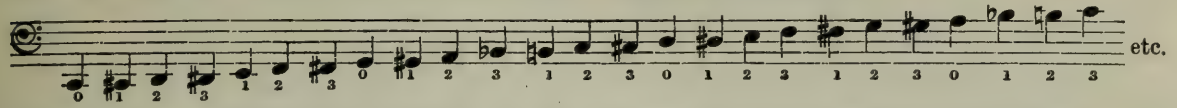
It took a very long time—nearly a century—before the fingering became fixed in a correct and methodical way, and the improvement was started by the French (Tillière, Cupis, Müntzberger). The best methods were: J. L. Duport's *Essay on Fingering*, an excellent work of lasting value; and the *Méthode de Violoncelle*, by Baillot, Levasseur, Catel, and Baudiot (Paris, 1804), the first method in use in the Paris Conservatoire. With the development of technique in the 19th century by well-known masters the fingering was more and more definitely fixed. Absolute uniformity is even now lacking, as may be seen from a comparison of the different methods in one scale, as shown below. The reason for this lies in the fact that the instruments as well as the hand and fingers of the players will always vary, not to speak of other causes mentioned above.



A comparison of the above shows that for the more complicated scales in modern times the system of three fingers used in succession prevails. The sliding from the half into the first position by the first finger may still occur in certain scale-passages. Also the leaving-out of the fourth finger at times, and using instead of it the stronger first and third fingers more often.

The chromatic scale was played formerly by

sliding from one to the other semitone with the nearest finger. Here also the change took place in favour of the first, second, and third fingers in succession.



In the higher positions the fingering of the chromatic scale may be alternately—

1 and 2 going up and coming down.

1, 2, 3, successively going up, and 3, 2, 1, coming down;

3 and 2 alternately coming down, as recommended by Servais.

Thirds are comparatively easy in the upper positions, with the aid of the thumb. They are fingered thus, in both upper and lower positions:—

$$\begin{matrix} \varphi\ 1\ 2 \\ 2\ 3\ 4 \end{matrix}$$

In the lower positions only, 1 and 4 are available, or 2 and 3 with open strings (without the thumb).

For sixths in the lower positions the fingers change more frequently—

$$\begin{matrix} 1\ 2\ 3\ 4\ 4 \\ 0\ 1\ 1\ 2\ 3 \end{matrix} \text{ rarely } \begin{matrix} 3 \\ 2 \end{matrix}$$

In the thumb-positions $\begin{matrix} 1\ 2\ 3 \\ \varphi\ 1\ 2 \end{matrix}$

In the higher positions without thumb $\begin{matrix} 2\ 3\ 3 \\ 1\ 1\ 2 \end{matrix}$

Octaves in the thumb-positions are fingered either $\begin{matrix} 3 \\ \varphi \end{matrix}$ consecutively, or $\begin{matrix} 3\ 4 \\ \varphi\ 1 \end{matrix}$ alternately. In the lower positions by the first and fourth fingers only.

The fingering of arpeggios sometimes shows interesting combinations over four strings; and the practice of sliding with one finger, or from one finger to another forward, backward, or crossing over a neighbouring finger, is an indispensable device of the violoncello player. Space will not permit the detailed explanation of these points in a dictionary. E. K.

(iii.) Fingering of Wind Instruments. —The fact that the natural harmonic scale, or series of notes (referred to below as H.S.), although utilised in different ways, must be regarded as the basis of the intonation of all wind instruments, is briefly dealt with under Wind Instruments, but a slightly more extended, although necessarily limited view of the scale fingering of all such instruments as have side-holes is here given. (For the scale schemes of brass instruments generally, see Horn, Trombone, and Valve.)

The simplest basis for consideration is an instrument bored with six finger-holes as the common fife or flute without keys. Since the prevalence of the modern major diatonic scale, the holes have been placed in such positions as to give the six degrees of this scale which lie between the tonic and its octave, or second note in H.S. by the successive raising of the six fingers, the fourth fingers not being used. The tonic sounds from the full length of the tube, but with exceptions to be subsequently noticed. By over-blowing on the flute, all these notes are repeated an octave higher, and the production of the octave of the tonic can be facilitated by lifting the finger from the sixth hole.

These six holes, therefore, supply all that is required for the production of a diatonic scale of two octaves in instruments of the flute class, and also in conical instruments played either with a reed, as the oboe, or with a cup mouthpiece, as the old zincke. In the oboe, and similar conical instruments, the production of the notes of the second octave is greatly facilitated by the opening of one or more small tubular holes or 'pipes' in the upper part of the instrument.

On an instrument with six finger-holes, scales other than that in which it is set, and therefore requiring semitones foreign to the original scale, can be rendered only with a rough approximation to accuracy by partly closing, and so flattening the speaking hole, or by closing one or more holes below it. For a complete chromatic scale, or the cycle of twelve diatonic scales, five extra holes controlled by keys have been introduced; these, with the six finger-holes, giving the eleven different lengths of tube required in addition to the total length, for the twelve degrees of the chromatic scale. On instruments which cannot be overblown, however, whether conical, as the chaunters of the various bagpipes, or cylindrical, as the rudimentary chalumeaux, a seventh hole is required for the completion of the scale of one octave, and this hole is usually controlled by the thumb of the left hand.

In the ordinary flute-scale, as described above, the fundamental note of the tube is used; and as the next note to this in the H.S. is the octave, the whole of the intermediate notes have to be obtained by means of variations in the length of tube. If, however, the fundamental note were not required, the original length with three variations would give the diatonic scale, as the second, third, and fourth notes of the H.S. are the octave, twelfth, and double octave of the prime. A diatonic scale in the second harmonic octave requires, therefore, only three finger-holes, giving the supertonic, mediant, and subdominant, the dominant or third note in H.S. being derived from the full length of the tube, and this was the usual arrangement in the tabor pipe and galoubet.

Returning to the bagpipe chaunter, the six normal holes of the flute are supplemented not only by the seventh, or thumb-hole, to give the

octave, but by an eighth hole closed by the fourth finger of the right hand. This is required by a prolongation of the tube sufficient to give a note one tone lower than its keynote, the keynote itself now sounding from this eighth hole, instead of from the full length of tube. This simple case of extension of the scale downwards is typical of many; the point to be observed is that such extension does not affect the general scheme of fingering, and the natural, or characteristic scale established by the six finger-holes. In the same sense that the natural scale of the pianoforte is C, and is not altered by the extension of the compass downwards from CC to AAA, so the natural scale of a wind instrument is that determined by the six finger-holes, and is not altered by the extension of its compass. From this point of view the key or scale of the modern concert flute is D, although having downward extension to c', and in some cases to $b\natural$ or even $b\flat$; the oboe is also in D, with extension to $b\natural$ or $b\flat$. The bassoon with its six finger-holes closed, sounds G a twelfth lower than the oboe, but its natural scale is C major, the highest finger-hole sounding f and not $f\sharp$ as required in the scale of G. The holes for the left hand only being closed, the instrument gives c; d, e, and f sound as the fingers are successively raised, and on the closing of the holes for the three fingers of the right hand, g is obtained, followed, on raising the fingers, by a, b, and c' all as octaves of their respective primes G, A, B, and C. The extension downwards from G to $BB\flat$ is obtained chiefly by key-work.

As the octave harmonic has no existence on instruments with cylindrical bore, no repetition of the scale in the octave, on such instruments, can be obtained. Therefore extra holes beyond the normal six or seven are imperatively called for if the scale is to comprise more than eight notes. On some of such instruments, as the racket, much ingenuity was displayed in the doubling of the tube, so as to bring more than one hole under the control of a single finger or thumb. On others, as the sourdine and krummhorn, key-work was used long before the evolution of the modern clarinet. The distinctive feature of this instrument is not so much the addition of keys to extend the fundamental compass from an octave to a twelfth, as the peculiar use of the thumb or pipe-key, as a means of ensuring the production of notes, speaking as the fundamental notes do from the different lengths of the instrument as determined by side-holes, but in each case a twelfth higher than the fundamental.

The foregoing remarks give a general indication of the fundamental principles and development of fingering from a diatonic basis; but as the free use of all scales necessitates working from a chromatic basis, modern improvements have been influenced by this principle. The most important of these is that known as the Boehm system (see BOEHM, THEOBALD), the basis of which is that every speaking hole is vented by the hole giving the semitone immediately below it. To attain this result key-work of a somewhat elaborate description is required, but is justified by the equality of tone and power obtainable in all keys. The system is seen at its best and simplest on the flute, but the use of it on the clarinet is increasing.

This general summary of the scheme of fingering common to all instruments with side-holes, is given here rather than under the name of any one instrument, but certain details peculiar to each are, when possible, noticed under their respective articles. D. J. B.

FINK, CHRISTIAN, born August 9, 1831, at Dettingen in Würtemberg, studied music until his fifteenth year with his father, who combined the offices of schoolmaster and organist. In 1846 he was sent to the Waisenhaus-Seminar at Stuttgart, where he remained for three years, his musical education being in the hands of Dr. Kocher. Appointed in 1849 assistant music teacher in the seminary at Esslingen, he pursued his studies with such success that he was able in 1853 to pass the examination for the upper class of the Leipzig Conservatorium. After a year and a half he went to Dresden to study the organ under Schneider. From 1856 to 1860 he appeared as organist at many concerts and oratorio performances in Leipzig, and in 1863 was appointed head of the seminary at Esslingen and organist of the principal church of that place. Two years afterwards he was given the title of Professor. He has published many excellent works for the organ, some of which have appeared in the *Organist's Quarterly Journal* (Novello), besides psalms for chorus and orchestra, songs, choruses, etc. (Mendel's *Lexikon.*) M.

FINK, GOTTFRIED WILHELM, theologian and musical critic, born March 7, 1783, at Sulza in Thuringia, was educated at Naumburg, where he was chorister, and Leipzig (1804-9). He began writing for the *Allg. Mus. Zeitung* in 1808, and in 1827 succeeded Rochlitz as editor, a post he held till 1841. In 1842 he became for a short time professor of music to the University of Leipzig. He died at Halle, August 27, 1846. Fink's only musical works of value were the 'Musikalischer Hausschatz,' a collection of Lieder, etc. (Leipzig, 1843), and 'Die deutsche Liedertafel' (*ibid.* 1846). As an author he published various volumes and pamphlets, but none of which the names are worth preserving. Besides the *A.M.Z.*, he was a prolific contributor to the *Conversations-Lexicons* of Ersch and Gruber, and of Brockhaus, and to Schilling's *Lexicon der Tonkunst.* He left in MS. a history of music, upon which he had been engaged for twenty years. Fink was at once narrow and superficial, and a

strong conservative; and the *Zeitung* did not maintain under his editorship the position it held in the musical world under Rochlitz. M. C. C.

FINTA GIARDINIERA, LA. Opera buffa in three acts, author of libretto unknown; music by Mozart; produced at Munich, Jan. 13, 1775.

FINTA SEMPLICE, LA. Opera buffa in three acts; libretto by Coltellini, music by Mozart; composed at Vienna in 1768, when he was only twelve, but apparently never put on the stage.

FIOCCO, the name of a family of some distinction who flourished in Brussels in the 18th century. They may have been related to a Domenico Fiocco, a mass of whose composition, for four voices (with added parts by Brossard), is in the Bibl. Nationale in Paris; the head of the Brussels family was PIETRO ANTONIO FIOCCO, a Venetian, who was in the court band at Brussels about 1696, and conductor of it from 1706. Van der Straeten states that he was the first director of the musico-dramatic 'Accademie' in 1704. A volume of Sacri concerti, op. 1, was printed at Antwerp in 1691, a cantata, 'Le Retour de Printemps,' is dated Brussels, 1699, and various masses and motets are mentioned in the *Quellen-Lexikon*. He died in Brussels, Nov. 3, 1714. His elder son, JEAN JOSEPH (or GIOVANNI GIOSEFFO) FIOCCO, succeeded his father as conductor at Brussels in 1714, but the younger son, GIOSEFFO HECTORE FIOCCO, the third in succession in the conductor's place, seems to have been the most important of the three. He was sub-conductor at Brussels in 1729, from 1731 master of the choristers at Antwerp Cathedral, and master of the music at Ste. Gudule, in Brussels, in 1737. He was a distinguished harpsichord player, and in his first book of 'Pièces de Clavecin' are many things of value, some of which were reprinted by Van der Straeten and in Elewyck's selections from the Netherlandish masters. (*Quellen-Lexikon.*)

FIORAVANTI, VALENTINO, composer, born in Rome in 1764, studied under Sala at the 'Pietà de' Turchini' at Naples. His first opera 'Le avventure di Bertoldino,' produced in Rome, 1784, was followed by at least fifty others, all comic, the last of which, 'Ogni eccesso è vizioso,' was produced at Naples in 1823. He was invited to Paris in consequence of the success of 'Le Cantatrici Villane' (1806), and there wrote 'I virtuosi ambulanti' (1807). These two were on the whole his best operas, though all possessed a genuine vein of comedy, a freshness, and an ease in the part-writing, which concealed their triviality and want of originality, and made them very popular in their day. He was again in Naples in 1807, and in June 1816 he succeeded Jannaconi as maestro di cappella to St. Peter's at Rome, and while in that post wrote a quantity of church music very inferior to his operas. His character was gentle and retiring; and the last few years of his life were spent very quietly. He died at Capua, on his way to Naples, June 16, 1837. Like Paisiello and other considerable Italian composers of that date, Fioravanti was extinguished by Rossini.

His son VINCENZO, born April 5, 1799, died March 28, 1877, also composed operas with ephemeral success. M. C. C.

FIORILLO, FEDERIGO, violin player and composer, was born in 1753 at Brunswick, where his father Ignazio, a Neapolitan by birth, lived as conductor of the opera. He appears to have been originally a player of the mandoline, and only afterwards to have taken up the violin. In 1780 he went to Poland, and about the year 1783 we find him conductor of the band at Riga, where he stayed for two years. In 1785 he played with much success at the Concert Spirituel at Paris, and published some of his compositions, which were very favourably received. In 1788 he went to London, where he appears to have been less successful as a violinist, as we conclude from the fact that he played the viola part in Salomon's quartet-party. His last appearance in public in London took place in the year 1794, when he performed a concerto on the viola at the Antient Concert. Of the rest of his life but little is known, except that he went from London to Amsterdam, and in 1823 was in Paris. The place and date of his death are not known. His numerous compositions are Duos for violins, for piano and violin, and violin and violoncello; Trios for flute, violin, and tenor, for two violins and bass; Quartets and Quintets for stringed instruments; Concertos for the violin; Concertantes for two violins, etc. (see *Quellen-Lexikon* for fuller list). They were very favourably received in his time, and, although somewhat dry and old-fashioned, show him to have been a sound and earnest musician. There is, however, one particular work which has brought his name down to our time, and will probably long remain a standard. His thirty-six Caprices or Études are known and valued by every violin player. They rank with the classical studies of Kreutzer and Rode, and, apart from their usefulness, are not without merit as compositions. They have been edited over and over again—most recently by Ferdinand David (Leipzig, Senff). Spohr wrote and published an accompanying violin-part to them. P. D.

FIORITURE. The Italian term for ornaments—scales, arpeggios, turns, shakes, etc.—introduced by singers into airs. In the 18th century airs were often written plain, and were embroidered by the singers according to their taste and ability. Such songs as 'O dolce concento' and 'Nel cor più' were seldom sung alike by two different singers. Rossini's early airs were written for the same treatment—witness

'Non più mesta.' A remnant of it some will still remember in the long, tasteless cadenzas indulged in at the close of Handel's airs. This was all very well as long as singers were also good musicians, and as long as the singing was more thought of than what was sung. But now these things are changed, and the composer writes exactly what he intends to be sung—notes, *nuances*, and expression.

The practice of 'fioriture' was not unknown to players in the orchestra as well as to singers. Spohr gives some amusing and almost incredible instances of such freaks of Horns and Clarinets in the *Tutti* of his 'Scena Cantante' Concerto, at Rome in 1816 (*Selbstbiog.* i. 330). G.
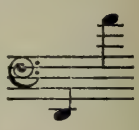
FIPPLE FLUTE. The designation Flute, as applied to modern European instruments, includes broadly all in which the tone is produced by the breath without the use of either a reed or a cup-shaped mouthpiece. In the more limited modern use, the term is applied to those instruments only in which the current of air proceeds directly from the lips across the mouth-hole, or embouchure. In a large class of flutes, however, now rapidly disappearing, the wind was blown through a tube into a cavity from which it issued in a flat stream against a sharp lip opposite. This flat form was given to the air-reed or stream by a block in the chamber or cavity, and this block was called the fipple. Hence the instruments variously called recorders, flûtes-à-bec, and flûtes douces are all fipple flutes, as are also flageolets, ocarinas, and whistles generally. For derivation of the word fipple, and many interesting details, see Mr. Welch's paper 'Literature relating to the Recorder' in *Proc. Mus. Assoc.* 1897-98. (See FLAGEOLET, FLUTE, RECORDER.) D. J. B.

FIREWORK MUSIC. A series of pieces—Overture, Allegro, Lentement, Bourrée, Largo alla siciliana, Allegro, and two Minuets, all in the key of D—written by Handel and performed at the Fireworks given in the Green Park, April 27, 1749, on the occasion of the Peace of Aix-la-Chapelle. The band—100 in all—contained twenty-four oboes, twelve bassoons, nine trumpets, nine horns, three drums, besides strings. G.

FIRING is pulling all the bells in a tower at once, so as to make them strike together. It is practised in England on specially joyful or mournful occasions—on the latter with the bells muffled. C. A. W. T.

FIS and FISIS, the German terms for F♯ and F𝄪 respectively. The equivalent French terms are *Fa dièse* and *Fa double dièse*.

FISCHER. A family of singers of the 18th and 19th centuries. The founder was Ludwig, a bass, of whom Otto Jahn (*Mozart*, 2nd ed. i. 661, 630) speaks as 'an artist of extraordinary gift, for compass, power, and beauty of voice, and artistic perfection both in singing and playing, probably the greatest German bass-singer.' He was born at Mayence, August 18, 1745, and well known at the theatres of Munich (1778), Vienna (1779), Paris (1783), Italy (1784), Berlin (1788), etc. He died at Berlin, July 10, 1825. He was the original Osmin in the 'Entführung,' and had a compass of two octaves and a half 'all round, even, and in tune' (Reichardt).



Fischer was a great ally of Mozart's, who wrote for him 'Non sò d' onde viene,' and often mentions him with affection—'A truly splendid voice, though the Archbishop told me he sang too low for a bass, and I assured him he should sing higher next time' (Sept. 26, 1781); 'A man whose loss is irretrievable' (Feb. 5, 1783); 'I went to see the Fischers; I cannot describe their joy, the whole family desire to be remembered to you' (March 17, 1781). The others of the family were his wife Barbara, a more than respectable singer and actress; his son Joseph (1780-1862), also a bass of renown, but more known as an impresario than a singer; his daughters Fischer-Vernier—who in 1835 founded a singing school of great repute for girls in Vienna—and Wilhelmine, and Joseph's adopted daughter, Fischer-Maraffa, all good, efficient, intelligent artists. M. C. C.

FISCHER, JOHANN, violinist and composer, was born in Swabia in the middle of the 17th century, probably about 1650. He was a musician whose career presents features not a little remarkable, the (musically) remote period in which he lived being taken into consideration. A thorough Cosmopolitan, a writer and performer of what is known to-day as Virtuoso music, and composer of at least one example of 'programme music,' he possessed a combination of qualities we are accustomed to look upon as essentially modern. His instructor in violin playing is unknown, but it is recorded that he was taught harmony by Capricornus at Stuttgart, and sent in early youth to Paris, where he became copyist to Lully, whose music he is said to have subsequently introduced into Germany. In any case, traces of that composer's influence are to be found in his compositions.

After leaving Paris, he led a wandering life, remaining for a time at Augsburg (in the Barfüsser Kirche) and at Schwerin, where he held an appointment as Capellmeister. He also visited Denmark and Sweden, finally settling down in Schwedt in Pomerania as Markgräflicher Capellmeister. Here he died at the age of seventy years.

He composed Tafelmusik, Overtures, Dances, Madrigals, Minuets, and Solos for violin and viola. In a list of his compositions given by Fétis are also to be found various vocal pieces, and the primitive example of programme music, already alluded to, entitled, 'Feld und

Helden Musik, über die 1704 bei Hochstadt geschehener Schlacht, worin die Violine der Marlborough, und die Hoboe der Tallard verstellen.' It is interesting to note that Fischer wrote and performed Violin pieces in which the device of special tunings (Scordatura), found in latter days in the works of Paganini and others, was occasionally employed. These *Umstimmungen*, as the Germans call them, are even found in pieces written by him for the viola, an instrument for which he had a marked predilection. W. W. C.

FISCHER, JOHANN CASPAR FERDINAND, an almost totally forgotten predecessor and immediate forerunner of Handel and Bach in clavier and organ music, was born some time between 1660 and 1670, and died about 1738 (according to Ernst v. Werra, see below). Of his life nothing further is known but that he was capellmeister to the Markgraf Ludwig of Baden at the Schloss Schlackenwerth in Bohemia. Markgraf Ludwig had been obliged to take up his residence at this Bohemian Schloss in consequence of the destruction of the Residenz at Baden by the French in 1688. Fischer's op. 1 appeared at Augsburg in 1695 with the title *Le Journal du Printemps consistant en Airs et Balets à 5 Parties et les Trompettes à plaisir.* In 1696, op. 2, 'Les Pièces de Clavessin,' appeared at Schlackenwerth, but was republished at Augsburg in 1698 with the title *Musicalisches Blumen-Büschlein*, etc. This work consists of eight short suites for clavier, each introduced by a prelude. Fischer, however, does not adhere to the regular order of dance-forms in the suite as established by Froberger, viz., Allemande, Courante, Sarabande, Gigue, but follows the newer French fashion in substituting, *ad libitum*, Gavottes, Menuets, Bourrées, Passepieds, etc. Suite v. consists only of a prelude and aria with eight variations. Suite viii. consists of prelude with chaconne only. In 1701 appeared op. 3, Vesper Psalms *a* 8 with *ad libitum* accompaniment of two violins and basso continuo for organ and violone. In 1702 appeared Fischer's op. 4 (republished in 1715 without opus number) entitled 'Ariadne Musica Neo-Organoedum,' etc. This work is a direct foreshadowing of *Das wohltemperirte Clavier*. Its title points it out as intended to be a clue to budding organists to guide them through the mazes of all the newer modern keys, major and minor. It consists of twenty preludes and fugues in as many different keys, only the key of E minor occurs twice, once without signature, as if in the Phrygian mode, and then with two sharps as if in the Dorian. Of the twenty-four modern keys only five are unrepresented, C sharp and F sharp major, E flat minor, B flat minor, and G sharp minor. C sharp minor and F sharp minor are both written with four sharps signature, B minor with three sharps, A flat with three flats, etc. Both preludes and fugues are very short, and the pedals are only required for the Preludes. Many of the themes have a remarkable resemblance to those afterwards made use of by Bach. The E major fugue for example begins with precisely the same theme *alla breve* as that in the second part of *Das wohltemperirte Clavier*. See also the beginning of the F major fugue. Max Seiffert points out many other striking resemblances (*Geschichte der Klavier-Musik*, Bd. 1). To these preludes and fugues the composer has subjoined five ricercari on the church melodies: 'Ave Maria klare,' 'Der Tag der ist so Freudenreich,' 'Da Jesus an dem Kreuze stund,' 'Christ ist Erstanden,' and 'Komm Heiliger Geist.' Two other works of Fischer appeared later without date, one entitled 'Musicalischer Parnassus,' consisting of a series of nine suites for clavier named after the Nine Muses. These suites are of a more solid German character, with fewer concessions to French taste in the use of *agrémens*. The remaining work is entitled *Blumenstrauss*, and would seem to have been published after Fischer's death. It is arranged according to the eight Church Tones, each tone having a prelude followed by eight very short fugues, concluding with a finale. Although no mention is made of the fact, it would seem as if these pieces were intended to accompany the plain-song singing of the Magnificat in the fashion which became common in the 17th century; that is to say, while in the 16th century it was usual to sing alternate verses of the Magnificat in vocal harmony, with the other verses sung to the simple plain-song, in the 17th century the custom grew up for the organist to substitute his own playing in place of the vocal harmony of the alternate verses. Very dignified examples of this kind of work may be seen in Frescobaldi's *Fiori Musicali*, 1635, also in Scheidt's *Tabulatura Nova*, 1624. Pachelbel also left some very florid and less ecclesiastical specimens of these Organ Magnificats. The short movements of Fischer hold a right mean between the earlier simplicity and the later more florid style, and although they have so little development, the themes themselves and the modulations have much of the spirit of Bach in them. It only remains to mention that the clavier and organ works of Fischer have been recently republished in one volume by Ernst von Werra, and the orchestral work *Le Journal des Printemps* in Band x. of the *Denkmäler der deutschen Tonkunst*, 1902. J. R. M.

FISCHER, JOHANN CHRISTIAN, distinguished oboist, born 1733 at Freiburg (Breisgau), was for some years in the court band at Dresden from 1764 to about 1771, then in the service of Frederick the Great, and after a successful concert tour by Mannheim, Holland, and Paris, came to London, and made his first appearance at the Thatched House, June 2, 1768; J. C. Bach playing the 'pianoforte' for the first time at the same concert. Fischer was for many

years a great attraction at the Bach-Abel and Vauxhall concerts, and as a member of the Queen's band played frequently before the Court. His playing of Handel's fourth oboe concerto at the Handel Commemoration in 1784 so delighted the King that he expressed his satisfaction in a note on his book of the words. (*Memoir of Dr. Burney* by Mme. D'Arblay, ii. 385.) His tone must have been very powerful, since Giardini the violinist characterised it as 'such an *impudence* of tone as no other instrument could contend with'; and according to the *ABCDario* 'it was very fine and inexpressibly well-managed.' On the death of Stanley, Master of the King's band (1786), Fischer competed with Burney and others for the vacant post, but Parsons was appointed, and Fischer soon after went abroad, probably in disgust at his failure. Mozart in 1766 as a boy had been enchanted with his playing in Holland, but on hearing him again in Vienna, severely criticises him (letter to his father, April 4,[1] 1787), and condemns alike his tone, his execution, and his compositions. From 1790 he remained in London. While playing at Court he was struck with paralysis, and died April 29, 1800 (see *Times* of May 1). Kelly, in his *Reminiscences* (vol. i. 9), gives an anecdote of Fischer's pride as an artist. A certain nobleman having invited him to supper much against his will, said when he arrived, 'I hope, Mr. Fischer, you have brought your oboe in your pocket'; to which he replied, 'No, my lord; my oboe never sups,' and instantly left the house. He was very intimate with Gainsborough, who was a great lover of music, and whose pretty daughter Mary he married, though the father gave a very unwilling consent, foreseeing the short duration of the marriage. (Fulcher's *Life of Gainsborough.*) There is a fine portrait of Fischer by Gainsborough at Hampton Court (private dining-room, No. 747). Thicknesse mentions a second in full uniform—'scarlet and gold like a colonel of the Foot Guards.'

Zuck and Kellner were his best-known pupils in London. J. C. Bach wrote for him a quartet for two oboes, viola, and violoncello, which he often played. His own compositions (of which Fétis and Gerber give a partial list) consist of solos, duets, concertos, quartets, etc. On this point the *ABCDario* says, 'As a composer his desire to be original often makes him introduce whimsical and outré passages, which nothing but his playing could cover.' Mozart, in spite of his unfavourable opinion of him, immortalised his minuet by writing variations for it (1773), which he often played to display his bravura (Köchel, No. 179). 'This minuet was then all the rage,' as Kelly writes, after hearing Fischer play it in Dublin (*Rem.* i. 9), and it continued to be the rage for many years. C. F. P.

FISH, William, born in Norwich in 1775, became, early in life, a violinist in the theatre there. He was next a teacher of music, then principal oboist at the theatre, etc., and eventually leader of the band at the concerts. He numbered among his pupils Edward Taylor, afterwards Gresham professor of music, and George Perry, afterwards leader of the band of the Sacred Harmonic Society. He died in Norwich, March 15, 1866. He composed numerous songs, and other vocal pieces, a pianoforte sonata, op. 1, and concertos for various instruments. W. H. H.

FISHER, John Abraham, Mus.Doc., was born at Dunstable (or London) in 1744. He became a student of the violin under Pinto, and made his first appearance in public in July 1765 at the King's Theatre, in a concert for the benefit of the Musical Fund. About 1770 he married a daughter of Powell the actor, and became, in her right, proprietor of a sixteenth share in Covent Garden Theatre. He composed for that and other theatres the music for the following pantomimes, viz., 'Zobeide,' 1771; 'The Monster of the Wood,' 1772; 'The Sylphs,' 1774; 'Prometheus,' 1776; and 'The Norwood Gipsies,' 1777; and also music for the opening of 'Macbeth.' On July 2, 1777, an oratorio by Fisher, entitled 'Providence,' was performed in the Sheldonian Theatre at Oxford, and on the 5th of the same month the composer (as a member of Magdalen College) accumulated the degrees of Bachelor and Doctor of Music. His oratorio was performed in Freemasons' Hall, London, on May 28, 1778, for the benefit of the Middlesex Hospital, and again in 1780. On the death of his wife Fisher disposed of his interest in Covent Garden Theatre, and started on a professional tour through Russia and Germany. In 1784 he reached Vienna, where he induced the youthful Anna Selina Storace to become his second wife—contrary to the advice of all her friends. The union proved an unhappy one, and in a short time the parties separated and the wife never after used her husband's name. The Emperor, incensed at Storace's having had to submit to blows from her husband, ordered Fisher to quit his dominions. He then went to Dublin and gave a few successful concerts in the Rotunda. [He was in Ireland from 1786 to 1788 (see Lady Morgan's *Memoirs*). He left Ireland before 1798 and died, probably in London, in May 1806.—W. H. G. F.] Besides the above-named compositions Fisher published some symphonies for orchestra, and other works, for which see the *Quellen-Lexikon.* W. H. H.

FITZWILLIAM, Edward Francis, son of Edward and Frances Fitzwilliam—both actors and singers—born at Deal, August 1, 1824. He was educated for the musical profession, and devoted himself especially to the study of composition. In 1853 he published a set of twelve songs which were much admired, and in the same year was appointed director of the

[1] See Otto Jahn's *Mozart* (German edition), iii. 309.

music at the Haymarket Theatre, where he produced an operetta called 'Love's Alarms' (1854) and music for some minor pieces. About 1855 he married Miss Ellen Chaplin, a member of the Haymarket Company, well known as Mrs. E. Fitzwilliam. His compositions were distinguished by an intelligence which gave promise of great excellence when he should have fully mastered the technicalities of his art—a hope disappointed by his early death, after a lingering illness, on Jan. 20, 1857. Besides the songs above mentioned, he wrote music for 'The Green Bushes,' 1845; 'Anything for a Change,' 1846, 'Queen of a Day,' comic opera; and published a Te Deum, and a hymn, 'O incomprehensible Creator.' A quartet from the former is given by Mr. Hullah in his 'Sacred Music for Family Use.' W. H. H.

FITZWILLIAM COLLECTION, THE. In the year 1816 Viscount Fitzwilliam died, leaving to the University of Cambridge, of which he was a member, the annual interest on £100,000 in money, and a large number of valuable paintings, books, engravings, and other works of art. Of these a collection of music, MS. and printed, forms a portion. Its most prominent features are the Virginal Book formerly called 'Queen Elizabeth's'; a volume of anthems in the handwriting of Henry Purcell, and another in that of Dr. Blow, containing various pieces not yet printed; and a miscellaneous collection embracing the works of more than 250 composers, mostly of the 17th and 18th centuries, and chiefly of the Italian school; as for instance CLARI, 3 masses, 3 Dixit Dominus, a Stabat, a Confitebor, etc.; LEO, a Mass, 2 Miserere, 3 Dixit —*a* 5, *a* 8 (in autograph) and *a* 10; an Oratorio etc.; COLONNA, a Magnificat, a Confitebor, a Domine ad adjuvandum, a Beatus vir, a Dixit, etc.; JOMMELLI, a Miserere, a Dixit (*a* 8), 2 Operas, an Oratorio, etc.; BONONCINI, a Mass (*a* 8), an Opera, a Psalm, Cantatas, etc.; PERGOLESI, a Mass, a Kyrie, and Gloria (*a* 10), portions of a Dixit, etc.; DURANTE, a Messa de' Morti (*a* 8), a Litany and Motets. In addition to these there is the autograph of a Symphony in F, 'di me Giuseppe Haydn 787,' and some interesting MSS. in Handel's autograph. Kelway is said to have been employed by Lord Fitzwilliam to collect for him in Italy. The Catalogue, by J. A. Fuller Maitland and Dr. A. H. Mann (the latter of whom contributed a valuable analysis of the Handel sketches) was published in 1893. By the generosity of the late J. Pendlebury, M.A., of St. John's College, a large collection of important musical compositions, mainly modern works, was given and bequeathed to the Museum.

The contents of the Virginal Book were published by permission of the authorities, edited by J. A. Fuller Maitland and W. Barclay Squire (finished 1899). See VIRGINAL MUSIC.

A portion of the above music was published by the late Vincent Novello in 1825 as

FITZWILLIAM MUSIC.—The list is as follows ('Orch.' implies orchestral accompaniment):—

Bonno, Cum Sancto.
Bononcini, Eterna fac.
Do. In te Domine. Orch.
Do. Sanctus. Orch.
Do. Te ergo quaesumus.
Cafaro, Amen.
Carissimi, Dulce te.
Do. Et sic laudabimus.
Do. Gaudeamus omnes.
Do. O felix anima.
Do. Surgamus, eamus.
Clari, Amen. Orch.
Do. Cujus animam. Orch.
Do. Cum Sancto. Orch.
Do. Cum Sancto. Orch.
Do. Cum Sancto.
Do. De profundis. Orch.
Do. Domine Deus. Orch.
Do. Gloria Patri, Alto Solo. Orch.
Do. Gloria Patri. Orch.
Do. Gratias agimus.
Do. Kyrie eleison. Orch.
Do. Kyrie eleison. Orch.
Do. Laetatus sum. *a* 8.
Do. O quam tristis. Orch.
Do. Quae moerebat. Orch.
Do. Quando corpus. Orch.
Do. Quando corpus.
Do. Qui tollis.
Do. Sancta Mater.
Do. Sicut erat. Orch.
Do. Sicut erat. Orch.
Do. Stabat Mater. Orch.
Do. Tecum principium.
Conti, Amen.
Colonna, Domine ad adjuvandum. Orch.
Colonna, Gloria Patri.
Do. Paratum cor.
Do. Sicut erat.
Durante, Cantate Domino.
Do. Protexisti me Deus.
Feroce, Adoramus Te.
Jommelli, Confirma hoc Deus.
Leo, Amen, *a* 10. Orch.
Do. Christus factus est.
Do. Cum Sancto Spiritu. Orch.
Do. Dixit Dominus, *a* 8. Orch.
Do. Kyrie eleison.
Do. Qui tollis. Orch.
Do. Qui tollis.
Do. Sicut erat. Orch. (Dixit in A).
Do. Sicut erat, *a* 10. Orch. (Dixit in D).
Do. Tu es Sacerdos (Dixit in A).
Do. Tu es Sacerdos. Orch. (Dixit in D).
Do. Tu es Sacerdos. Orch. (Dixit in C).
Lupi, Audivi vocem, *a* 6.
Vittoria, Regina Coeli.
Martini, Sicut erat. Orch.
Do. Sicut erat, *a* 6. Orch.
O. Lasso, Sicut ablactatus.
Palestrina, Et incarnatus.
Pergolesi, Dominus a dextris *a* 6. Orch.
Do. Gloria Patri. Orch.
Do. Juravit Dominus.
Do. Sicut erat.
Perti, Adoramus Te.
Stradella, Dove Battista.

G.

FLADT, ANTON, eminent oboist, born 1775 at Mannheim, studied under Ramm, succeeded Lebrun in the orchestra at Munich (1790). He travelled much, visiting Vienna (1793), Italy, the Tyrol, the Rhine, Saxony, Prussia, England (1798), Bohemia, Hungary, and France. When in London the Prince of Wales made him liberal offers to remain in England. After 1810 he resided entirely at Munich. He composed three concertinos for oboe and orchestra, and some pieces for two flageolets. M. C. C.

FLAGEOLET (Old Fr. *flajol*). The modern form of the old *Flûte-à-bec*, straight flute or FIPPLE FLUTE. The upper part consists of a plain tubular mouthpiece, leading to a cavity, in which is a sounding-lip exactly resembling that of an open pipe in the organ. The air is shaped by a thin groove into a flat sheet, which strikes against the feather-edge of an aperture formed in the intermediate part of the instrument. The vibrations thus originated pass into a conical tube, which, unlike the organ-pipe, is furnished with lateral holes, and sometimes with keys. The fundamental note of the speaking throat, being coerced by different lengths of consonant tube, gives a simple scale; which can be extended by forcing wind in more strongly, and thus producing the first two or three harmonics of the ground tone.

The simplest form of the Flageolet is the ordinary tin whistle with six holes. This consists of a conical tube of metal stopped at the top by a square block of wood, except in a narrow anterior fissure. Below the fissure is a gap, the lower edge of which is flattened so as to cut and intercept the stream of air. In more elaborate instruments a chamber is added above containing a moist sponge intended to hold back the condensed moisture of the breath.

In the whistle, and in the English Flageolet, the scale is simply that of the Flute; indeed, flutes are made from which the usual head can be removed and that of the Flageolet substituted. The French Flageolet is similar in its upper part, but possesses a more complicated scale, and an abundance of auxiliary keys.

The invention of the Flageolet is ascribed by Burney (*Hist.* iii. 278 *note*) to the Sieur Juvigny, who played it in the famous 'Ballet comique de la Royne,' 1581. In the time of Mersennus (1588-1648) the principal teacher and player was Le Vacher (Hawkins, chap. 126). It appears to have superseded the more ancient Recorder, much as the Violin did the Viol. The two were obviously for a time in use together in this country; for the 'Genteel Companion, being exact directions for the Recorder, carefully composed and gathered by Humphrey Salter,' is dated from the 'Lute in St. Paul's churchyard' in 1683, whereas the 'Pleasant companion, or new lessons and instructions for the Flagelet by Thomas Greeting, Gent,' was 'printed for J. Playford, and sold at his shop near the Temple Church' in 1682. The former work gives a plate of a long bulky Recorder, reaching half-way down to the player's knee, whereas the latter represents him sitting over a table on which lies his book, holding in his mouth and hands the 'Flagelet,' a pipe not more than nine inches long; on the table lies one somewhat larger, apparently about twelve inches in length. 'It may be carried in the pocket, and so without any trouble be a companion by land and by water.' In the same way the early Violins were termed *piccoli Violini alla Francese* in opposition to the more bulky Viol. Both the flageolet and the recorder read from a staff of six lines, each of which represents a hole to be stopped. In the Recorder music the tune, with proper notes and time, is placed on a staff above, whereas in the Flageolet a single symbol above the staff shows the time, but not the intervals of the melody. [See RECORDER.] The flageolet has only six holes, stopped by a different arrangement; their closure being appropriated successively to the thumb, first, and second fingers of the left, followed in order by the first finger, thumb, and second fingers of the right hand. This fingering seems to be unique of its kind, and persists in the French Flageolet.

The Double Flageolet was invented by a person named Bainbridge about 1800, and his Method for the instrument is supplemented after about twenty years by his son-in-law. It consists of two 'patent Flageolets, the sides close to each other; the one has seven holes in front and one behind; the other only four in front. The seven-holed Flageolet is played with the left hand, the four-holed Flageolet is played with the right hand; and in playing duets you will in general have the same number of holes covered on the second Flageolet as on the first.' From the examples it appears that in this case the two instruments play in thirds; intervals larger than this being possible in a few cases. The two tubes are set in a single block and blown by one mouthpiece. Contrivances were added for silencing one of the two pipes when required, but they seem to have been often blown in unison to a single note. Triple flageolets have also been made. These instruments, though still within the memory of some, have entirely and most deservedly gone out of use. No music of importance seems to have been composed for them.

The single English and French flageolets are still to be met with, chiefly in dance music. The former has been described as a simple form of Flûte-à-bec. The latter is a far more complicated instrument, possessing two holes for the thumbs at the back and four in front for the two first fingers of the two hands. Indeed it is distinctly a descendant of the old Flageolet given above. The half-stopping of the left hand thumb-hole by means of a grooved plate for the thumb-nail, and the introduction of the tip of the right little finger into the small everted bell at the bottom of the instrument, are devices peculiar to this difficult but rather ineffective instrument. Its compass is two octaves and three semitones, from g' to b''' flat. A full Method is published by Bousquet.

The Flageolet is never found in orchestral scores, but there is a tradition of some authority that the solo part in 'O ruddier than the cherry,' marked in the score as 'Flauto,' was played in Handel's time on the flageolet; and Sullivan introduced it with excellent effect in the part of Dr. Daly in his 'Sorcerer.' W. H. S.

FLAGEOLET. The French and Italian term for the harmonic notes in the violin and other instruments of that tribe; doubtless so called because in quality they resemble the flageolet, [HARMONICS.] M. C. C.

FLAT. A term employed in the sense of lowering; an artist sings or plays flat when his notes are below the right pitch. B flat is a semitone lower than B, E flat than E, and so on; to 'flatten' (*baisser*) a sound or an instrument is to make it lower than before, just as to 'sharpen' it is to raise it. The sign used to denote this flattening in music is ♭, called a flat—Fr. *bémol*; Ital. *Bemolle*; Germ. *Be.* It has been already shown under ACCIDENTALS and B (vol. i. pp. 19 and 141) how the signs of the flat (♭) and natural (♮) were derived from two forms of the letter b. A double flat is a descent of two semitones, and is marked by ♭♭. (See also DOUBLE FLAT.)

In German musical nomenclature the notes are flattened by adding *s* (or *es*) to the letter, as Es, Des, Ges, etc.; A flat is As, and B flat B, though Hes has been used. Double flats are Deses, etc. The ♭ and ♯ in German literature were formerly used to express minor and major, as G♭ for G minor, D♯ for D major, and even

E♭ for E minor, and As♯ for A flat major. (See the earlier Indexes of the *Allgemeine musikalische Zeitung* for frequent instances of this strange usage.) Such ambiguities are now avoided by the use of the words *dur* and *moll* for major and minor. G.

FLAUTO MAGICO. See ZAUBERFLÖTE.

FLAUTO TRAVERSO (Ital.; Fr. *Flûte traversière*). The distinguishing name of the Flute with a lateral mouthpiece, held *across* the performer, as opposed to the *Flûte-à-bec* or Flageolet, held straight in front. [FLUTE.] W. H. S.

FLEMMING, FRIEDRICH FERDINAND, born Feb. 28, 1778, at Neuhausen in Saxony; studied medicine at Wittenberg from 1796 to 1800, and subsequently at Jena, Vienna, and Trieste. He practised in Berlin, where he took a keen interest in all musical matters, composing many part-songs, especially for male voices, for the society founded by Zelter. He died in Berlin, May 27, 1813. His claim to notice in this Dictionary is based upon his excellent setting of Horace's ode beginning 'Integer vitae,' which is still universally popular in English schools and universities, as well as in Germany. The curious resemblance in style and structure between this and Webbe's 'Glorious Apollo' is certainly fortuitous, since the latter was written in 1787, and Flemming can hardly have become acquainted with the Englishman's work. M.

FLIEGENDE HOLLÄNDER, DER. Opera in three acts, words and music by Richard Wagner; produced at Dresden, Jan. 2, 1843. In London at Drury Lane, as 'L'Olandese dannato,' July 23, 1870; and by Carl Rosa, as the 'Flying Dutchman,' at the Lyceum, Oct. 1876; at Covent Garden as 'Il Vascello fantasma,' June 16, 1877.

The words were sold by Wagner to the manager of the Grand Opéra in 1841, set by Dietsch as 'Le Vaisseau fantôme,' and brought out there, Nov. 9, 1842. G.

FLIGHT, BENJAMIN, an eminent organ-builder, born about 1767, was the son of Benjamin Flight, who, in the latter part of the 18th century, carried on, in partnership with John Kelly, under the style of 'Flight & Kelly,' the business of organ-building at Exeter Change. Young Flight learned the art of constructing organs from his father. About the year 1800 he commenced business, in partnership with Joseph Robson, in Lisle Street, Leicester Square, under the style of 'Flight & Robson.' They afterwards removed to St. Martin's Lane, where they constructed and for many years publicly exhibited the APOLLONICON (*q.v.*). The partnership was dissolved in 1832, after which Messrs. Gray and Davison bought Robson's share of the business, while Flight, in conjunction with his son, J. Flight, who had long actively assisted him, carried on business in St. Martin's Lane as 'Flight & Son.' Flight invented many improvements in organ-building which prepared the way for still superior mechanism. Amongst them was an apparatus for steadying the wind, added to the bellows during a reparation of Father Schmidt's organ at Trinity College, Cambridge, which preceded, and possibly suggested, the concussion bellows. B. Flight died in 1847, aged eighty, and Robson in 1876. W. H. H.

FLINTOFT, REV. LUKE, a native of Worcester, took the degree of B.A. at Queen's College, Cambridge, in 1700, and was appointed Gentleman of the Chapel Royal in 1715, having been Priest-Vicar of Lincoln Cathedral from 1704 to 1714. In July 1719 he was appointed Reader in Whitehall Chapel. He was also a minor canon of Westminster Abbey from 1719. He died Nov. 3, 1727, and was buried in the South Cloister of Westminster Abbey. He is presumed to have invented the double chant, his beautiful chant in G minor being the earliest known. (But see *Notes and Queries*, 3rd ser. x. 206, xi. 267, 391, and 445.) W. H. H.

FLORENCE (*Firenze*), although in point of great masters inferior to the other schools of music in Italy, can still claim her place among the earliest institutions for instruction in that science. Casella, the friend of Dante, was a native of Florence, and as early as 1310 there existed a philharmonic society there, which Burney, writing in 1789, speaks of as 'still in existence,' and which invented the LAUDI SPIRITUALI. Under the famous Lorenzo de' Medici, the streets of Florence resounded with the 'Canti Carnascialeschi,'[1] the gay and frivolous songs of the Carnival, against which Savonarola protested, and the music of which was often sacrificed on the pile of 'Vanità.' To the history of Florentine music during that epoch may be added the name of Antonio Squarcialupi, organist of the Duomo; but passing over the other masters of this first epoch of the Florentine school we come to the dawn of the opera music, which had a fitting birthplace in festive Florence. For the purpose of promoting this kind of music, a private musical academy called 'Degli Alterati' (the thirsters) was founded in 1568 at Florence by seven Florentine noblemen who assembled at the house of Giambattista Strozzi. They chose as their device a cask of grapes filled to overflowing, and the motto 'Quid non designat ebrietas?' Giovanni Bardi, Conte di Varnio, belonged to this academy, and, after the death of Strozzi, his house became the rendezvous of the academicians. Bardi had for many years studied the theory and practice of music till he became a correct and good composer; and he was often solicited to prepare for the stage those mythological representations which under the name of 'Feste musicali' were among the earliest forms taken by the musical drama. These entertainments were first represented at

[1] Published by Grazzini, Florence, 1559.

Florence on a scale of magnificence in keeping with the gorgeous character of the Medici feasts.

Vincenzo Galilei—father of the great Galileo—was another member of the academy 'Degli Alterati.' He wrote a clever treatise, *Dialogo della Musica antica e moderna* (Florence, 1581), upon the abuse of modern music, in which he places in the mouth of Bardi an attack upon the madrigalists and the researches after counterpoint. He was also a composer, and is supposed to be the first who composed melodies for a single voice. He set to music the speech of Ugolino (*Inf.* xxxiii.) beginning 'La bocca sollevò dal fero pasto'; also a portion of the Lamentations of Jeremiah.

Girolamo Mei was another member of this academy, and Emilio del Cavaliere, a composer of the Roman School, who, previous to the composition of the first entire musical drama by Rinuccini, had divided into scenes and set to music two Pastorales—'La disperazione di Sileno' and 'Il Satiro'—the latter to words by Laura Guidiccini, a lady of Lucca.

When Bardi was summoned to Rome by Clementi VIII., the society of the 'Alterati' assembled in the house of Jacopo Corsi, a Florentine nobleman, an enlightened lover of the fine arts, and passionately devoted to dramatic music. They soon added to their number the names of Ottavio Rinuccini the poet, Jacopo Peri the composer, and Giulio Caccini, who, besides his talent for composition, had the gift of a beautiful voice. These three occupied themselves in developing the first attempts at musical drama into the finished performance called the opera. They invented the recitative by which the Italian opera and the oratorio are distinguished from the opera of other countries and from other species of theatrical musical exhibition. 'Dafne' was the first result of their united efforts. Rinuccini composed the poetry, Caccini and Peri the music, and the whole was represented in the house of Jacopo Corsi, 1597. 'This,' says Burney (*Hist.* iv. p. 18), 'seems the true era whence the opera or drama wholly set to music, and in which the dialogue was neither sung in measure nor declaimed without music, but recited in simple musical tones which amounted not to singing, and yet was different from speech,—should be dated.' 'Dafne' was succeeded by 'Euridice,' represented with gorgeous splendour in 1600 at the feasts given in Florence in honour of the marriage of Henry IV. of France with Maria de' Medici. None of the subsequent compositions of the great masters of operatic music produced anything like the effect of these first representations, which introduced Italy as it were to a new art—that of *musica parlante*. The poet Angelo Grillo (the friend of Tasso), writing to Caccini, observed: 'You are the father of a new kind of music, or rather singing, which is not a song, but a recitative song of a nobler and higher order than the popular song; which does not sever or maim the words, nor deprive them of life, but gives new force and vigour to both. It is then a new and wonderful invention, or rather a revival of the ancient Greek musical drama which has been lost to us for so many centuries' (Tiraboschi, vii. 1321). Rinuccini's next opera, 'Arianna,' composed by Monteverde, was represented at the nuptials of Francesco Gonzaga of Mantua with the Infanta Margaret of Savoy (Doni, *Opere*, ii. 25).

This first academy for theatrical music was succeeded by many others, as the passion for musical representation became universal in Italy. Quadrio (i. 71) mentions three in Florence, 'degl' Infocati,' 'degl' Immobili,' 'de' Sorgenti,' founded between 1550 and 1560 especially for promoting this kind of music. Each of these had its own theatre and vied with the others in the splendour and magnificence of its representations. Indeed, in the middle of the 16th century, the theatres of Italy, constructed in many cases by no less an architect than Palladio, and where the most melodious of all modern languages first appeared married to sweet harmony, were the wonder and admiration of the world.

The Florentine school of music differs from the other great schools of Italy in that the composers of dramatic music just enumerated were only amateurs, and had been for the most part trained in the great schools of Rome and Bologna. Nor did Florence ever produce any great composers of church music, although composer succeeded composer in that brilliant operatic music of which we have traced the first beginnings, until we arrive at the great Cherubini, who was a master in both the church and the theatre.

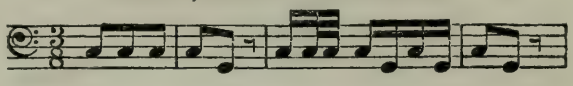
The present 'Royal Musical Institute' of Florence is of modern foundation, and was opened for public instruction in 1862. Its objects are, To teach the science, history, and practice of music; to maintain a public library of music; to grant rewards to deserving artists; to perform the best works of modern and ancient masters. It is an establishment for public and gratuitous instruction, and comprises three sections—that of administration; that of instruction; and the Academy. The administration is directed by a President, assisted by three Professors, who form the Council of Management. The department of instruction contains schools for the rudiments of music and musical reading; for solfeggio; for solo and part singing; for keyed, stringed, and wind instruments; for thorough-bass, counterpoint, and composition; and for æsthetics and musical history. The Academy is composed of resident, corresponding, and honorary members. The Examiners are chosen from the resident members of the Academy, as are also the three members of the council of management. The number of pupils averages 220, and is regulated by the applications for admission,

the result of the examinations, and the means available for imparting instruction. C. M. P.

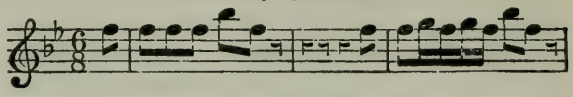
FLORENCE, EVANGELINE, the Christian names of Miss E. F. Houghton,[1] born at Cambridge, Mass., U.S.A., Dec. 12, 1873. She was first taught singing at Boston by the late Mme. Edna Hall (well known at London concerts in the early seventies), and made her début in public at Boston at the age of eighteen as the heroine in Flotow's 'Martha.' She caused considerable sensation by singing, by way of encore, the last verse of 'The Last Rose of Summer' an octave higher than originally written, having a phenomenal compass from *g* to double high C in alt, *c''''*. In London she received further instruction from Henschel, Blume, Randegger, and the late Mrs. Rudolph Lehmann, the well-known amateur, who gave her gratuitous instruction, and became her life-long friend until her lamented death in 1903. On May 11, 1892, as Miss E. Florence, she made her début at St. James's Hall at a concert given by herself in conjunction with Miss Marguerite Hall, the daughter of her first teacher. She was 'remarkably successful,' having 'a light soprano of phenomenal compass and of exceedingly beautiful quality, absolutely pure throughout its large extent. . . . In Alabiev's "Nightingale" the A flat *in altiss* was reached with apparent ease' (*Times*). On Dec. 1 she sang 'Elsa's Dream' at Henschel's Symphony Concerts; on Jan. 16, 1893, she sang in the first production in London of Parry's 'Job' by the Highbury Society; on March 6 she sang at the Popular Concerts; the London Ballad Concerts; Feb. 17, 1894, at the Crystal Palace—at all which concerts she frequently sang subsequently. In 1894 she sang at the Hereford Festival; in 1897 and 1900 at Birmingham. She sang at the Philharmonic, May 18, 1899, in the Choral Symphony; on Feb. 25, 1903, in 'The Light of the World,' and on April 1, 1904, in the 'Messiah' with the Royal Choral Society. She has also appeared with the Queen's Hall Choral Society, in various provincial towns, etc. For a good many years she has been the principal soprano at Messrs. Boosey's Ballad Concerts. In 1895 she sang on tour in Australia, in 1898 on the continent, and in 1899 in her native country. The phenomenal high notes she rarely uses now, on the advice of musicians, but relies for her popularity on the many modern songs she has introduced, such as those of Mrs. Lehmann ('A. L.'), Mrs. Bedford (Liza Lehmann), Mrs. Needham, and others. She was married to Mr. Alexander Crerar, at Boston, U.S.A., on Oct. 17, 1894. A. C.

FLORID. Music in rapid figures, divisions, or passages, the stem of the simple melody, bursting forth, as it were, into leaves and flowers. The image is the same as that in Fioriture. The Italian term is *Figurato*. Examples are hardly necessary; but the genesis of florid passages is highly interesting, and an instance or two, from the simplest form to the very highest art, may be forgiven.
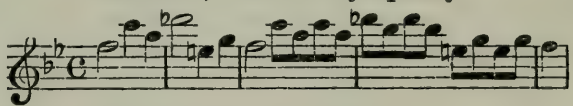
BACH, Christmas Oratorio.



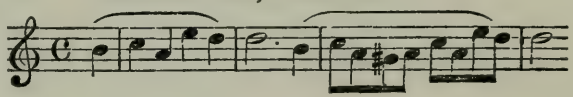
HAYDN, Quartet 1.



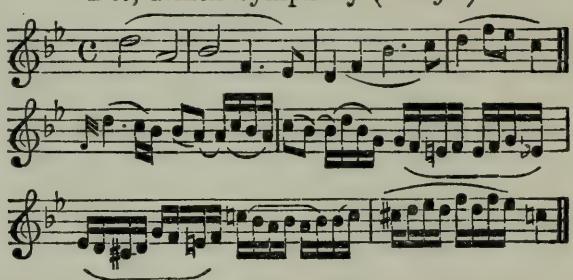
MOZART, G minor Symphony.



BEETHOVEN, Concerto No. 5.



Do., Ninth Symphony (*Adagio*).



Such florid passages are essential to Variations, and the last of these examples is taken from the finest set of variations existing.

For Florid Counterpoint see COUNTERPOINT and STRICT COUNTERPOINT. G.

FLORILEGIUM PORTENSE. A collection of sacred vocal music of the 16th century, in separate parts, published in 2 vols. by Bodenschatz in 1618 and 1621, and containing in all 265 pieces. [See BODENSCHATZ, vol. i. pp. 346, 347, where a full catalogue is given.]

FLORIMO, FRANCESCO, born Oct. 12, 1800, at San Giorgio Morgeto, Calabria, was taught music at the Real Collegio di Musica at Naples, where he learnt counterpoint and composition from Zingarelli, Furno, Elia, and Tritto. He was appointed in 1826 Librarian of the College of Music (afterwards incorporated with that of San Pietro di Majella), where, finding the archives in a state of chaos and disorder, by his energy and perseverance he gradually made the Library one of the most interesting and valuable in Europe. He added a number of important works, besides a collection of autographs and manuscripts, of all the masters of the Neapolitan School. Florimo's compositions include a Cantata, op. 1, in honour of the Duke of Noja, Director of the College of San Sebastiano; a Dixit; a Credo; a Te Deum; a Funeral Symphony composed on the death of Bellini,

[1] She dropped the surname of Houghton to prevent confusion with another singer of that name in London.

afterwards performed at Zingarelli's funeral; a Chorus and Fugal Overture on the unveiling of Zingarelli's portrait at the College; 'Ore musicali,' a setting of ten songs, vocal duet and quartet (Girard, Naples) 1835; twelve songs published under the same title by Boosey (London, 1845), six of which were included in the first collection; three popular Neapolitan songs in a collection published by Lonsdale, 1846; twenty-four Songs (Ricordi, Milan), etc. He was Bellini's dearest friend, and in 1876 took that composer's remains from Père-la-Chaise, Paris, to Catania; he wrote a pamphlet, *Trasporto delle ceneri*, etc., on the event. He also founded the 'Bellini' prize at the College, a competition only open to Italian composers not over thirty (Baker's *Dictionary*). He wrote a Method of Singing (Ricordi), 3rd edition 1866; *Cenno storico sulla scuola musicale di Napoli*, Naples, 2 vols., 1869-71, enlarged into 4 vols. and republished 1880-84; a *History of the College San Pietro*, Naples, 1873; *Riccardo Wagner ed i Wagneristi*, 1876, 2nd edition, Ancona, 1883, with a supplement containing letters from Verdi and Bülow, from Frau Wagner 'to the most amiable of librarians, and the juvenile octogenarian,' expressing the satisfaction of herself and her husband at a performance of a Miserere of Leo by the students of the College on the occasion of their visit there in 1880; also a lithograph copy of a letter from Wagner himself to the Duke of Bagnara the President, from the Villa d'Angri, Naples, dated April 22, 1880. Florimo also wrote a memoir of Bellini (1885), and died at Naples, Dec. 18, 1888. A. C.

FLOTOW, Friedrich, Freiherr von, German opera composer, born April 27, 1812, son of a landed nobleman of the arch-duchy of Mecklenburg; was educated with a view to the diplomatic service. In 1827 he went to Paris, when music was at its best. The brilliant artistic life into which he was thrown aroused him to a consciousness of his own talent for music, and he devoted himself to a course of study under Reicha. The Revolution of 1830 drove him away for a time, but feeling that the atmosphere of Paris was necessary to his success, he soon returned, and produced his first dramatic attempts at the private houses of some of the aristocracy. 'Stradella' was brought out at the Palais Royal as a short pièce lyrique in 1837 [and Flotow wrote many numbers for the operas 'Lady Melvill' and 'L'eau merveilleuse,' performed in 1838 and 1839 respectively as the work of A. Grisar.] His first public success was at the Théâtre de la Renaissance, where he produced, May 31, 1839, 'Le Naufrage de la Méduse,' which was given fifty-three times in twelve months, and at once established his position. He afterwards rewrote the piece, and produced it at Hamburg in 1845 as 'Die Matrosen,' whence it spread to the other theatres of Germany. Meantime he had composed for the Paris theatres several other operas, such as 'L'esclave de Camoëns' (1843), and 'L'âme en peine' (1846) known in London as 'Leoline' (Princess's Theatre, Oct. 16, 1848). 'Stradella' was rewritten as an opera, and brought out at Hamburg, Dec. 30, 1844, and has had extraordinary success throughout Germany. In Paris, though published, it has never been produced. In London it was brought out in English at Drury Lane, June 6, 1846—a dead failure—and in Italian in 1864 at Covent Garden, when it lasted two nights only, killed by a joke of Ronconi's. It was followed by 'Martha' (Vienna, Nov. 25, 1847), which was remodelled from a ballet written in conjunction with Burgmüller and Deldevez in 1844, and in its new form quickly spread all over the world (London, Covent Garden, 1858). These two works Flotow has never surpassed, and of his later operas 'Die Grossfürstin' (1850), 'Indra' (1853), 'Rübezahl' (1854), 'Hilda' (1855), 'Albin,' or 'Der Müller von Meran' (1856), 'La Veuve Grapin' (1859), 'Pianella' (1860), 'Zilda' (1866), 'L'Ombre' (1870), 'Naïda' (Milan, 1873), 'Il Fior d'Harlem' (Turin, 1876), the only ones which have attained any general popularity were 'Indra,' 'La Veuve Grapin,' and 'L'Ombre,' the last of which was enormously successful not only in Paris, but in Italy and Spain, and has been produced in London (Her Majesty's) Jan. 12, 1878, as 'The Phantom.' His ballets are as follows:—'Die Libelle' (Vienna, 1866), 'Tannkönig' (Darmstadt, 1867), 'Am Runenstein' (Prague, 1868). His 'Enchanteresse,' known in England as 'Alma l'incantatrice,' a revised version of 'Indra,' was produced in Paris, 1878, and his 'Rosellana' was left unfinished at his death.

In 1856 he was appointed Intendant of the court theatre at Schwerin, a post which he retained till 1863. The most important works he produced during this period, when he had so many inducements to compose, were a 'Fackeltanz' and some charming music to Shakespeare's 'Winter's Tale' (1862). After giving up the management of the theatre in 1863 he returned to Paris, and in 1868 removed to the neighbourhood of Vienna. He died at Darmstadt, Jan. 24, 1883. His remaining compositions, overtures, songs, and chamber music, are little known, and call for no remark. In 1864 Flotow was elected corresponding member of the Institut de France.

The great success of 'Stradella' and 'Martha' must be mainly ascribed to the melody which pervades them, and to their light and attractive character. Flotow's comic talent is considerable, and he has great natural instinct for the stage. His early French experience taught him the virtue of lively and well-accentuated rhythm, and gave him dexterity in the construction of extended pieces, to which he writes pleasing harmony and piquant orchestration. On the

other hand, his music has rarely anything below the surface, his rhythm frequently degenerates into that of mere dance-tunes, his modulations are poor, and he is prone to sentimentality. In the scientific part of composition he too often betrays the amateur. On the whole the conclusion is forced upon us that, in spite of his popularity, Flotow will not live in the history of dramatic music. A. M.

FLOWER, ELIZA, born at Harlow, Essex, April 19, 1803, was the elder daughter of Benjamin Flower, the political writer. She published a set of 'Fourteen Musical Illustrations of the Waverley Novels,' in 1831; a once popular chorus, 'Now pray we for our country,' in 1842; and a set of Hymns and Anthems, the publication of which began in 1841; a selection from them was reissued in 1888. Among them is the original musical setting of 'Nearer, my God, to Thee,' the words of which were written by the composer's sister, Mrs. Sarah Flower Adams. Her music shows marked originality and traces of decided talent, if not actual genius. She died Dec. 12, 1846, and was buried at Harlow. (*Dict. of Nat. Biog.*)

FLOWERS, GEORGE FRENCH, Mus.D., son of Rev. Field Flowers, Rector of Partney, Lincolnshire, born at Boston, June 28, 1811, studied music in Germany under C. H. Rinck and Schnyder von Wartensee, and was organist of the English Chapel in Paris in 1836-37. Returning home he became organist of St. Mark's Church, Myddelton Square, and St. John's, Paddington. He was afterwards organist of Beverly Minster, and St. Marie (R.C.), High Barnet. In 1839 he graduated as Bachelor of Music at Oxford. He founded a 'Contrapuntists' Society' in 1843, and about the same time was the music critic of the *Literary Gazette*. In 1848 he was an unsuccessful candidate for the Professorship of Music at Oxford, as he was in 1863 for that in Gresham College. In 1851 he established 'The British School of Vocalisation' for teaching singing on new principles, and in the two years following gave concerts for the purpose of exhibiting the progress made by his pupils, the most notable of whom was Miss Featherstone, afterwards Mrs. Howard Paul. In 1865 Flowers proceeded Doctor of Music. He wrote an 'Essay on the construction of Fugue, with an Introduction containing new Rules of Harmony' (1846), and a 'Pictorial Representation of the Science of Harmony' (translated from Basler, 1850). He composed Fugues in the style of Sebastian Bach, and other organ music, a mass (about 1860), Tennyson's Ode on the death of the Duke of Wellington, and other vocal pieces. He was also a copious contributor to the musical periodicals. He died of cholera, June 14, 1872, in London, and was buried at Kensal Green. W. H. H.

FLUD, or FLUDD, ROBERT, the son of Sir Thomas Flud, Treasurer of War to Queen Elizabeth in France and the Low Countries, born at Milgate, in the parish of Bearsted in Kent, 1574. At the age of seventeen he became a student of St. John's College, Oxford, where he studied physics. After a short time of residence he went abroad for a few years, at the end of which he returned and took the degree of Bachelor of Arts in 1596, and of M.A. in 1598. In 1605 he received the M.B. and M.D. degrees, and in 1609 was made a Fellow of the College of Physicians. From 1616 until his death he was engaged in the composition of various philosophical treatises, in which he refuted the theories of Kepler and Mersennus, and advocated those of the Rosicrucian and other mystics. In the history of philosophy his name is of some importance, since his writing exercised a powerful influence over Jacob Behmen. In musical literature he holds a far less prominent position, his chief connection with the art being found in a treatise printed at Oppenheim in 1617-24, entitled 'Utriusque cosmi majoris, scilicet et minoris metaphysica, physica atque technica historia.' The following sections treat of musical phenomena: Tract I. Book iii. and Tract II. Part i. Book vi. and Part ii. Book iv. His 'Monochordon mundi symphoniacum,' written in reply to Kepler (Frankfort, 1622), contains a curious diagram of the universe, based on the divisions of a string. He died at his house in Coleman Street, Sept. 8, 1637, and was buried at Bearsted. M.

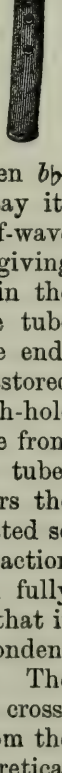
FLÜGEL (a wing). The German appellation of a grand pianoforte or a harpsichord, from the wing shape common to both. See Goethe's pun on *geflügelte Geister* in *Goethe and Mendelssohn*, p. 24. Stutz Flügel is a short grand pianoforte. [See HARPSICHORD, PIANOFORTE.] A. J. H.

FLÜGEL HORN. The German name for instruments of the Bugle family. Originally, say the dictionaries, a hunting-horn (*Waldhorn, Jagdhorn*), used by the huntsman whose duty it was to watch in the *Flügeln*, or paths cut through the wood, and give a signal on the approach of the game. [The Flügel horn now used in the English and German armies is of the B♭ cornet pitch and compass, but its tone is more mellow than that of the cornet, and has something of the character of the contralto voice. It is furnished with valves, either of the piston or cylinder kind, which have superseded a clumsy kind of keys, from which it used to be called *Klappenhorn.*] The name is also applied to several instruments in the Alto, Tenor, and Bass clefs. W. H. S.

FLUE-WORK. Organ-stops, in regard to the manner in which their sound is generated, are grouped in two great classes—REED-WORK and FLUE-WORK. All organ-stops in which the sound is produced by the wind passing through a fissure, *flue*, or wind-way, and striking against an edge above, belong to the Flue-work, whatever may be the shape, make, or tone of their pipes. The peculiarities of shape or proportion, make,

and tone, lead, however, to a subsequent division into PRINCIPAL-WORK, GEDACT-WORK, and FLUTE-WORK. E. J. H.

FLUTE (Germ. *Flöte, Querflöte*; Ital. *Flauto, Flauto traverso*; Fr. *Flûte, Flûte traversière*). [The Greek name Aulos was much more comprehensive that our word Flute, by which it is generally translated. It usually signified an instrument with a reed, either single or double, these varieties being respectively represented, in their modern developments, by the clarinet and oboe, rather than by any instrument that would now be classed with flutes. In the same way, the ancient Egyptian instruments discovered by Professor Flinders Petrie in 1890, though commonly referred to as flutes, were in all probability played with reeds. The ancient Egyptian Náy, however, of which two interesting specimens were found by Mr. John Garstang in 1903, was a rudimentary flute, the tone of which was excited by blowing directly across the cut end of a reed. One example of the Náy is here figured.[1] Hence there is clear evidence that, after eliminating, from the many instruments called flutes in translations, all those which are strictly reed instruments, there remain, of very ancient date, certain kinds which with strictness may be called flutes. Whether a lip-blown instrument, such as the Náy, or a flute with whistle mouth-piece (see FIPPLE FLUTE) is really the older, it is impossible to say.



The modern instrument, known as the Transverse Flute, has not been traced back for more than four centuries. It has a compass of three octaves from middle C (c') upwards, but in a few instruments the lowest note is b, or even $b\flat$. It sounds as an open tube, that is to say its length is approximately that of the half-wave of its lowest note, and it is capable of giving the natural harmonics in full sequence in the same way as other 'open' tubes. The tube is plugged with a cork or stopper at one end, and the 'open' condition at this end is restored by the cutting of the embouchure or mouth-hole through the wall of the tube, at a distance from the cork of about one diameter of the tube. The lower lip of the player partly covers the embouchure and the stream of air is directed so as to strike the opposite edge. The exact action of this stream or air-reed has not been fully investigated, but it is tolerably certain that it vibrates, and so maintains the alternate condensations and rarefactions of the air column. The area of the mouth-hole being less than the cross-section of the tube, causes a departure from the correctness of the harmonics of the theoretical open tube (see FIFE), and in the history of the flute two modifications of form have been introduced with a view to restoring the desired correctness. The older of these resulted in the 'cone' flute, in which the head-joint is cylindrical, and the lower three-fourths of the instrument is slightly conical in bore, the diameter decreasing towards the foot. In this way the necessary correction was obtained. The second modification was introduced by THEOBALD BOEHM (*q.v.*) about the middle of last century, and consisted in a modification of the bore of the head-joint, by a coning on approximately the lines of the parabola, the main body of the flute being restored by him to its cylindrical form. Thus designed, we have the 'cylinder' flute of the present day, which for solo and orchestral purposes is now generally preferred, although in military bands the 'cone' flute is chiefly used.

The peculiar characteristics of the flute are the beautiful mellowness of its tone, and the facility it offers for the rapid and 'vocal' execution of runs and shakes. Its tone-quality at its best is well described by Mr. R. S. Rockstro in his work, *The Flute*, as lying between the somewhat nasal tone of the oboe and the hollow sound of the cooing of a dove. This latter quality is due to a deficiency in the number or strength of harmonic partials, and is characteristic of a tube freely open at both ends. The diminishing of one open end by the mouth-hole, already noticed, and the presence of the small chamber or extension of length between the mouth-hole and the cork, are largely influential in giving the true flute quality, and the exact position of the cork has a very distinct influence. Helmholtz (Ellis's Trans. 2nd ed. p. 205) appears to have considered that the octave and twelfth were the only upper partials heard, but the present writer found that when d' on the flute was sounded, the seventh partial was discernible, but with a' no partial higher than the fifth was detected. (*Proceedings Mus. Assoc.* 1879-80, p. 84.) In any case, it is tolerably certain that the high partials which give the peculiarly brilliant or even cutting tone to some instruments are absent, or at least indistinguishable. The cylinder flute is more powerful than the cone instrument, and has a somewhat bolder tone-quality, approaching a little towards the reedy character of the clarinet.

The representative cone flute is the eight-keyed instrument, with six finger-holes, six closed keys, and two open-standing keys, one to close the normally open d' hole, on which the true scale of the flute begins, and so give $c\sharp'$, and the other to close this $c\sharp'$ hole and give c', which is the lowest note on this, the usual instrument. (For the general scheme of fingering, see FINGERING, *ante*, pp. 53, 54.) The five closed keys (the sixth or long F key being merely an alternative) give the five semitones necessary to convert the diatonic scale of d', in which the flute is set, into
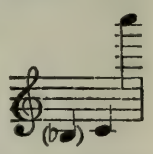
[1] This curious instrument is still used by the peasants about the Nile. The original of the figure was brought from Egypt by F. Girdlestone, Esq., of the Charterhouse. See an admirable cut in Lane's *Modern Egyptians*.

a chromatic scale. The flute being held to the right from the lips, and slightly sloping downwards, the first, second, and third fingers of the left hand close the three upper holes, and the similar fingers of the right hand the three lower ones. The fingers being successively raised, the scale of D is produced, and by slight modification of the embouchure to increase the pressure of the lips, is repeated in its second octave. For the third octave, cross fingerings, sometimes of a complicated nature, are used, the general principle in these being the opening of holes in such positions as facilitate the subdivision of the primary sound-waves. The chief defects of the eight-keyed cone flute are the inequality in the power and in the quality of the notes. These defects are due to the necessity of placing the holes in positions which suit the natural action of the fingers, and can only be lessened, and not altogether eliminated by the addition of extra key-work. Many players and makers worked in this direction, among them being Siccama, Clinton, Carte, and Pratten.]

The principles of the Flute originally invented by Captain Gordon of Charles the Tenth's Swiss Guards and introduced by Theobald Boehm[1] in his new flute, constructed in 1832, were principally (1) that each note should speak independently out of a single hole, as though the remainder of the bore were entirely cut off; (2) that all keys in their position of rest should be permanently open. He also aimed at equalising the difficulty of the different keys, some of which, on the older flute, were notoriously inconvenient and all but impracticable. For the left hand, which occupies the upper part of the instrument next to the head, are four open keys to be closed by the first finger, thumb (situated at the back of the instrument), second, and third fingers successively. For the little finger of this hand is an open key producing the G♯ or A♭. On the right hand joint are three open keys, for the first, second, and ring fingers respectively, with accessory or 'shake keys' (which are normally closed) interposed. For the right little finger are the closed key of D♯ and the two open keys of C♯ and C. In many flutes mechanism, still worked by the right little finger, is added to produce B♮ and even B♭. But from the D♮ downwards all the work is accessory, and not directly used in the production of the natural scale. For this reason the instrument is said to stand in the key of D. For the purpose of obtaining each sound by the closure of a single orifice, a somewhat new arrangement of the scale is necessary on certain notes. The G, for instance, in either octave is produced by closing the five holes of the left hand. For the F a whole tone below, the forefinger of the right hand is added. The intermediate F♯ is obtained by depressing the pad of the middle or ring fingers, that of the index being left open.

[1] See his pamphlet *Über den Flötenbau und die neuesten Verbesserungen*, Mainz, 1847.

In the Clarinet, Oboe, Bassoon, and other octave-scaled instruments, the B♭ a whole tone below C, which in a D instrument like the flute is represented by the F♮ below the middle G, has to be produced by closing the B♮ and A♮ holes and lifting an intermediate B♭ key, thus lowering the pitch a minor third and raising it a semitone. The same method as that for the F♯ is employed for the B♭ or A♯, which is produced by lowering the B♮ a semitone through the intervention of a lever actuated by the fingers of the right hand, those of the left, middle, and ring fingers being left open. The whole compass of the flute is shown in the accompanying illustration.



[Although the cylinder flute is now usually fitted with key-work on Boehm's system, as described above, this is not universal, for some players, desiring to have the advantage of the cylinder bore and large holes adopted by Boehm without departing widely from the eight-key fingering, have introduced extra key-work to secure the result.



Concert Flute. Boehm Cylinder. Military E♭ Flute. Eight-Keyed Cone.

Although the flute is usually in D, it is occasionally made in G, as the Alto Flute, and was also formerly made in A as the FLÛTE D'AMOUR (*q.v.*). In military bands the F and E♭ flutes are used, and the F instrument is also sometimes used in the orchestra, as by Spohr in his symphony, 'The Power of Sound.'

The Piccolo is pitched one octave higher than the Concert Flute, and its highest notes are the sharpest ordinarily used in music.

The illustrations show the eight-keyed cone and the Boehm cylinder flutes.]

The literature of the Flute is so extensive as hardly to admit of illustration within moderate limits. Bach uses it freely both as an obbligato instrument and in concerted passages, and ever since his time it has held a prominent place in the band. In the scores of his works it is sometimes marked *Traversière* to distinguish it from the Flûte-à-bec.

Haydn, both in his Symphonies and in his

Oratorios, awards it the same prominence. The Trio for three Flutes in the 'Creation' may be named as an illustration.

Handel usually specifies the 'German' Flute, and often indicates its importance by the words 'with the accompaniment of a German Flute.' It is difficult to understand how the players of his day were able to make themselves heard with the few flutes then allotted to the Orchestra against the large numbers of Oboes and Bassoons. In the Handel Commemoration in Westminster Abbey in 1784, there were six Flutes against twenty-six Oboes and twenty-six Bassoons, besides twelve Trumpets and the same number of Horns. Handel produces, however, a magnificent effect in the Dead March in 'Saul' by the simple employment of two Flutes moving in thirds against the reiterated bass of the kettle-drum.

Mozart, except in some of his Symphonies, which were obviously written for a small band, freely scores for this instrument. The opera of the 'Zauberflöte' derives its name from it. There are also two Concertos for solo Flute and Orchestra in G and D, and one for Flute and Harp among his works (Köchel, 313, 314, 299).

Beethoven, Mendelssohn, and all later writers, give it the leading part of the wind in all their compositions. The solo shortly after the trumpet flourishes in the Overture to 'Leonora No. 3' will not be forgotten, or the lovely part for two flutes in the second movement of the Italian Symphony. Schumann also has introduced a prominent cadenza for it in the Finale to his B flat Symphony. The difficult accompaniment to the Ranz des Vaches, played by the Oboe, in Rossini's Overture to 'William Tell' affords a good illustration of the mechanical complexities which this flexible and agile instrument is competent, and consequently is expected, to surmount. In a dramatic sense it is used by Mendelssohn in the sacrificial chorus 'O be gracious' in 'St. Paul,' and by Grétry in 'Andromaque,' in which the part of Andromache is always accompanied by three flutes.

The most voluminous writer for the Flute was probably Quantz, who composed 200 solos and 300 concertos for Frederick the Great alone. But the instrument had a distinguished writer, Kuhlau, as the special exponent of its powers and beauty. This eminent contrapuntist devoted nearly the whole of his short life to Flute compositions. This singular fact has been accounted for by the statement that an amateur flute player of position employed him constantly and liberally in writing them. Kuhlau has been termed the 'Beethoven of the Flute.' It will be seen from the list given below that Solos, Duets, Trios, and even Quartets for Flutes, are among his voluminous works. Indeed, but for a fire which destroyed the composer's manuscripts, their number would be at least threefold. Such as are extant afford inestimable models of construction and originality.

Flute Music.

MOZART.—Grand duo in G, op. 76 ; Andante in C, Concerto in G, Rondo in D, op. 86.

SPOHR.—Concerto in modo di Scena Cantante, op. 47.

WEBER.—Romanza Siciliana in G minor, with Orchestra ; Trio for Flute, Violoncello, and Pianoforte, op. 63.

BEETHOVEN.—Serenade for Flute, Violin, and Alto, op. 25.

HAYDN.—Two Trios for two Flutes and Violoncello.

KUHLAU.—Three grand Trios for three Flutes, op. 13 ; Do. do., op. 86 ; One do., op. 90 ; Three Quintets for Flute and String Quartet in D, E, A, op. 51 ; Grand Quartet for four Flutes in E, op. 103 ; Six sets of three Duets for two Flutes, ops. 10, 39, 80, 81, 87 ; Solos, with Pianoforte, op. 57 ; Three Fantasies, Do. do., op. 95.

REICHA.—Quartet for four Flutes in D, op. 12 ; twenty-four Quintets for wind instruments.

SCHUBERT.—Introduction and Variations on 'Trockne Blumen,' for Flute and Piano, op. 160. W. H. S. [Additions in square brackets by D. J. B.]

FLÛTE D'AMOUR (Germ. *Liebesflöte*). An old form of flute, standing in the key of A, and corresponding in pitch with the Oboe d'amore. Both were supposed to possess a smooth and fascinating quality of tone, whence the name is derived. W. H. S.

[The bore of this variety of the flute was but very slightly larger than that of the 'concert instrument,' and therefore narrow in proportion to its length, and to this its peculiar quality was in some measure due. Although commonly said to stand in key of A, its pitch was a minor third below the concert flute in D. The key of the instrument was therefore B, and could only be said to be in A in the same sense that the concert flute is sometimes said to be in C, from the fact that its notes sound as written. Strictly speaking, the key in which an instrument stands has no connection with notation, or with the custom of treating it as in the transposing or non-transposing class. D. J. B.]

FLUTE-WORK. Under this head are grouped all the flue-stops on the organ, of whatever kind, shape, or tone, that are not classed as PRINCIPAL-WORK, or GEDACT-WORK, and it also includes various modifications of these two classes of stops. [FLUE-WORK.] Thus when the 'scale' of the pipes of a cylindrical stop is reduced *below* the proportion essential to secure the broad and full Diapason tone, and the sound becomes delicate as in a Dulciana, or crisp as in a Gamba ; or when it is increased *beyond* the Diapason scale, and the tone becomes *thick* or less resonant as in the Block-flöte, the stop becomes a member

of the 'flute-work.' Also, if the covers of the pipes of a closed metal-stop be punctured, and a narrow tube—in Germany called a reed, in France a chimney—be inserted, the stop then becomes a member of the flute-work under the name *Rohr-flöte*, *Flûte à cheminée*, or 'Metal stopped-Diapason (or Flute) with chimneys.' A unison cylindrical stop will be occasionally met with labelled as a member of the flute-work. All stops the pipes of which taper upwards, as the Spitz-flöte and Gemshorn ; all three- or four-sided open wood pipes, as the Hohl-flöte, Clarabella, Wald-flute, Oboe-flute, and Suabe-flute ; and most string-toned stops, as Salicional and Viol d'Amore,—are members of the Flute-work.

The invention of the conical, the string-toned, and the other stops classified as flute-work, dates back no farther than the beginning of the 16th century. E. J. H.

FLYING DUTCHMAN, THE. See FLIEGENDE HOLLÄNDER.

FODOR, JOSEPH, violin player, born in 1752 at Venloo. In 1766 he studied under Franz Benda at Berlin, and having acquired great proficiency, travelled for a number of years in Germany, the Netherlands, and France, establishing his reputation as an eminent violinist. In 1794 he went to St. Petersburg, and remained there up to his death, Oct. 3, 1828. Spohr, who heard him in 1803, considered him wanting in feeling and taste, and objects to his unsteady manner of bowing, but acknowledges his great technical skill. His numerous compositions—nine Concertos and Solos for the Violin, Duos for Violins, and many Quartets for Strings, are well written and met with much success in their time. [List in the *Quellen-Lexikon.*] The famous singer, Mme. Fodor-Mainvielle, was his daughter, and his two younger brothers, CHARLES and ANTON, were clever pianists and composers. P. D.

FODOR-MAINVIELLE, JOSEPHINE, celebrated singer, born 1793 in Paris, where her father, Joseph Fodor the violinist, had settled in 1787. In 1794 her parents removed to St. Petersburg, where she played both pianoforte and harp when only eleven. Three years after she became known as a singer, and in 1810 made her first appearance at the court theatre in Fioravanti's 'Cantatrici villanelle,' which was repeated sixty times, so successful was her performance. In 1812 she married the actor Mainvielle, and travelled with him to Stockholm, Copenhagen, returning to Paris, where she was engaged for the Opéra Comique. Her first appearance, August 9, 1814, was a comparative failure ; it was evident that French opera was not her province, and she was transferred in Nov. of the same year to the Théâtre Italien, then under Mme. Catalani's management. Here she remained till the beginning of 1816, when she left for London. In London she sang for three seasons as *prima donna*, and was listened to with respect, though she was never a warm favourite. 'Don Giovanni' was brought out at the King's Theatre in 1817, and Zerlina was her best character. In July 1818 she went to Italy, returning to Paris early in the following year, after Catalani had given up the opera. Rossini's 'Barbiere' was then given for the first time in Paris (Oct. 26, 1819), and she played Rosina, as well as Ninetta, Agnese, and other first-rate parts. In 1822, suffering severely from dyspepsia, she was advised to try the milder climate of Naples, which so completely restored her that she appeared at San Carlo as Desdemona, Semiramide, and Zelmira, creating in all twenty new parts. In the following year she sang for a whole season in Vienna, but returned to Naples and remained there till 1825, when she again went to Paris. On Dec. 9 she appeared in 'Semiramide,' but her voice failed and she was compelled to leave the stage. This misfortune was followed by a hoarseness which prevented her singing again in Paris. The management having declined to fulfil their contract, she brought a succession of actions against them, and finally accepted a compromise in 1828. After her return to Naples her voice so far improved that she sang again at San Carlo, but its peculiar charm was gone, though her style was as fine as ever, and served as a model for no less a singer than Henrietta Sontag. Mendelssohn saw a great deal of her at Naples in 1831, and his very favourable impression may be learned from his letters (April 27, 1831). Her last appearance was at Bordeaux in 1833, after which she retired into private life.

When at her prime, Fodor's voice was not only powerful but extremely sweet and round, with a peculiarly charming accent, and a faultless intonation. She was very painstaking, and acquired by practice a flexibility with which she was not naturally gifted. Her daughter ENRICHETTA, also a singer of merit, was very successful at the Königstadt Theatre (not the Friedrich-Wilhelmstadt Theatre) in Berlin, between the years 1846 and 1849. F. G.

FÖRSTER, EMANUEL ALOYS, composer of good chamber-music, born at Niederstein, Glatz, Silesia, Jan. 26, 1748. In his youth he studied music by himself, and composed industriously, while obeying his father by attending the Latin school, and working under him as an accountant at a tavern. He afterwards served in the Prussian army, and in 1776 resolved to go to Vienna in order to cultivate music thoroughly. There he soon became one of the most valued teachers of thorough-bass and composition, and his works were universally respected as the products of sound thought and earnest study. In 1802 he published his 'Anleitung zum Generalbass' (Traeg) with 146 examples, a clear practical work still of value. In 1805 it was republished by Breitkopf & Härtel, and a new edition by Artaria in 1823. Förster added three

supplementary numbers of practical examples. His compositions consist of forty-eight violin quartets, numerous pianoforte sonatas, preludes and fugues for organ, Lieder, etc. [See the list in the *Quellen-Lexikon.*] He composed the variations in A on an air from Sarti's opera 'I finti Eredi,' which were long attributed to Mozart, and extremely popular; and which appeared in many editions of Mozart's works. (Köchel, p. 530, No. 289; Jahn's *Mozart,* ed. 1, iv. 11; ed. 2, ii. 137.) Förster was held in high estimation by all the composers of his own time, particularly by Beethoven, who implies he had learnt much from him. He died at Vienna, Nov. 12, 1823. His place and date of birth and death, much disputed points, are given here from the Transactions of the 'Tonkünstler-Societät,' of which he was a member. [See the *Sammelbände* of the *Int. Mus. Ges.* vi. 274.] C. F. P.

FOGGIA, Francesco, the last Italian church-composer who remained faithful to the traditions of Palestrina; born in Rome 1604, studied under Cifra, Nanini, and Agostini. He then entered the service of the Elector of Cologne, the Elector of Bavaria, and the Archduke Leopold of Austria in turn. After his return to Italy he was appointed maestro di cappella successively at Narni, Montefiascone, and the following churches in Rome,—Santa Maria in Aquiro, Santa Maria in Trastevere, St. John Lateran (1636-61), San Lorenzo in Damaso, and Santa Maria Maggiore (1677), which last post he retained till his death, Jan. 8, 1688, when he was succeeded by his son Antonio. He is buried in the church of S. Prassede. He published much church music for from two to nine voices [see the list in the *Quellen-Lexikon*], and most of the churches in Rome possess some works by him in MS. Martini has analysed some of his motets in the 'Saggio di contrappunto.' Liberati calls him 'il sostegno e il padre della musica e della vera armonica ecclesiastica.' He was one of the first musicians to write tonal fugues, while he was the last Italian capable of composing genuine church music in the polyphonic style. Hullah printed a fine motet by him in his 'Vocal Scores.' F. G.

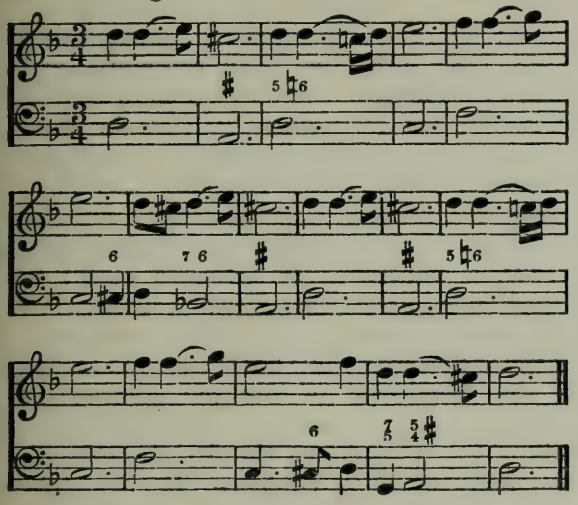
FOLI, Signor, whose real name was Allan James Foley, was born at Cahir, Tipperary, Aug. 7, 1835, and in early life went to America. He was taught singing at Naples by the elder Bisaccia, and in Dec. 1862 he made his début at Catania as Elmiro in 'Otello.' He played successively at Turin, Modena, Milan, and in 1864 at the Italiens, Paris. On June 17, 1865, Signor Foli made a successful début at Her Majesty's as St. Bris ('Huguenots'); on July 6 as the Second Priest on the revival of 'Zauberflöte,' and on Oct. 28 as the Hermit in 'Der Freischütz.' From that time he sang frequently in Italian at the three 'patent' theatres in upwards of sixty operas, viz. as Sarastro, Commendatore, Marcel, Caspar, Mephistopheles, Sparafucile, Basilio, Assur and Oroe ('Semiramide'), Rodolfo ('Sonnambula'), Bide the Bent ('Lucia'), Bertram, and Daland on the production of 'Der Fliegende Holländer,' at Drury Lane, July 23, 1870, etc., in addition to the parts previously named, in which his fine voice—a rich powerful bass of more than two octaves from E below the line to F—was heard to full advantage.

Signor Foli was equally well known as an oratorio and concert singer at all the important festivals. He made his first appearance in the former on April 25, 1866, in 'Israel' at the National Choral Society, but his first success was on Feb. 22, 1867, in 'The Creation' at the Sacred Harmonic. His new parts in this class included Jacob, on the production of Macfarren's 'Joseph' at the Leeds Festival, Sept. 21, 1877, and Herod, on production of Berlioz's 'L'Enfance du Christ' under Hallé at Manchester, Dec. 30, 1880, and in London, Feb. 26, 1881. He played in America, at St. Petersburg, Moscow, Vienna, etc. In Russia he made a conspicuous success as Caspar, Moses (which part he sang with success at the Sacred Harmonic), and as Pietro in 'Masaniello.' He died at Southport, Oct. 20, 1899. A. C.

FOLK-SONG SOCIETY. This society was definitely established in London on June 16, 1898, for the preservation and publication of folk-songs and melodies. The first President was the late Lord Herschell, and the late Sir John Stainer, with Sir Alexander C. Mackenzie, Sir Hubert Parry, and Professor (now Sir C. V.) Stanford, were Vice-Presidents. The original committee consisted of Mrs. Frederick Beer, Miss Lucy E. Broadwood, Sir Ernest Clarke, Mr. W. H. Gill, Mrs. L. Gomme, Messrs. A. P. Graves, E. F. Jacques, Frank Kidson, J. A. Fuller Maitland, J. P. Rogers, W. Barclay Squire, and Dr. Todhunter. Mrs. Kate Lee was Hon. Secretary, and Mr. A. Kalisch Hon. Treasurer. During the first year 110 members were enrolled. There have been five publications issued (up to June 1904), and much useful work done in attracting attention to the necessity of noting down our folk-songs before they are entirely lost. In 1904 Miss Lucy E. Broadwood became Hon. Secretary, and Lord Tennyson, President. F. K.

FOLLIA. Said to be an old Spanish dance for a single dancer—'ces belles chaconnes, ces Folies d'Espagne,' which the son of the seneschal of Rennes danced to such perfection (Mme. de Sevigné, July 24, 1689). But really all that is known of it is that the twenty-two variations, or the theme of them, which close Corelli's twelve solos (op. 5) are entitled Follia; that the same bass and air, but with different variations, are given in the 'Division Violin' as 'Faronell's division on a ground'; that Vivaldi's op. 1, no. 12, is a set of variations on the same; and that Hawkins (chap. 141) cites it

as 'a favourite air known in England by the name of Farinelli's[1] Ground,' composed by Farinelli, the uncle of the singer, who was court musician at Hanover in 1684. It seems to follow from this that the ground, and not the treble part, was the theme, just as it is in the chaconnes of Bach and Handel. The ground is one on which a skilful violin player and a skilful dancer might go on fiddling and dancing *ad infinitum*. The following is Corelli's theme :—



Cherubini has introduced eight bars of it in the opening of the Overture to the 'Hôtellerie Portugaise.' G.

FOOTE, Arthur, amongst American musicians of eminence, enjoys the distinction of being the only one whose education is wholly native. He was born in Salem, Mass., on March 5, 1853. As a lad he studied the pianoforte, and at fifteen was taken to B. J. Lang, on whose advice he was entered as a student of harmony in the class of Stephen A. Emery at the New England Conservatory of Music. These and all other musical studies were interrupted when he entered Harvard University. Though John K. Paine was a musical instructor and chapel organist at the time, music had not yet been raised to the dignity of an elective study, nor was there a musical chair. After graduation in 1874 Foote resumed his musical studies with zeal, going to Lang for lessons on the pianoforte and organ, and to Paine for counterpoint, canon, fugue, and free composition. His examination for the degree of A.M. conferred on him by Harvard University in 1875 included music.

Entering upon the practice of his profession Foote became a church organist and teacher of the pianoforte in Boston, to which city his activities in that direction have since been confined. As a composer, however, his influence has spread throughout the States. His orchestral compositions, including an overture, 'In the Mountains,' two Suites, in D minor and E major, a Serenade for strings, and a symphonic poem, 'Francesca da Rimini,' have been played repeatedly by the orchestras of Boston, New York, and Chicago, under the direction of such men as Wilhelm Gericke, Theodore Thomas, Emil Paur, and Frank Van der Stucken ; while his cantatas, 'The Farewell of Hiawatha,' 'The Wreck of the Hesperus,' and 'The Skeleton in Armour' have found places on the programmes of many other concert institutions. Mr. Foote has also made large excursions into the fields of chamber and church music and song. H. E. K.

FORBES, Henry, born in London in 1804, studied music under Sir George Smart, Hummel, Moscheles, and Herz. He was an excellent pianist and organist, and conductor of the Società Armonica. He for some years held the appointment of organist of the parish church of St. Luke, Chelsea. He gave concerts with his brother George (1813-83), organist of St. Mary's, Bayswater Square, and author of many pianoforte pieces, etc. His published compositions comprise several songs and a collection of psalm tunes for four voices called 'National Psalmody' (1843). He also composed 'The Fairy Oak,' an opera produced at Drury Lane Theatre in 1845, and 'Ruth,' an oratorio, performed at Hanover Square Rooms in 1847. He died in London, Nov. 24, 1859. W. H. H.

FORD, Ernest, conductor and composer, born at Warminster, Wilts, Feb. 17, 1858 ; was the son of the Vestry Clerk and organist of the Minster there. From 1868 to 1873 he was a chorister in Salisbury Cathedral, but owing to indifferent health was sent for educational purposes to Weston-super-Mare. In 1875 he won the first Sir John Goss scholarship at the Royal Academy of Music, London, where he studied under Sullivan, Harold Thomas (pianoforte), and Dr. Steggall (organ). In that year also he became a F.(R.)C.O. On quitting the Royal Academy Ford spent some time in Paris studying under Lalo, whence he went to America, where, in celebration of the 250th anniversary of the foundation of Harvard University, a motet by him, a setting of the Psalm 'Domine Deus,' was the chief musical work performed. At one time Ford was official accompanist at the Saturday Popular Concerts, and on the opening of the Royal English Opera House (now the Palace Theatre of Varieties) Ford was selected with F. Cellier to conduct Sullivan's 'Ivanhoe,' the opera with which the ill-fated opera-house opened. Later he became conductor of the Trafalgar (now the Duke of York's) Theatre, where the comic opera 'The Wedding Eve' was produced in London with music revised and mainly composed (as regards the second and third acts) by Ford ; and of the Empire Theatre, where much of the music to the ballets produced there between 1894 and 1897 was composed by him. In 1897 the Royal Amateur Orchestral Society elected him conductor, a post he still holds (1905). For some time he was also director

[1] The common English name was 'Fardinell's,' as Madame de Querouaille was called 'Madam Carvell.'

of the operatic class at the Guildhall School of Music. Ford's compositions are in nearly all styles. His church services are in constant use at St. Paul's Cathedral, Westminster Abbey, and other principal churches; for the Empire he composed the ballets 'La Frolique,' 'Brighton Pier,' 'Faust,' and 'La Danse'; there exists a volume of beautiful settings of poems by Shelley; while his operas and operettas include 'Daniel O'Rourke' (1884); 'Nydia' (a duologue by Justin H. McCarthy, 1889); 'Joan' (Robert Martin, 1890); 'Mr. Jericho' (operetta by H. Greenbank, 1893); 'Jane Annie' (libretto by J. M. Barrie and Sir A. Conan Doyle), produced at the Savoy, May 13, 1893); a cantata, 'The Eve of the Festa.' On March 29, 1899, he was elected a Fellow of the R.A.M. R. H. L.

FORD, THOMAS, born about 1580, was one of the musicians of Prince Henry, son of James I. In 1607 he published a work entitled 'Musicke of Sundrie Kindes. Set forth in two Bookes. The first whereof are Aries [*sic*] for four Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voyces and two Basse-Viols in parts tunde the Lute way. The Second are Pavens, Galiards, Almaines, Toies, Iigges, Thumpes and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performde.' This work contains the beautiful four-part songs 'Since first I saw your face,' and 'There is a ladie sweet and kind.' [In 1611 he was one of the musicians of Henry, Prince of Wales, at a salary of £30 a year, soon afterwards increased to £40. In 1626 it was doubled, on his becoming a member of the King's band.] Ford contributed two anthems to Leighton's 'Teares or Lamentacions of a Sorrowfull Soule,' 1614. He composed some canons and rounds printed in Hilton's 'Catch that Catch can,' and an anthem 'Let God arise,' printed in the Anthems by Madrigal Composers of the Mus. Antiq. Society. He was buried at S. Margaret's, Nov. 17, 1648. W. H. H.: corrections and additions from *Dict. of Nat. Biog.*

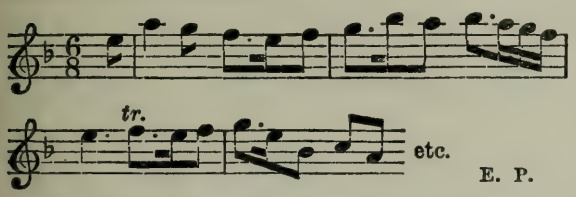
FORKEL, JOHANN NICOLAUS, a meritorious though overrated writer on the history and theory of music, son of a shoemaker, born Feb. 22, 1749, at Meeder near Coburg; educated himself by the study of Mattheson's *Vollkommener Capellmeister*. Having a fine voice he was appointed chorister at Lüneburg in 1762, and four years later 'Chorpräfect' at Schwerin. In 1769 he entered the university of Göttingen to study law, but soon occupied himself exclusively with music, and became organist of the university church. In 1778 he was appointed director of music to the University and graduated as doctor of philosophy in 1780. [He conducted the weekly concerts of the Akademie from 1779 to 1815.] On the death of Emanuel Bach he hoped to have been appointed his successor at Hamburg, but Schwenke obtained the post, and Forkel remained at Göttingen till his death, March 17, 1818. He is best known as a musical critic and historian. His first work, *Ueber die Theorie der Musik*, etc. (Cramer, Göttingen, 1774, republished in 1777), a pamphlet urging the foundation of lectures on music at Göttingen, was followed by many others, especially *Musikalisch kritische Bibliothek*, 3 vols. (Gotha, 1778), containing violent attacks on Gluck's 'Iphigénie in Aulide'; *Über die beste Einrichtung öffentlicher Konzerte*, 1779; *Genauere Bestimmung*, etc., 1780; the *Mus. Almanach für Deutschland* for 1782, 1783, 1784, and 1789, containing particulars (not always trustworthy) as to novelties in music; his *Allgemeine Geschichte der Musik*, 2 vols. (Leipzig, 1788 and 1801), founded on Hawkins, Burney, and Marpurg, now superseded, but interesting as a literary[1] curiosity; *Geschichte der Italienischen Oper*, 2 vols. (Leipzig, 1789), a translation of Arteaga's book; and *Allgemeine Literatur der Musik* (Leipzig, 1792), his most important work. This book, which shows the amount of his knowledge and reading, is the foundation of Becker's *Systematisch-chronologische Darstellung der musikalischen Literatur*. Forkel was the first to attempt a biography of Bach (*Ueber J. S. B.'s Leben, Kunst, und Kunstwerke*. Leipzig, 1802), translated into English under the title *Life of J. S. Bach, with a critical review of his compositions* (London, 1820). As he knew little of Bach's great sacred vocal works, he treats him mainly from the point of view of the organ and clavier, but the book will always remain as the foundation of all subsequent Lives of the great musician. [Among his musical compositions may be mentioned the oratorios 'Hiskias,' 1789, and 'Die Hirten bey der Krippe,' four cantatas for chorus and orchestra, clavier concertos, and many sonatas and variations for harpsichord. *Quellen-Lexikon.*]

The royal library at Berlin contains an interesting specimen of Forkel's labours. This is a large volume of church music of the 16th century, scored by himself, and, though printed, unique. It was intended to form the first volume of a series of examples illustrating the history of music, and was undertaken at the instance of Sonnleithner of Vienna. The plates were engraved in Leipzig, and the proofs were already in Forkel's hands, when the French took the city in 1806, and seized everything in the shape of metal to be converted into bullets. His plates having been thus destroyed Forkel had the proof-sheets bound, and this is the copy now at Berlin. The masses it contains are taken from 'Missae tredecim . . . Norinbergae . . . arte Hieronymi Graphei, 1539,' and 'Liber quindecim Missarum . . . Norimbergae apud Joh. Petreium, 1539.' F. G.

FORLANA. An Italian dance, a favourite with the Venetian gondoliers. It is in 6–8 or

[1] After Forkel's death, Schwickert, the publisher, offered the materials for completing the third volume to Fétis and Choron, but they declined the task.

6–4 time, but possesses no special characteristics. An example of this dance may be found in J. S. Bach's suite for orchestra in C major. The following quotation of the opening bars of a forlana of the 17th century is from F. L. Schubert's *Die Tanzmusik*.



E. P.

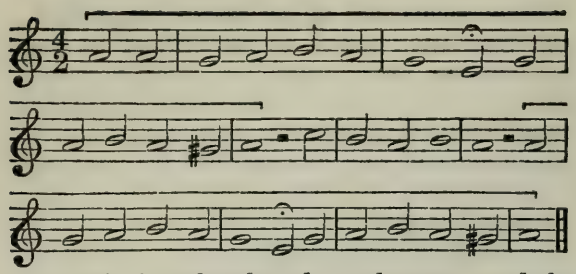
FORM. The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of 'subjects' or figures or melodies on the other; and this distribution is called the FORM of the work. The order of distribution varies greatly with the conditions. Music set to poetry with a 'burden' to each verse would naturally adopt the form of repeating the same melody to each recurrence of the burden; and when the words implied similar circumstances and feelings would adopt repetition of similar or allied phrases. In dramatic works the order of distribution must vary with the development of the emotional crises, and in such cases will be rather a distribution of culminations and gradations of intensity of passion and emotion, than the more obvious one of key and figure; though, if the relation between important figures of melody and the special circumstances to which they are appended be observed, the notion of form as defined by subjects will still continue to be perceptible. Analogously, in music which is supposed to represent some story or idea, such as is now known by the name of Programme Music, the form must be developed with the view of interpreting that programme truly and consistently. Such music may be compared in this to the work of a painter who trusts rather to the stirring nature of his subject than to the perfection of its composition to engage and delight the beholders, while in a portrait or picture of less vivid interest the element of composition, following generally and easily recognised principles, would be of vital importance. Similarly in programme music the composer may choose to follow the established so-called classical models, but it can hardly be doubted that a genius deeply impregnated with the spirit of his subject would seek to create a form of his own which should be more in consonance with the spirit of his programme—even as Beethoven did without programme, expressing some marvellous inner workings of his emotions, in the first movement of the Sonata in E, op. 109. But even with Beethoven, in the case of music without either programme or words to explain its purpose, such irregularity is rare. It is here especially that the nature and capacity of the minds of the auditors play an important part. Their attention has to be retained for a space of time, sometimes by no means insignificant; and connection has to be established for them without the aid of words or other accessories between parts of the movement which appear at considerable distance from each other, and the whole must be so contrived that the impression upon the most cultivated hearer shall be one of unity and consistency. In such a case Form will inevitably play an important part, becoming more and more complex and interesting in proportion to the development of readiness of comprehension in the auditors. The adoption of a form which is quite beyond the intellectual standard of those for whom it is intended is a waste of valuable work; but a perfect adaptation of it to their highest standard is both the only means of leading them on to still higher things, and the only starting-point for further progress. From this it will be seen that in musical works which are connected with words or programme—whether choruses, songs, arias, or ballads, etc.—Form is dependent on the words; and such works, as far as they are reducible to any definable system, are reducible only to the simplest, and such as admits of infinite latitude of variation within its limits. But in instrumental music there has been a steady and perceptible growth of certain fundamental principles by a process that is wonderfully like evolution, from the simplest couplings of repeated ideas by a short link of some sort, up to the complex but consistent completeness of the great instrumental works of Beethoven.

There can hardly be any doubt that the first attempts at Form in music were essentially unconscious and unpremeditated. Therefore if any conformity be observed in the forms of early music derived from various sources, it would seem to indicate a sort of consensus of instinct on the part of the composers which will be the true starting-point of its posterior development. It must be remarked by way of parenthesis that in the early days of modern music—apart from the ecclesiastical music of the Roman Church—the instrumental and vocal orders were not nearly so distinct as they are[1] now, for the tendency to strongly and clearly marked distinction in kind is notoriously a matter of slow growth. Hence examples may be drawn with perfect safety from both kinds wherever they can be found.

The first basis of true Form, apart from the balance of groups of rhythms, is essentially repetition of some sort, and what is most vital to the question is the manner of the repetition. The simplest and most elementary kind is the repetition of a phrase or bit of melody with a short passage in the middle to connect the two statements. As an early example of this form may be taken an ancient German chorale, 'Jesus Christus unser Heiland, Der den Tod überwand' (1535), which is as follows:—

[1] For instance, the old English madrigals were published as 'apt for Viols and Voices.'

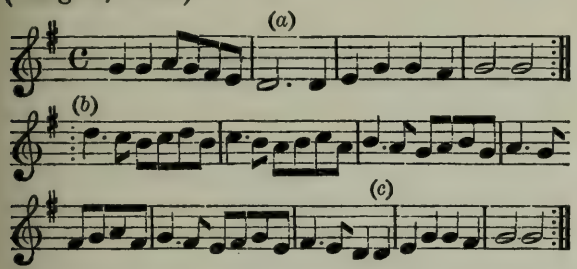
f



In this the bars bracketed are the same, and the phrase which connects them is very short; and the whole presents about as simple and unsophisticated a specimen of Form as could well be conceived. The simple basis of which this is a type is the origin of the Rondo-form, which has survived with great variety and modification of treatment till the present day. The first advances upon the above example which offer any points of interest seem to be in cases where we find either a contrast aimed at in the passage which forms the link, or a number of repetitions succeeding one another, with differences in the passages connecting them. These two constitute the two great branches through which this primitive idea diverged into thousands of Arias, Lieder, Nocturnes, Romances, Scherzos, and other lyrical pieces on the one hand, and the movement which still retains its name of Rondo on the other. As an early example of the first we may take the song 'Roland courez aux armes' from Lully's opera 'Roland,' which is too long for insertion here, but will be found in the 136th chapter of Hawkins's *History of Music*. In this there are twelve bars of melody in C, concluding in that key; followed by twelve more bars, in which there is modulation first to the relative minor A, and then to the dominant key G major, in which key this portion concludes; after which the first twelve bars are resumed precisely as at first, and so the whole concludes. Here the employment of modulation in the connecting passage is a strong element of contrast, and indicates a considerable advance in musical ideas on the obscure tonality of the preceding example. On the other hand, almost contemporary with Lully, there are, in the works of Couperin, numerous specimens of the Rondo, consisting of a number of repetitions, with differences in the connecting passages. In these the passage with which the movement commences is repeated over and over again bodily and without disguise, and separate short passages, of similar length but varying character, are put in between. Couperin was particularly fond of the Rondo-form, and examples may be found in profusion in his works. The one which is perhaps best known and most available for reference is the 'Passacaille en Rondeau,' published in the complete edition of Brahms and Chrysander, vol. i. p. 152. A point specially observable in them is the rigidity and absence of any attempt at sophistication in the process. The sections are like crude squares and circles fitted together into a design, and no attempt, or very little at best, is made to soften off the outlines by making the sections pass into one another. The chief subject is distinct and the episodes are distinct, and the number of repetitions seems to depend solely on the capacity of the composer to put something in between. Still it is clear that the virtue of contrasts both of style and of key is appreciated, though the range of modulation is extremely limited. It is noticeable, moreover, as illustrating the point of view from which Form at that time was regarded, when recognised as such, that the divisions of the Rondo are marked with extra emphasis by a *Fermata* or pause. From this to such a Rondo as we find in the Partita in C minor of Bach is a great step. Here there are no strongly marked divisions to stiffen the movement into formality, but it flows on almost uninterruptedly from first to last. The episodes modulate more freely, and there is not such rigid regularity in the reappearance of the main subject. It appears once outside of the principal key, and (which is yet more important) is brought in at the end in an extremely happy variation; which is prophetic of Beethoven's favourite practice of putting identical ideas in different lights. The next stage of development of this form—and that probably rather a change than an improvement on the above beautiful little specimen of Bach—is the Rondo of Haydn and Mozart. Their treatment of it is practically the same as Couperin's, but in many cases is strongly modified by the more important and elaborate 'First-movement-form,' which by their time had grown into clearness of system and definition. The Rondo-form, pure and simple, has remained till now much as it was in Couperin's time, gaining more in expansion than in change of outline. Even the great Rondo of Beethoven's 'Waldstein' Sonata (op. 53) consists of the repetition of a subject of some length interspersed with episodes; with modifications in the length of the episodes and the repetition of one of them, and a great Coda founded on the principal subject to conclude with. The further consideration of the Rondo as affected by the 'first movement' form must be postponed till after the examination of the latter.

By the side of the primitive Rondo above quoted a form more complex in principle is found. In this form the relations of harmonic roots come largely into play, but its most striking and singular feature is the manner of the repetition by which it is characterised. And in this case examples drawn from various early sources which agree in the peculiar manner of the repetition will be of value, as above indicated. In this form the movement is divided into two halves, and these again into two sections. The first half, or complete period, comprises a sort of rough balance between the amount which tends to the Tonic and the amount which tends to the Domi-

nant, thereby indicating the division into two sections ; and the second half begins with passages which have more freedom in the distribution of their roots, which constitutes its first section, and ends with a quotation of the last bars or figures of the first half, which constitutes its second section. This will be best understood from an example. The following is a very early specimen of the dance tune called a 'Branle' or 'Brawl,' from the 'Orchésographie' of Thoinot Arbeau (Langres, 1589):—



In this it will be observed that the first half of the little tune is divided at (*a*) by the strong emphasis on the Dominant, from which point it returns to the Tonic, and so closes the first half. The second half, commencing at (*b*), can easily be perceived to have a freer harmonic basis than either of the first sections, and so leads the mind away from the Tonic and Dominant centres in order that they may come in fresh again for the conclusion ; and having carried the figure on to an apparently disproportionate length (which serves the excellent purpose of breaking the monotony of constant pairs of bars), finally, at (*c*), resumes the little tailpiece of the first half and thereby clenches the whole into completeness. The manner in which this answers the requirements of artistic construction is very remarkable, and it will be found hereafter that it does so throughout on a precisely similar scheme, in miniature, to that of a 19th century Symphony movement. It would be natural to suppose that this was pure accident if there were not other ancient examples of the same form coming from the most opposite sources. The above Branle is a French dance tune ; if we turn from it and take the most famous German Chorale, 'Ein' feste Burg' (1529), the principles of its construction will be found to be identical. It is so well known that it is needless to quote it.[1] It will be sufficient to point out that the first half of the tune ends at the conclusion of the second line ; and of this half the first line ends on the Dominant and the second on the Tonic, precisely as in the Branle ; and it is then repeated for the third and fourth lines. The music to the fifth, sixth, seventh, and eighth lines answers to the passage between (*b*) and (*c*) in the Branle, and like it presents a variety of harmonic bases ; and to clench it all together the music of the second line is quoted to conclude with, precisely as is the little tailpiece of the first half in the Branle. It is impossible not to feel the force of this as a point of musical form when it is once realised ; it has the effect of completeness for a short tune which is unrivalled. If we turn to far other sources we shall find an early English specimen in the well-known 'Since first I saw your face' (1607), in which the second and last line will again be found to be identical, and the other points of the scheme to conform in like manner. Even in Italy, where the value of form does not seem to have been so readily appreciated as by Teutons, we find a little Sinfonia for flutes in Giacomo Peri's 'Euridice' (1600)—the first musical drama performed in modern Europe—which at least has the one important feature of repeating a little characteristic figure of the cadence of the first half to conclude the whole. It must not be supposed that this form was by any means universal so early as the middle of the 16th century—a time when notions of harmony proper, as apart from polyphony, were but dawning, and the musical scales and keys as we now know them were quite vague and unsettled. It is wonderful enough that there should be any examples of Form at all in such a state of musical language ; for Form as now recognised depends greatly upon those two very elements of harmonic bases and relation of keys ; so that what was then done in those departments must have been done by instinct. But by the middle of the 17th century musical knowledge in these respects was much more nearly complete, and the scope of composers proportionately widened. Accordingly we find a greater freedom in the treatment of forms ; but the outline of the same form on a larger scale is found to predominate in the instrumental works of the time, especially such as pass under the names of dances ; though it is probable that those sets of them which were called 'Suites,' or 'Sonatas,' or 'Ordres,' were rather purely musical than terpsichorean. In the ecclesiastical Sonatas (Sonate da Chiesa) the style still continues fugal and polyphonic.

It would be impossible to give even a faint idea of the number of examples of this form which are to be found in these dance-tune suites, but it will be well to take some typical specimens and indicate the points in which they show development. In Corelli's Chamber Sonatas there are many clear instances. Thus, in the Giga of Sonata IV. of the 'Opera Quarta,' there is the usual division into two halves. Of these the first is again divided into two phrases, the first phrase all in the Tonic key, D ; the second then modulating to the key of the Dominant and closing in it. The second half begins with a sort of development of the figures of the first part, then modulates to nearly related keys, and after passing back to the original key concludes with a quotation of the last few bars of the first half. In this scheme there are two points of advance on the previous examples ; the first part concludes in what we will henceforward

[1] It is given in vol. i. p. 771.

call the complementary key, or key of the Dominant, instead of merely passing to it and back and closing in the principal key—by that means establishing more clearly the balance between it and the principal key; and secondly, the first part of the second half of the movement presents some attempt at a development of the features of the subjects of the first part, and real free modulation. The Corrente and Giga of the seventh Sonata of the 'Opera Seconda' are also remarkably clear specimens of repetition of the end of the first part as a conclusion to the whole, since full six bars in each are repeated. Both examples are, however, inferior to the above-quoted Giga in respect of the conclusion of the first part being in the principal key—like the older examples first quoted as typical—though like that Giga they are superior to the older examples in the free modulations and reference to the conspicuous figures of the subjects in the first section of the second half of the movements.

Domenico Scarlatti (1683-1757) was a contemporary of Handel and Bach, being but two years their senior; nevertheless he must be considered as historically prior to them, inasmuch as the very power of their genius would make them rather the prophets of what was to come than representatives of prevalent contemporary ideas. Domenico Scarlatti left many examples of Studies or Sonatas which are essentially expansions of the plan of the original Branle. In some the first part concludes in the principal, and in some in the complementary key, either Dominant or relative major. A very extended example is found in a Study in D minor, Allegro (No. 7 of a set of 'Pièces pour le Clavecin' published by Cramer). In this there is first a section chiefly in D minor, which modulates to F, the relative major, and concludes in that key—altogether twenty-two bars; and then another section, of twenty-one bars, all in F major, and closing in that key. This concludes the first half, which corresponds with the first half of a modern Sonata movement. The second half sets out with a reference to the first subject in F, and then modulates freely to various keys, ultimately closing in the original key of D minor, and there taking up the thread of the latter section of the first half of the movement, and giving the whole twenty-one bars almost identically, transposed from the original key of F into the principal key of D. The descent of this movement from the dance type is sufficiently clear without again going over the ground. Its most conspicuous advance is in its relative extension, twenty-two bars corresponding to two in the original example, and the other divisions being in proportion. The free modulation of the second half of the movement is the strict counterpart on a large scale of the changing harmonic basis in the Branle, and this is an advance due to the great increase of musical knowledge and resources. In other respects the similarity between the typical progenitor and its descendant is sufficiently clear. D. Scarlatti's works are almost universally a great advance on Corelli in the clear definition of the subjects and the variety of the rhythms, which enables him to approach much more nearly to modern ideas in what is called the 'development' of the subjects; though it is true that a mere patchwork of short subjects stated one after another often serves the purpose with him of the more continuous and artistic modern development. It will also be noticed that Scarlatti generally abandons the names of the dance tunes while retaining their forms.

There were other contemporaries of Bach and Handel who must be noticed before them for the same reasons as Scarlatti. Their works generally present the feature of extensive repetition of the last section of the first part as a conclusion to the whole, in a very marked manner. Thus in a Corrente from a Suite by Domenico Zipoli (born 1685) precisely the same system is observable as in the example by Scarlatti. And in a Sonata by Wagenseil (born 1715) in F, op. 1, the first movement is a very extended specimen of the same kind; and the last movement, a Minuetto, is remarkable for the great length of the phrase repeated. The first half of the movement is but sixteen bars, of which the latter twelve are all in the Dominant key; and the whole of these twelve bars are repeated at the conclusion, the first four having been disposed of at the commencement of the preceding 'development,' as in the Study of Scarlatti.

Bach and Handel present an extraordinary variety of forms in their works. Some are identical with the form of the Branle and 'Ein' feste Burg'; others are like the primitive Rondo on a very extended scale; and many exhibit various stages of progressive development up to the perfect types of the complete modern forms as used by Mozart.

A very large number of the movements in the Suites of both Bach and Handel are in the same form as the previous examples. The first half is divided, not very strongly, into two sections, in which the principal key and the complementary key alternately predominate. The second half sets out with development and free modulation and concludes with a quotation of the concluding bars or features of the first half. To take Bach's 'Suites Françaises' as examples, the following, among others, will be found to conform to this simple scheme:—Gigue of No. 1, in D minor; Courante of No. 2, in C minor; Gigue of No. 3, in B minor; Courante of No. 4, in E♭; the Allemande and the Courante of No. 5, in G; and the Courante and the Bourrée of No. 6, in E. As examples of the same from Handel's Suites the following may be taken:—the Courante in No. 1, in A; the Allegro in No. 2, in F; the Courante in No. 4, in E minor; the Allemande in No. 5, in E major; and the Gigues in the 5th, 7th, 8th, and 10th Suites. In many of these there is a

systematic development of the figures of the subject in the first section of the second half of the movement; but a tendency is also observable to commence the second half of the movement with a quotation of the commencement of the whole, which answers practically to the first subject. This was also noticed in the example quoted from Scarlatti. Bach not unfrequently begins the second half with an inversion of the characteristic figure of the commencement, or treats it in a free kind of double counterpoint, as he sometimes does in repeating the conclusion of the first half at the conclusion of the whole. (See the last four bars of the Allemande in the Partita No. 2, in C minor.) How the subject reappears is, however, a matter of subsidiary importance. What is chiefly important is the fact that the first subject gradually begins to make its appearance clearly and definitely in the second part as a repetition from the first part; and it is very interesting and curious to note that there was a long hesitation as to the position in the second half which this repetition should occupy. The balance for a long time was certainly in favour of its appearing at the beginning of the second half, and in the complementary key of the movement. A very clear and easily recognisable instance of this is the opening 'pomposo' movement of the Overture to Handel's 'Samson,' which differs in form from the first movement of a modern Sonata or Symphony in this one particular only. But there are specimens of form in both Bach and Handel which are prophetic of the complete modern system of Mozart. The fact is so interesting and instructive that it will be worth while to give an analysis of the shortest example of Bach, in order that it may be compared with the scheme of Mozart form, which will be given later. A little Air in the Suite Française No. 4, in E♭ major, sets out with a clearly defined figure which may be called the 'first subject,' and modulates in the fourth bar to the key of the Dominant, in which the figure which may also be called by analogy the 'second subject' appears, and with this the first half of the movement concludes. The second half sets out with modulations and hints at the figures of the first half, after ten bars comes to a pause on the Dominant of the original key and from thence recommences the first subject; and the latter part of the section being deftly altered by a device of modulation—of which Mozart made great use in the same position in the movement—enables the whole of the last four bars of the first half of the movement to follow also in E♭, so concluding the Air.
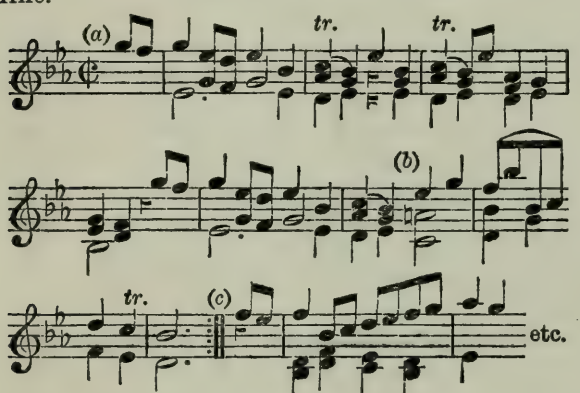
There is no need to give a like detailed analysis of the Allegro in Handel's Suite No. 14, in G. It will suffice to point out that its form is identical with the preceding on a large scale; and that it is clearer and easier to recognise, inasmuch as the sections do not flow so closely into one another, and the subjects are more definite. These two examples are, however, exceptional as regards both Bach and Handel and their immediate successors. The tendency was still for a time to adopt the form of reproducing the first subject at the commencement of the second half of the movement;[1] and in point of fact it is not difficult to see why it was preferred, since if nothing else could be said for it, it certainly seemed to keep the balance of the keys more equal. For by this system the subject which appeared in the principal key in the first half came in in the complementary key in the second half, and the second subject *vice versâ*, whereas in the later system the first subject always appears in the principal key. Moreover the still older system of merely repeating the ending of the first half still lingers on the scene after the time of Bach and Handel, for in a Sonata by Galuppi (1706-85) in D (published in Pauer's *Alte Clavier Musik*) there is a charming little opening Adagio which seems to look both forwards and backwards at once; for its form is a clear specimen of the mere repetition of the concluding phrase of the first part at the conclusion of the whole, while its soft melodious manner and characteristic definition of sections by cadences and semi-cadences (tending to cut it up into so many little tunes) make it in spirit a very near relation of Mozart's. And one might take this little movement, without much stretch of imagination, as the final connecting link between the movements which look back towards the primitive form as displayed in the original Branle, and those which look on towards the Mozart and Haydn epoch. The other movements of Galuppi's Sonata are in the more developed form, in which the first subject is quoted at the commencement of the second half of the movement.

In Galuppi's contemporary, P. D. Paradies, we find even a closer relationship to Mozart in many respects. The first movement of his Sonata in A, for instance, is on an extended scale. His subjects are clearly defined, and the growing tendency to cut the movement up into sections is still clearer than in Galuppi. The subjects are definitely restated, but after the earlier manner, with the first subject reproduced at the beginning of the second half. It is, however, noticeable that in the lively Finale of this Sonata the subjects both reappear at the end of the whole.
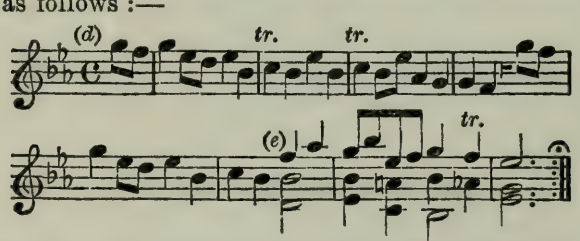
If we turn to the distinguished German composers of this epoch we find ourselves as it were among the immediate exemplars of Haydn. In them both the manner and form of their great successors are prefigured, and there is no longer any doubt about the basis of construction of the movement; the first part being as it were the thesis of the subjects, and the second part their

[1] The slow movement of Beethoven's Quartet in D major, op. 18, No. 3, is an example of this form.

discussion and re-statement; but there is still an uncertainty with regard to the respective positions of the re-statements. If, for instance, we examine a Sonata of Johann Christian Bach, op. 17 (Pauer's *Alte Clavier Musik*), we find a very clear and extended specimen of the older system. The first half has a very long section in the principal key (B♭), and another section, also long, in the Dominant key (F)—all of which is as usual repeated. The second half commences with a clear statement of the first section in the Dominant key, followed by development and modulation, and pausing on the Dominant of the original key of B♭, in which all the second section of the first part is reproduced with an exactness which is almost tiresome. It is worthy of remark that the last movement is in the Gigue time and style without being so named, and is a happy instance of the gradual complete mergence of the old dance Suite in the Sonata. As a reverse to this picture there is a Bourrée in a Suite by Johann Ludwig Krebs—a contemporary of Johann Christian Bach, and one of the most distinguished of his father's pupils—which, though called by the old dance name, is in perfect modern form, and shows so aptly the transition of the repeated ending of the first part into a second subject that it is worth quoting in outline.



This is followed by seven more bars of development after the manner of this commencement, modulating to C minor and A♭ and thence back to E♭, in which key the first subject is resumed as follows :—



In this the passage from (*a*) to (*b*) constitutes the first subject and section ; and that from (*b*) to (*c*) the second, in the Dominant key, corresponding to a 'second subject' ; then follow the development and modulation, from (*c*) to (*d*); and then the repeat of the first section in the principal key, with the little cadence figure (*e*), which is treated in precisely the manner that a second subject would be treated in a more extended movement, being given complete, transposed from the Dominant key to the original Tonic. That Krebs had well defined his own objects in these matters is clear from the fact that the Polonaise from the same suite, and an Allemande from another in B♭, are constructed after precisely the same system.

There remains yet the most important predecessor of Haydn, namely Emanuel Bach, in whose Sonatas Form reached a very remarkable pitch of perfection. Many of them stand in a very peculiar relation both to the old order and to the new which was destined to supplant it on the principle of the survival of the fittest; for they present examples of the reappearance of the first subject at the commencement of the second half of the movement, *as well as* after the section devoted to development and modulation—in other words, both in its older position and in its recognised place in modern instrumental works. This is the case in the Sonata in G in the first collection published at Leipzig in 1779, and in Bülow's little selection of Six. The same also in the last movement of the Sonata in A (which is both in Bülow's collection and in Pauer's 'Alte Meister'), and in the first movement of the Sonata in F minor from the third set of Clavier Sonatas, also edited by Bülow. The sonata in D minor approaches more nearly to modern ways in the position of the repetition of the first subject in the second part; but offers a marked instance of independent thought in reproducing the second subject in the key of the third below the Tonic (that is, in B♭ relative to D) and afterwards passing back to the principal key, and reproducing the rest of the materials of the section after the usual manner—thus in some respects anticipating Beethoven.

A great deal more might be said on the individual and thoughtful use of Form which is observable in the works of Emanuel Bach ; but it will be merely necessary to point out that the study of them as works of art, by those who are as yet unacquainted with them will throw quite a new light on Haydn and Mozart. He has been called[1] their forerunner, and he thoroughly justifies the title not only by the clearness and distinctness of his form, but by certain indefinable qualities of style and sentiment. Something of this may be due to his view that music should be interpreted as *vocally* as possible (see Burney, *Hist.* vol. iv. chap. x.), which is also a very distinguishing trait of the Mozart school. It must also be noted that in him the continuous fugal manner seems finally to have yielded before the growing predominance of the essentially distinct modern harmonic style. The forms of the fugal style, such as they were, were rather relative than positive, and depended upon certain laws—not very clearly defined or consistently observed—as to the modes of recurrence of the

[1] Von Bülow, Preface to his selection of pieces.

subjects ; whereas the forms of the modern harmonic style are positive and systematic. The forms of the fugal style may be compared to the composition of lines and curves in a drawing, in which they are not preconceived, but grow into completeness by the attention which is bestowed by the artist on their relations to one another. Whereas the forms of the harmonic style are architectural, and are governed by certain necessary prior considerations as vital as that of roof and walls to the architect, whereby the movement comes to be divided into sections chiefly based upon the succession of keys, in which the various subjects are rather indicators of outline than positive elements of construction. In Emanuel Bach we find a number of figures and subjects characteristic of each of the primary sections, as we do in Beethoven ; and the spirit of his great father, though attenuated enough, is yet perceptible in his manner of treating short and pregnant figures, and in some peculiarities of phraseology. These are probably the chief points of connection between the spirit of the great giant and the graces of the less austere style of Haydn and Mozart.

It can hardly be doubted that the realisation of this practically new discovery of the element of positive harmonic or Tonal form in music must have acted like many other fresh discoveries in the realms of art, and tended to swamp the other elements of effect ; making composers look to form rather as ultimate and pre-eminent than as inevitable but subsidiary. It seems not improbable that the vapid and meaningless commonplace which often offends the sensitive musician in the works of Haydn and Mozart, and appears like just so much rubbish shot in to fill up a hole, was the result of this strong new feeling for form as paramount, and that it remained for Beethoven to re-establish definitely the principle of giving equal intensity to every part of the piece in proportion to its importance. With Haydn and Mozart it is common to find very sweet tunes, and sometimes very serious and pregnant tunes, in each of the primary sections, and then a lot of scurrying about—'brilliant passages' as they are often called—the only purpose of which is to mark the cadence, or point out that the tune which is just finished is in such or such a key. Haydn's early Quartets are sometimes very little more than jingle in one key and more jingle in another, to fill up his recognised system of form, without ever rising to the dignity of a tune, and much less to a figure with any intensity of meaning: and some of Mozart's instrumental productions are but little better.

That Haydn studied the works of Emanuel Bach is well known, for he himself confessed it ; and the immediate connection between him and his predecessors is nowhere more clear than in the similarity of occasional irregularities of construction in the second half of his movements. There is more than one instance of his first subject reappearing clearly at the beginning of the second half of a movement instead of in its latter portion (Quartet in F major, op. 2, No. 4 ; No. 67 in Trautwein) ; and further than this, and corroborative of the continuous descent, is the fact that when the first subject reappears in what we should call its right place, there are conspicuous irregularities in the procedure, just as if Haydn were half apologising for a liberty. For the section is often prolonged and followed by irregular modulations before the second subject reappears, and is then far more closely followed than the first subject and the materials of the first section. Another point illustrating a lingering feeling for the old practice of repeating the conclusion or cadence-figures of the first part at the conclusion of the whole, is that a sort of premature coda is occasionally inserted after the earlier figures of the second section on its repetition in this place, *after* which the concluding bars of the first part are exactly resumed for the finish. Of this even Mozart gives a singular and very clear instance in the first movement of his G minor Symphony.

Of the minor incidental facts which are conspicuous in Haydn's works the most prominent is his distribution of the subjects in the first part. He conforms to the key-element of Form in this part with persistent regularity, but one subject frequently suffices for both sections. With this principal subject (occasionally after a short independent introduction in slow time) he commences operations ; and after concluding the first section and passing to his complementary key for the second, he reproduces it in that key, sometimes varied and sometimes quite simply—as in the well-known Symphony in D, No. 7 of Salomon's set (first movement), or in that in E♭, No. 9 of the same series (also first movement), or in the Quartet in F minor, op. 55, or the Finale of the Quartet in C, op. 75 (No. 1 in Trautwein). And even where the second section has several new features in it the first subject is often still the centre of attraction, as in the first movement of the Quartet in C (No. 16, Trautwein), and the same movement of the Quartet in F (No. 11, Trautwein). On the other hand Haydn is sometimes profuse with his subjects, and like Beethoven gives several in each section ; and again it is not uncommon with him to modulate into his complementary key and go on with the same materials for some time before producing his second subject, an analogous practice to which is also to be met with in Beethoven.

A far more important item in Haydn's development of Form is the use of a feature which has latterly become very conspicuous in instrumental compositions, namely the Coda, and its analogue, the independent episode which usually concludes the first half of the movement.

Every musician is aware that in the early period of purely formal music it was common to mark all the divisions of the movements

clearly by closes and half closes; and the more vital the division the stronger the cadence. Both Haydn and Mozart repeat their cadences in a manner which to modern ears often sounds excessive; and, as already pointed out, they are both at times content to make mere 'business' of it by brilliant passages, or bald chords; but in movements which were more earnestly carried out the virtue of making the cadence also part of the music proper, and not a mere rigid meaningless line to mark the divisions of the pattern, was soon recognised. There were two ways of effecting this; either by allusion to the figures of the subjects adapted to the form of the cadence, or by an entirely new figure standing harmonically on the same basis. From this practice the final episode to the first part of the movement was developed, and attained at times no insignificant dimensions. But the Coda proper had a somewhat different origin. In the days before Haydn it was almost invariable to repeat the second half of the movement as well as the first, and Haydn usually conformed to the practice. So long as the movements were of no great length this would seem sufficient without any addition, but when they attained to any considerable dimensions the poverty and want of finish in ending twice over in precisely the same way would soon become apparent; and consequently a passage was sometimes added after the repeat to make the conclusion more full, as in Haydn's well-known Quartet in D minor, op. 76, the first movement of the Quartet in C (Trautwein, No. 56), the last movement of the Quartet in E, No. 17, and many others. It seems almost superfluous to point out that the same doctrine really applies to the conclusion of the movement, even when the latter half is not repeated; since unless an addition of some sort is made the whole concludes with no greater force than the half; the conclusion being merely a repetition of the cadence figure of the first half of the movement. This case, however, is less obvious than the former, and it is probable that the virtue of the Coda was first observed in connection with movements in which the second half was repeated, and that it was afterwards found to apply to all indiscriminately. A Coda in both cases is to be defined as the passage in the latter part of a movement which commences at the point where the substance of the repeated first part comes to an end. In Haydn codas are tolerably plentiful, both in movements in which the latter half is repeated and in movements in which it is not. They are generally constructed out of materials taken from the movement, which are usually presented in some new light, or associated together in a fresh manner; and the form is absolutely independent. Modulation is rarely to be found, for the intention of the Coda was to strengthen the impression of the principal key at the conclusion, and musicians had to be taught by Beethoven how to do this without incessantly reiterating the same series of chords in the same key. As an instance of the consideration and acuteness which characterise Haydn's very varied treatment of forms may be taken the Coda of the first movement of the Symphony in C, No. 1 of the Salomon set. In this movement he misses out certain prominent figures of the first section on its repetition in the second half, and after passing on duly through the recapitulation of the second section he takes these same omitted figures as a basis whereon to build his Coda. Many similar instances of well-devised manipulation of the details of form are scattered throughout his works, which show his remarkable sagacity and tact. They cannot be brought under any system, but are well worth careful study to see how the old forms can be constantly renewed by logically conceived devices, without being positively relinquished.

Haydn represents the last stage of progress towards clear and complete definition of abstract Form, which appears in its final technical perfection in Mozart. In Mozart Form may be studied in its greatest simplicity and clearness. His marvellous gift of melody enabled him to dispense with much elaboration of the accepted outlines, and to use devices of such extreme simplicity in transition from one section to another that the difficulty of realising his scheme of construction is reduced to a minimum. Not that he was incapable of elaborating his forms, for there are many fine examples to prove the contrary; but it is evident that he considered obviousness of outline to be a virtue, because it enabled the ordinary hearer as well as the cultivated musician to appreciate the symmetrical beauty of his compositions. Apart from these points of systematic definition Mozart was not an innovator, and consequently it will not be necessary to point out his advances on Haydn. But inasmuch as he is generally recognised as the perfect master of the formal element in music it will be advisable to give an outline of his system.

The first section, which tends to mark clearly the principal key of the movement, sets out with the principal subject, generally a tune of simple form, such as eight bars divided into corresponding groups of four (see the popular Sonata in C minor). This is either repeated at once or else gives place to a continuation of less-marked character of figure, generally commencing on the Dominant bass; the order of succession of this repetition and continuation is uncertain, but whichever comes last (unless the section is further extended) usually passes to the Dominant key, and pauses on *its* Dominant; or pauses without modulation on the last chord of a half close in the original key; or, if the key of the whole movement be minor, a little more modulation will take place in order to pass to the key of the relative major and pause on *its* Dominant. The second section—which tends to define clearly the

complementary key of the movement, whether Dominant or Relative major to the original—usually starts with a new subject somewhat contrasted with the features of the first section, and may be followed by a further accessory subject, or derivative continuation, or other form of prolongation, and so passes to the frequent repetition of the cadence of the complementary key, with either brilliant passages, or occasionally a definite fresh feature or subject which constitutes the Cadence episode of the first part. These two sections—constituting the first half of the movement—are usually repeated entire.

The second half of the movement commences with a section which is frequently the longest of all; it sometimes opens with a quotation of the first subject, analogous to the old practice common before Haydn, and proceeds to develop freely the features of the subjects of the first part, like a discussion on theses. Here cadences are avoided, as also the complete statement of any idea, or any obvious grouping of bars into fixed successions; modulations are constant, and so irregular that it would be no virtue to find the succession alike in any two movements; the whole object being obviously to produce a strong formal contrast to the regularity of the first half of the movement; to lead the hearer through a maze of various keys, and by a certain artistic confusion of subject-matter and rhythm to induce a fresh appetite for regularity which the final return of the original subjects and sections will definitely satisfy. This section Mozart generally concludes by distinctly modulating back to his principal key, and either pausing on its dominant, or passing (perhaps with a little artistically devised hesitation), into the first subject of the movement, which betokens the commencement of the fourth section. This section is usually given without much disguise or change,[1] and if it concludes with a pause on the Dominant chord of the original key (*i.e.* the final chord of a half close), will need no further manipulation, since the second subject can follow as well in the original key as in that of the Dominant, as it did in the first part. If, however, the section concludes on the Dominant of that Dominant key in the first half of the movement, a little more manipulation will be necessary. Mozart's device is commonly to make some slight change in the order of things at the latter part of the section, whereby the course of the stream is turned aside into a Sub-dominant channel, which key standing in the same relation to the principal key that the principal key stands to the Dominant, it will only be necessary to repeat the latter part of the section in that key and pause again on the Dominant of the original key, in which the second section of the first half then follows simply in the same order as at the first. If the principal key of the movement happens to be minor, and the second section of the first part to be in the relative major, its reappearance in either the major or minor of the principal key depends chiefly on its character; and the passage that led to it by modulation would be either omitted altogether or so manipulated as not to conclude out of the principal key.

With this simple order of reproduction of the first two sections Mozart is generally contented, and the little alterations which he does occasionally make are of a straightforward nature, such as producing the second subject before the first (as in a Sonata in D major composed in 1778), or producing the second subject in the Dominant key first and repeating it in the principal key (as in a Sonata in C composed in 1779). The whole of the latter half of the movement is frequently repeated, and in that case generally followed by a Coda—as in the last movements of Quartets in G minor No. 1, and A, No. 5, and D, No. 10; first movements of Quartets in B♭, No. 2, and D, No. 10; slow movement of Quartet in F, No. 8; first movement of Sonata in C minor; and of Quintets in G minor, D, and E♭; and last movement of the 'Jupiter' Symphony. The Coda is generally constructed out of prominent features of the movement, presented in some new light by fresh associations and fresh contrasts. It is seldom of any great length, and contains no conspicuous modulation, as that would have been held to weaken the impression of the principal key, which at the conclusion of the movement should be as strong as possible. In a few instances there are codas without the latter half of the movement having been repeated. Of this there is at least one very beautiful instance in the short Coda of the slow movement of the Quartet in B♭, which is constructed out of ejaculatory fragments of the first subject, never touching its first phrase, but passing like a sweet broken reminiscence. It must be borne in mind that this scheme is but a rough outline, since to deal with the subject completely would necessitate so much detail as to preclude all possibility of clearness.

It is commonly held that the influence of Mozart upon Beethoven was paramount in his first period; but strong though the influence of so great a star must inevitably have been upon the unfolding genius, his giant spirit soon asserted itself; especially in that which seems the very marrow of his works, and makes Form appear in an entirely new phase, namely the element of universally distributed intensity. To him that byword 'brilliant passages' was as hateful as 'Cant' to Carlyle. To him bombast and gesticulation at a particular spot in a movement—just because certain supposed laws of form point to that spot as requiring bustle and noise—were impossible. If there is excitement to be got up at any particular point there must be something real in the bustle and vehemence; something

[1] In the first movement of the 'Jupiter' Symphony so exact is the repetition, that in one of the editions a passage of twenty-one bars is not reprinted, but a reference 'Da Capo' is made to its occurrence at the beginning of the Allegro.

intense enough to justify it, or else it will be mere vanity; the cleverness of the fingers disguising the emptiness of the soul,—a fit accompaniment to 'the clatter of dishes at a princely table,' as Wagner says, but not Music. Such is the vital germ from which spring the real peculiarities and individualities of Beethoven's instrumental compositions. It must now be a Form of spirit as well as a Form in the framework; it is to become internal as well as external. The day for stringing certain tunes together after a certain plan is past, and Form by itself ceases to be a final and absolute good. A musical movement in Beethoven becomes a continuous and complete poem; or, as Mr. Dannreuther[1] says, 'an organism' which is gradually unfolded before us, marred by none of the ugly gaps of dead stuffing which were part of the '*form*' of his predecessors. Moreover Form itself must drop into the background and become a hidden presence rather than an obvious and pressing feature. As a basis Beethoven accepted the forms of Mozart, and continued to employ them as the outline of his scheme. 'He retained,' as the same writer has admirably said, 'the triune symmetry of exposition, illustration, and repetition,' which as far as we know at present is the most perfect system arrived at, either theoretically or empirically; but he treated the details with the independence and force of his essentially individual nature. He absorbed the principle in such a fashion that it became natural for him to speak after that manner; and greatly as the form varies it is essentially the same in principle, whether in the Trio in E♭, opus 1, No. 1, or the Quartet in F, opus 135.

In estimating the great difference between Mozart and Beethoven in their manner of treating forms it must not be forgotten that Mozart, as has been before observed, wrote at a time when the idea of harmonic form was comparatively new to the world of music, and to conform to it was in itself a good, and to say the merest trifles according to its system a source of satisfaction to the hearer. It has been happily suggested that Mozart lived in an era and in the very atmosphere of court etiquette, and that this shows itself in the formality of his works; but it is probable that this is but half the cause of the effect. For it must not be forgotten that the very basis of the system was clear definition of tonality; that is to say, the key must be strongly marked at the beginning and end of a movement, and each section in a different key must be clearly pointed out by the use of cadences to define the whereabouts. It is in the very nature of things that when the system was new the hearers of the music should be but little apt at seizing quickly what the key was at any given moment of the highest importance; and equally in the nature of things that this faculty should have been capable of development, and that the auditors of Beethoven's later days should have been better able to tell their whereabouts with much less indication than were the auditors of Mozart. Hence there were two causes acting on the development of form. On the one hand, as the system grew familiar, it was inevitable that people should lose much of the satisfaction which was derived from the form itself as such; and on the other hand their capacity for realising their whereabouts at any time being developed by practice, gave more scope to the composer to unify his composition by omitting those hard lines of definition which had been previously necessary to assist the undeveloped musical faculty of the auditors. Thus Mozart prepared the way for Beethoven in those very things which at first sight seem most opposed to his practice. Without such education the musical poems of Beethoven must have fallen upon deaf ears.

Beethoven then very soon abandoned the formal definition of the sections by cadences, and by degrees seems rather to have aimed at obscuring the obviousness of the system than at pointing it out. The division of the movements becomes more subtle, and the sections pass into one another without stopping ostentatiously to indicate the whereabouts; and, last but not least, he soon breaks away from the old recognised system, which ordained the Dominant or relative major as the only admissible key for the complementary section of the first part. Thus as early as his second and third Sonatas the second sections begin in the Dominant *minor* key, and in the slow movement of the Sonata in E♭ (op. 7) the Dominant is discarded in favour of the key of the third below the tonic—A♭ relative to the principal key C. In the first movement of the Sonata in G (op. 31, No. 1) he begins his second subject in the key of the major third, and that major—*i.e.* B, relative to G; and the same key (relatively) is adopted in the Waldstein Sonata and the Leonora Overture. The effect of such fresh and unexpected transitions must have been immense on minds accustomed only to the formal regularity of Mozart. Moreover, Beethoven early began the practice of taking one principal key as central and surrounding it with a posse of other keys both related and remote. Every one is familiar with the opening passages of the Waldstein and Appassionata Sonatas, in both of which a new key is introduced in less than half-a-dozen bars, and then passes back to the principal key; and this practice is not done in the vague way so often met with in Mozart and Haydn, where their excessive use of rapid transitions in the third section of the movement has the effect of men beating about in the dark. True it is that there are instances of this in Beethoven's early works while he wrote under the same order of influences as they did; but in his maturer works these subsidiary modulations are conceived with large breadth of purpose founded on certain peculiari-

[1] In *Macmillan's Magazine* for July 1876.

ties in the affinities of the keys employed, which makes the music that is heard in them produce the most varied feelings in the mind of the auditor. It is most important for a young student to avoid the hasty conclusion from insufficient observation that to modulate much is to be free and bold, for it is nothing of the sort. Irregular purposeless modulation is sheer weakness and vapidity. Strength is shown in nothing more conspicuously than in the capacity to continue long in one key without ceasing to be interesting ; and when that is effected a bold stroke of well-defined modulation comes with its proper force. For when keys are rapidly interlaced the force of their mutual contrasts is weakened and even destroyed ; their vital energy is frittered away to gratify an unwholesome taste for variety, and is no longer of any use for steady action. In Beethoven action is always steady, and the effects of the changing keys come with their full force. A new key is sought because it gives additional vitality to a subject or episode, or throws a new light upon an idea from a strange and unexpected quarter, as in the wonderful stroke of genius at the outset of the 'Appassionata.' As other instances may be quoted the first movement of the Sonata in G, op. 31, No. 1 ; Scherzo of Quartet in F, op. 59, No. 1 ; first movement of Quartet in F minor, op. 95.

The Episode which concludes the first part of the movement is almost invariably of some importance in Beethoven's works. Very generally he reproduces figures of his first subject, as in the Prometheus and Leonora Overtures, the first movements of the Quartets in F major (op. 59, No. 1) and E♭ (op. 127), the Symphonies in D, Eroica, C minor, and A, the Sonata in E (op. 14, No. 1), and the last movement of the Appassionata. But more frequently he produces a new subject, often of quite equal importance and beauty to either the first or the second—to quote but one instance out of many take the first movement of the Sonata in G (op. 14, No. 2)—and very often does so besides referring to his first subject. The chief thing to notice from this is that the Episode in question has grown into important dimensions in his hands, and is so clear, and its distinction as a separate section from what precedes it so marked, that it is not uncommon to hear it spoken of as the Coda of the first part.

In the part devoted to the development of the features of the subjects, which commonly commences the second half of the movement, Beethoven is especially great. No musician ever had such a capacity for throwing an infinite variety of lights upon one central idea ; it is no 'business' or pedantry, but an extraordinary genius for transforming rhythms and melodies so that though they be recognised by the hearer as the same which he has heard before, they seem to tell a totally different story ; just as the same ideas working in the minds of men of different circumstances or habits of thought may give them the most opposite feelings. As was pointed out with reference to Mozart, no system is deducible from the order of this division of the movement, than which none shows more infallibly the calibre of the composer. As a rule Beethoven avoids the complete statement of any of his subjects, but breaks them up into their constituent figures, and mixes them up in new situations, avoiding cadences and uniformity of groups of bars and rhythms. As far as possible the return to the original key is marked in some more refined way than the matter-of-fact plan of baldly passing to its Dominant, pausing, and re-commencing operations. The *reprise* of the first subject is sufficient indication to the hearer as to what part of the movement he has arrived at, and the approaches to it require to be so fined off, that it may burst upon him with the extra force of a surprise. Sometimes a similar effect is obtained by the totally opposite course of raising expectation by hints of what is to come, and then deferring it in such a manner that the suspended anticipation of the mind may heighten the sense of pleasure in its gratification, as in the last movement of the Waldstein Sonata. Again the return is not unfrequently made the climax of a grand culmination of increasing force and fury, such as that in the first movement of the Waldstein Sonata (where the return is *pp*) and the Fourth and Eighth Symphonies, a device which is as moving to the hearer as either of the former ones, and equally intense and original.

In the recapitulation of his subjects, as might be anticipated from his intensity in all things, there is a growing tendency to avoid the apparent platitude of repeating them exactly as at first. Sometimes they appear with new features, or new orders of modulation, and sometimes altogether as variations of the originals. As instances of this may be taken the recapitulation of the first subjects in the first movements of the Eroica Symphony, D minor Sonata (op. 31, No. 2), the Waldstein, the Appassionata, and the B♭ Sonata, op. 106, the first movement of the Quartet in E♭, op. 127, and of the Kreutzer Sonata, the slow movements of the Violin Sonata in C minor, op. 30, No. 2, and of the great B♭ Sonata just named, all which present the various features above enumerated in great perfection. No system can be defined of the way in which Beethoven connects his first and second subject in this part of the movement, as he particularly avoids sameness of procedure in such matters. As a rule the second subject is given more simply than the first ; no doubt because of its being generally of less vital importance, and less prominent in the mind of the hearer, and therefore requiring to be more easily recognisable. With regard to the key in which it appears, he occasionally varies, particularly when it has not appeared in the first part in the orthodox

Dominant key. Thus in the first movement of the great Quartet in B♭, op. 130, the second subject, which had appeared in the first part in the key of the third below (G♭ relative to B♭), appears in the recapitulation in the key of the minor third above—D♭. And in the Sonata in G major, op. 31, No. 1, the second subject, which appeared in the key of the major third in the first part, appears in the *reprise* in that of the minor third below. These and other analogous instances seem to indicate that in the statement and restatement of his subjects, when they did not follow the established order, he held the balance to be between the third above and the third below, major and minor. The reason for his not doing so in the B♭ Sonata (op. 106) is no doubt because in the very elaborate repeat of the first section he had modulated so far away from the principal key.

The last point to which we come in Beethoven's treatment of the Sonata-forms is his use of the Coda, which is, no doubt, the most remarkable and individual of all. It has been before pointed out that Mozart confines himself chiefly to Codas after repetition of the second half of his movements, and these are sometimes interesting and forcible; but Codas added for less obvious reasons are rare; and as a rule both his Codas and Haydn's remain steadily in the principal key of the movement, and strengthen the Cadence by repetition rather than by leading the mind away to another key, and then back again up to a fresh climax of key-definition. That is to say, they were added for formal purposes and not for the sake of fresh points of interest. Beethoven, on the other hand, seemed to look upon the conclusion of the movement as a point where interest should be concentrated, and some most moving effects produced. It must have seemed to him a pure absurdity to end the whole precisely as the half, and to conclude with matter which had lost part of its zest from having been all heard before. Hence from quite an early period (*e.g.* slow movement of D major Sonata, op. 10, No. 3) he began to reproduce his subjects in new and interesting phases in this part of the movement, indulging in free and forcible modulation, which seems even from the point of pure form to endow the final Cadence with fresh force when the original key is regained. The form of the Coda is evidently quite independent. He either commences it from an interrupted Cadence at the end of the preceding section, or passes on from the final chord without stopping—in the latter case generally with decisive modulation. In other cases he does not conclude the preceding section, but as it were grafts the Coda on to the old stock, from which it springs with wonderful and altogether renewed vigour. As conspicuous instances may be quoted the Coda of the Sonata in E♭, op. 81*a* ('Les Adieux, l'Absence, et le Retour'), which is quite the culminating point of interest in the movement; the vehement and impetuous Coda of the last movement of the Appassionata Sonata, which introduces quite a new feature, and the Coda to the last movement of the Waldstein Sonata. The two climacteric Codas of all, however, are those to the first movements of the Eroica and the Ninth Symphony, which are sublime. The former chiefly by reason of its outset, for there is hardly anything more amazing in music than the drop from the *piano* Tonic E♭ which concludes the preceding section, to a *forte* D♭, and then to the chord of C major *fortissimo*. But the whole Coda of the first movement of the Ninth Symphony is a perpetual climax and a type of Beethoven's grandest conceptions, full of varied modulation, and constant representation of the features of the subjects in various new lights, and ending with a surging, giant-striding specimen of 'Tonic and Dominant,' by way of enforcing the key which is quite without rival in the whole domain of music.

There can be no object in following the development of the system of Form farther than Beethoven, for it can hardly be said that there is anything further to trace. His works present it in its greatest variety and on the grandest scale; and his successors, great as many of them have been, have not even approached him, far less added to his final culmination. The main tendency observable in later instrumental works is to develop still further the system above discussed of taking one key as central in a group comprising many subsidiary transitions. Schumann's works present remarkable instances of this; Mendelssohn adopts the same practice, but with more moderation; Brahms again is extremely free in the same direction; as may be observed, for instance, in the first section of the first movement of the pianoforte Quartet, op. 25, which is nominally in G minor. This is apparently a recognition of the hypothesis above proposed, that the mind is capable of being more and more educated to recognise the principal key in a chain of transitions which to the audiences of Mozart's day would have been quite unintelligible.

It is now time to return to the consideration of the Rondo-form as found in the works of Haydn and Mozart, in which it was frequently affected by the more important and interesting First-movement-form. It will be obvious that its combination with that form does not offer much difficulty. For that alternation of subject and episode which is the very basis of the Rondo opens the way to the adoption of a second subject in the complementary key as the fittest antithesis to the first statement of the principal subject; and the main point of distinction of the Rondo-form from the First-movement-form pure and simple, is that the first subject reappears after the second in the original key, instead of bringing the first half of the movement to a conclusion in the complementary key. After this deviation the form again follows the system of

the first movement; for—as we have already sufficiently pointed out—no fitter place is found to develop the figures and features of the subjects and to modulate freely. In the simpler system of the Rondo this again takes the place of an episode; in both systems the first subject would here recur, and nothing could more fitly follow it than the recapitulation of that subject which occupied the place of the first episode. It is worthy of remark that in the Rondo of the Waldstein Sonata, Beethoven has in this place reproduced the subject which opens the first episode, though the movement is not cast on the system of a first movement. Finally, the subject may reappear yet again in the original key without deviating strongly from that system; so that, as just mentioned, the only marked point of deviation is the return to the principal key after the appearance of the second subject. This complete adaptation is more commonly abbreviated by replacing the 'Development' by a short episode (as in Beethoven's Sonata in E minor, op. 90); and even further (as in the Finale of Mozart's Quartet in E♭, No. 4), by passing immediately from the second subject to the recapitulation of both subjects in the principal key, and ending with one further final quotation of the real Rondo-subject. This latter in point of fact is to be explained rather as a simple method of establishing the balance of keys by giving an episode in a complementary key, than as based on any preconceived notion of amalgamation with the First-movement-form.

One of the most prominent features in the Rondos of Haydn and Mozart is the frequent rigidity of the subject. It is common to meet with a complete dance-tune divided into two halves, each repeated after the accepted system, and closing formally in the principal key. So that it is in fact a complete piece in itself, and stands out as markedly as Couperin's subjects do with *fermatas* over the concluding chords. In these cases the tune is not given *in extenso* at each repetition, but is generally fined and rounded off so as not to affect the continuity of the movement so conspicuously as in its first statement.

The angularity and obviousness of outline which often mark the Rondo form in works prior to Beethoven, were to a certain extent alleviated by the use of ingenious playful treatment of the figures of the chief subject by way of episode; but nevertheless the formality remains, and marks the Rondo of Haydn and Mozart as a thing of the past, and not to be revived in their particular manner in the present day without perpetrating an artistic anachronism. Beethoven's treatment of the Rondo offers great differences, but they are chiefly in point of sentiment, and difficult to define. Prior to his day there had evidently been a persistent tradition that final Rondos were bound to be gay, jaunty, light, or even flippant. With Beethoven such a dogma was impossible; and he therefore took the line of developing the opportunities it offered, either for humorous purposes, in the persistent repetition of a quaint phrase (Sonata in D, op. 10, No. 3), or in the natural and desirable recurrence of a melody of great beauty (Sonata in E minor, op. 90, and Waldstein). In every case the system is taken out of the domain of mere observance of formula, and its basis vitalised afresh by making it the vehicle of thoughts which can appear in such an order without losing their true significance. In point of fact the Rondo form is elastic enough notwithstanding its simplicity, and if the above sketch has not sufficiently indicated that fact, the study of the movements mentioned, and those in Beethoven's E♭ and G concertos and B♭ Trio, will lead to the perception of the opportunities it offers to the composer better than any attempt at reducing the various features to a formula.

The Minuet and Trio survive as pure and undeveloped examples of the original source of the larger movements, in immediate contact with their wonderfully transformed descendants. They offer no systematic difference whatever from the dances in the Suites which preceded the perfected Sonata. The main points of form in the two are similar. The first half of each generally establishes some sort of balance between the principal key and its complementary key, and is then repeated. The second half begins with a passage in which harmonic roots vary on a more extended scale than they do in the first half, proceeding not unfrequently, if the dance be on a large scale, as far as transient modulations; and the last and clenching section is a repetition of some notable feature of the first part. Short as the form is, it admits of a great amount of variety, and it is one of Haydn's triumphs to have endowed his innumerable specimens with ever-changing freshness. The alternation of Minuet and Trio (which are in fact two minuets) is obviously in itself an element of Form, and derives some force from the contrast of the keys in which the two are written, as well as from the contrast of their styles. In Haydn's early Quartets—in which he still closely followed the order of the Suites—the two are frequently in the same key, or in major and minor of the same key; but in his later works he takes advantage of contrasts of key and puts his Trio in the Subdominant, or even in the third below, as in the Quartet in G, op. 77. The system of alternating dances after this manner, probably with a view to formal completeness, is evidently of old standing, being found even in Lully's works, and later, as will be more generally remembered by musicians, in Gluck's 'Iphigénie en Aulide,' and in Handel's Overture to 'Samson.' It is chiefly in this respect that we can still trace the relation of the Minuet and Trio to the modern Scherzo, which is its legitimate successor, though in other respects it

has not only changed its characteristic rhythms and time, but even its style and form.

The Scherzo is in fact the most free and independent of all the movements of a modern instrumental work, being characterised rather by its sportive and playful style than by any fixed and systematic distribution of subjects and keys. Occasionally it falls into the same order of distribution as a first movement, but there is no necessity whatever that it should do so, and its whole character,—happiest when based upon the incessant repetition in varying lights and circumstances of a strongly rhythmic figure,—is headlong *abandon* rather than the premeditated design of the serious First movement. Beethoven was the real creator of the modern Scherzo, for all that a few examples exist prior to him ; for these are essentially in unsophisticated dance form, and belong to the old order of things, but Beethoven's infinitely various Scherzi are all marked by a certain intimate quality of style, which has been the real starting-point of his successors, rather than any definite formal basis. Mendelssohn created quite a new order of Scherzi of a light, happy, fairylike character, in which his bright genial nature spontaneously expressed itself. But to him the like remark applies, for they are essentially characterised rather by spirit than form. Schumann was fond of putting two Trios in his Scherzi ; as in two of his Symphonies, and in the very popular pianoforte Quintet in E♭. This was prefigured in Beethoven by the repetition of the Trio in the Symphonies in A and B♭.

The form of the Slow movement in Sonatas and Symphonies is decidedly variable. It is more commonly based on the same system as a first movement, but owing to the length of time necessary to go through the whole series of sections in the slow tempo, it is common to abbreviate it in some way, as by omitting the portion usually devoted to 'development' and modulation, and passing by a short link only from the presentation of the subjects to their recapitulation—as in the slow movement of Beethoven's Sonata in B♭, op. 106, and that of Mozart's Quartet in B♭, No. 3. There are a few instances of Slow movements in Rondo form—as in Mozart's Sonatas in C minor, C major (1778), and D (1777) ; Beethoven's Sonate pathétique, and that in G (op. 31, No. 1)—and several in the form of a set of Variations. Another happy form of this movement is a species of aria or melody, cast in the old Rondo form, like the example of Lully quoted at the commencement of this article. Of this the beautiful Cavatina in Beethoven's B♭ Quartet (op. 130) is a very fine example, its form being simply a section consisting of the aria or melody continuously developed, followed by a section consisting of impassioned recitative, and concluding with a return to the original section somewhat abbreviated. This form resolves itself practically into the same formal basis as the Minuet and Trio or Scherzo, though so different in character ; for it depends almost entirely on the repetition of a long complete section with a contrasting section in the middle. And the same simple basis will be found to predominate very largely in music,[1] even in such widely different classes as modern Nocturnes, like those of Field and Chopin, and Arias of the time of Handel, of which his 'Waft her, Angels' is a very clear example.

The idea of Variations was very early arrived at by musicians ; for Dr. Burney points out that in the age of Queen Elizabeth there was a perfect rage for this kind of music, which consisted 'in multiplying notes, and disguising the melody of an easy, and, generally, well-known air, by every means that a *spacca nota*, or note-splitter, saw possible.' This primitive kind of variation was still a form of some sort, and is based upon the same principle as that of ground basses, such as are found in Purcell's 'Dido and Æneas,' and were very popular in those days ; and of such forms again as Bach's Passacaglia, or Chopin's Berceuse in D♭, or even the wonderful continuous recitative on a constant repetition of a short rhythmic figure in the bass, in Bach's Italian Concerto. In all these cases the principle is that of constant and continuous repetition as a basis for superimposed variety. Into Variations as Variations the question of Form does not enter, or at least only in such a special way that its consideration must be left to that particular head. But as a form in itself it has been employed largely and to a degree of great importance by all the greatest masters in the department of Instrumental Music ; as by Handel, Bach, Beethoven, Schubert, Mendelssohn, Schumann, and Brahms. In most cases sets of Variations are not continuous, but each Variation is detached from its fellow, making a series of little movements like the Theme, each in the same key. But this is not invariable ; for on the one hand, Beethoven produced a very remarkable set of Variations on a Theme in F (op. 34), in which the key changes for each variation ; and on the other hand there are many examples of Variations which are continuous, that is, run into one another consecutively, without pause, as in the last movement of Beethoven's Sonata in C minor, op. 111, and (on a smaller scale) the slow movement of Haydn's Quartet in B minor, op. 64.[2] It is very common for sets of Variations to have a grand Coda—frequently an independent movement, such as a Fugue or free Fantasia based upon some conspicuous figure of the Theme ; as in Beethoven's Prometheus Variations, op. 35, and Schumann's Études Symphoniques. There can be no possible reason for

[1] This form is often called the *Lied-form*, a term originated by Dr. Marx ; but being clearly a misnomer it has not been adopted by the present writer.

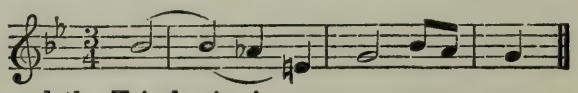
[2] [It is impossible to refrain from mentioning Sir Hubert Parry's noble set of variations for pianoforte solo in D minor, and his 'Characteristic Variations' for orchestra, in both which the variations run on continuously.—Ed.]

tying down composers by any rigid dogmas as to key or order of succession in the construction of a work in the form of Variations. Change of key is eminently desirable, for the succession of a number of short clauses of any sort with a cadence to each, runs sufficient risk of monotony without the additional incubus of unvarying tonality. Moreover it is impossible to resist the conclusion, based on the development of the great variations in the finale of Beethoven's Sonata in C minor, op. 111, those in the Sonata in G (op. 14, No. 2), and those on an original theme in F (op. 34), that the occasional introduction of an episode or continuation between two variations is perfectly legitimate, provided it be clearly connected with the series by its figures. For if the basis of form which underlies the Variations as a complete whole be kept in mind, it will be obvious that the system of incessant repetition, when thoroughly established, would rather gain than lose by a slight deviation, more especially if that which follows the deviation is a clearer and more obvious version of the theme than has appeared in the variations immediately preceding it.

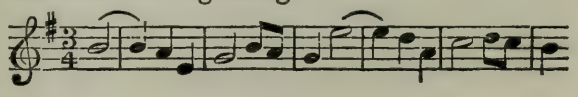
It will be best to refer the consideration of the general construction of Symphonies, Overtures, Concertos, Sonatas, etc., to their respective heads, merely pointing out here such things as really belong to the general question.

The practice of prefacing the whole by an Introduction probably originated in a few preliminary chords to call the attention of the audience, as is typified in the single *forte* chord which opens Haydn's Quartet in E♭ (No. 33 in Trautwein). Many examples of more extensive and purely musical introductions are to be found in Haydn's and Mozart's works, and these not unfrequently contain a tune or figure of some importance ; but they seldom have any closer connection with the movement that follows than that of being introductory, and whenever there is any modulation it is confined within very small limits, generally to a simple alternation of Tonic and Dominant. Beethoven has occasionally made very important use of the introduction, employing free modulation in some instances, and producing very beautiful tunes in it, as in the Symphony in A. The most important feature in his use of it is his practice of incorporating it with the succeeding movement ; either by the use of a conspicuous figure taken from it as a motto or central idea, as in the Sonata in E♭, op. 81*a* ; or by interrupting the course of the succeeding movement to reintroduce fragments of it, as in the Quartet in B♭, op. 130 ; or by making it altogether part of the movement, as in the Ninth Symphony, where it has an immediate and very remarkable connection with the first subject.

The order of succession, and the relation of the keys of the different movements of which each complete work is composed, passed through various stages of change similar to those which characterised the development of the form of the several movements, and arrived at a certain consistency of principle in Mozart's time ; but contrast of style and time is and has been, since the early Suites, the guiding principle in their distribution. In the Suites and early examples of instrumental music, such as some of Haydn's early Quartets, all the movements were in the same key ; [a practice which apparently had its origin in the days when the lute was in vogue, and when, as a consequence of having to retune the lute at every change of key, books of songs with lute accompaniments were arranged so that all those in the same key were printed continuously]. Later it became customary to cast at least one movement in another key, the key of the Subdominant predominating. No rigid rule can be given, except that the key of the Dominant of the principal key seems undesirable, except in works in which that key is minor ; and the use of very extraneous keys should be avoided. In Sonatas prior to Beethoven the interest generally seems to centre in the earlier movements passing to the lighter refection at the conclusion. Beethoven changed this, in view of making the whole of uniform interest and equal and coherent importance. Prior to him the movements were merely a succession of detached pieces, hitched together chiefly with consideration of their mutual contrasts under the name of Sonata or Symphony—such as is typified even in Weber's A♭ Sonata, of which the last two movements were written full two years before the first two, and in the similar history of some of Mozart's works. With Beethoven what was a whole in name must be also a whole in fact. The movements might be chapters, and distinct from one another, but still consecutive chapters, and in the same story. Helmholtz points out the scientific aspect of a connection of this kind in the Sonata in E minor, op. 90, of which he says, 'The first movement is an example of the peculiar depression caused by repeated "Doric" cadences, whence the second (major) movement acquires a still softer expression.' In some cases Beethoven connected the movements by such subtle devices as making disguised versions of an identical figure reappear in the different movements, as in the Sonatas in B♭, op. 106, and in A♭, op. 109, and the Quartet in B♭. Such a device as this was not altogether unknown to Mozart, who connects the Minuet and Trio of the Quintet in G minor, by making a little figure which appears at the finale cadence of the Minuet serve as the basis of the Trio—the Minuet ending



and the Trio beginning



In a little Symphony of Haydn's in B major part of the Minuet reappears in the Finale; and the same thing is done by Beethoven in the C minor Symphony. In his Sonata called 'Les Adieux, l'Absence, et le Retour' (which is an instance of programme music), the last two movements, slow and fast, pass into one another; as is also the case in the Sonata Appassionata. In his Quartet in C♯ minor all the movements are continuous. The same device is adopted by Mendelssohn in his Scotch Symphony and Concertos, by Schumann in the D minor Symphony—the title of which expressly states the fact—and by Liszt in Concertos. Schumann also in his Symphonies in C and D minor connects his movements by the recurrence of figures or phrases. [The practice of building successive sections of a work on transformations of the same theme—a practice which the admirers of Liszt are fond of ascribing to his invention—is at least as old as the days of Elizabeth. Many examples of pavans and galliards on the same succession of notes are to be found in the *Fitzwilliam Virginal Book* (see GALLIARD), and there are instances in the 18th century, such as Handel's suite in G minor, where the subject of the first two movements is the same, and a 'sonata' in C minor by Pergolesi, where the giga is a variation of the gavotta.] C. H. H. P.

FORMES, KARL JOHANN, bass singer, son of the sexton at Mühlheim on the Rhine, born August 7, 1816. What musical instruction he had he seems to have obtained in the church choir; but he first attracted attention at the concerts for the benefit of the cathedral fund at Cologne in 1841. So obvious was his talent that he was urged to go on the stage, and made his début at Cologne as Sarastro in the 'Zauberflöte,' Jan. 6, 1842, with the most marked success. He sang at Mannheim from 1843 to 1848: his next appearance was at Vienna. In 1849 he came to London, and sang first at Drury Lane in a German company as Sarastro on May 30. He made his appearance on the Italian stage at Covent Garden, March 16, 1850, as Caspar in 'Il Franco Arciero' ('Der Freischütz'). At the Philharmonic he sang first on the following Monday, March 18. From that time for some years he was a regular visitor to London, and filled the parts of Bertram, Marcel, Rocco, Leporello, etc. In 1857 he went to America, since which he led a wandering life here and there. He obtained great success at Berlin in 1874 and in London in 1888, when he sang at Manns's Benefit Concert, and elsewhere. He died at San Francisco, Dec. 15, 1889.

For volume, compass, and quality, his voice was one of the most magnificent ever heard. He had a handsome presence and excellent dispositions for the stage, and with self-restraint and industry might have taken an almost unique position.

His brother THEODORE, sixteen years his junior, born at Mühlheim, June 24, 1826, the possessor of a fine tenor voice and great intelligence, made his début at Ofen in 1846, and in 1851-66 was engaged at the Berlin Opera. He went to America with his brother, and afterwards sang second-rate parts at small German theatres. He died insane, at Endenich near Bonn, Oct. 15, 1874. G.

FORNASARI, LUCIANO, a bass singer, who made his appearance about 1828 on second and third-rate stages in Italy. In 1831 he was singing at Milan; the next three years he passed at New York. He sang at the Havana in 1835, and in 1836 in Mexico. Returning to Europe he obtained an engagement at Lisbon in 1840, and remained there two years. After this he made a tour in his native country, singing with success at Rome, Modena, Palermo, Turin, and Trieste. In 1843 (Fétis is wrong in fixing it in 1845) Fornasari appeared in London. Fétis says he had a good voice and sang with method. Mr. Chorley writes: 'The new baritone—as substitute for Tamburini—was a tall, dashing man:—he possessed a very handsome face, a sufficient voice, though its quality was not pleasant—and pretension enough and to spare. He sang with bad method and confidence.' He continued to sing in London until 1846, after which he did not again appear. J. M.

FORSTER & ANDREWS have been established at Hull as organ-builders since 1843. Amongst many instruments from their factory may be quoted the organs in the Kinnaird Hall, Dundee; St. Mary's, Leicester; Holy Trinity, Hull; and the City Temple, London. V. DE P.

FORSTER, GEORG, born at Amberg about 1514, died at Nürnberg, 1568, a physician by profession, but also a musician of considerable attainments, deserves notice here chiefly as being the editor of a comprehensive collection of German secular songs for four voices, which appeared in five Books published at Nürnberg from 1539 to 1556. The best composers of the time are represented, including Isaac and Senfl, and of the 380 numbers contained in it Forster himself contributes 37. Many of the songs are Volkslieder, contrapuntally treated in the earlier German and Flemish manner. In the first Book, 1539, Forster has handed down to us Isaac's beautiful setting of 'Inspruck, ich muss dich lassen,' the melody of which has become the Chorale-tune first to the words 'O Welt, ich muss dich lassen,' and afterwards to Paul Gerhard's 'O Welt, sich hier dem Leben,' and 'Nun ruhen alle Wälder,' and which later Bach so expressively harmonised in the 'St. Matthew Passion' to the verse 'Wer hat dich so geschlagen?' Forster also edited two volumes of sacred works, 1540 and 1542. The second is a collection of Psalms, which opens with Josquin's 'Qui habitat' for twenty-four voices, and concludes with a 'Deo Gratias' for thirty-six, which Eitner conjectured to be the piece by Okeghem referred to

by Ornithoparcus and Glarean. A few other sacred works by Forster himself are contained in other collections. Winterfeld gives Forster's setting of 'Vom Himmel hoch' for five voices. The second part of Forster's collection of *Weltliche Lieder* was reprinted in score by Eitner in 1904. J. R. M.

FORSTER, WILLIAM (I), eminent violin maker, born May 4, 1739, at Brampton, Cumberland, was son of William, and grandson of John Forster, makers of spinning-wheels and violins. He was taught both trades by his father, and also learned to play on the violin. He came, as a cattle-drover, to London in 1759, took up his abode in Prescott Street, Goodman's Fields, and for a time endured much privation from inability to obtain suitable employment. Ultimately he was engaged by a music seller on Tower Hill named Beck, and the violins made by him being much improved and quickly sold, he started in business on his own account in Duke's Court, St. Martin's Lane, whence he shortly removed into St. Martin's Lane, and speedily attained great reputation. Forster afterwards added to his business that of a music-seller and publisher, and in that capacity in 1781 entered into an agreement with Haydn for the purchase and publication in England of that master's compositions, and between that date and 1787 published eighty-three symphonies, twenty-four quartets, twenty-four solos, duets and trios and the 'Passione,' or 'Seven Last Words.' About 1785 he removed into the Strand (No. 348), where the business was carried on until the pulling down of Exeter Change. In 1795 he issued a copper medal or token, halfpenny size, bearing—*Obverse*, 'Wm. Forster, Violin, Tenor and Violoncello Maker, No. 348, Strand, London.' Prince of Wales's feathers in the field. *Reverse*, the melody of 'God save the King' in the key of G. A crown in the field, above it 'God save the King,' beneath it '1795.' William Forster died at the house of his son, 22 York Street, Westminster, Dec. 14, 1808. W. H. H.

FORSTER, WILLIAM (II), son of the above-mentioned, and generally known as 'Royal' Forster, from his title 'Music Seller to the Prince of Wales and the Duke of Cumberland.' Born 1764, died 1824. Like his father, he made large numbers of violins which once enjoyed a high reputation. By making the bellies of their instruments thin, and increasing the weight of the blocks and linings, the Forsters obtained, while the instrument was still new, a strong and penetrating tone, which found high favour with Lindley and his school. Being well made and finished, and covered with excellent varnish, their instruments have much that commends them to the eye. The Forsters copied both Stainer and Amati. 'Royal' Forster had two sons: WILLIAM FORSTER (III) (1788-1824), the eldest, devoted himself to other pursuits, and made but few instruments; but the second, SIMON ANDREW FORSTER (born 1801), carried on the business, first in Frith Street, afterwards in Macclesfield Street, Soho. Simon Andrew Forster made instruments of high model and no great merit. He is best known as the author (jointly with W. Sandys, F.S.A.) of *The History of the Violin and other Instruments played with the Bow*, 1864. He died Feb. 2, 1870. E. J. P.

FORSYTH BROTHERS, a firm founded at Manchester for the sale of pianos, by the brothers Henry and James Forsyth in 1857. They had been brought up, and represented the third generation of the name, in the establishment of John Broadwood & Sons. Forsyth Brothers began engraving music in 1872, with Hallé's 'Practical Pianoforte School,' the first numbers of which were published by them in Jan. 1873, and at the same time they opened a London publishing business in Oxford Circus. An appendix to the 'School,' entitled the 'Musical Library,' was commenced some time after, and a catalogue was formed which includes several compositions by Stephen Heller as well as important works by other composers. They have also added to the instrumental part of their business an agency for American organs, from the manufactory of the Dominion Organ Company, Ontario, Canada. Mr. Henry Forsyth died in July 1885. Mr. James Forsyth has, in connection with the business in Manchester, maintained an important share in the management of the leading concerts of that city. Since 1901 the firm has been a limited company under his presidency. A. J. H.

FORTE, loud: an Italian word, usually abbreviated into *f*. A lesser degree of loudness is expressed by *mf*—*mezzoforte*; a greater one by *più f* and *ff*, *fortissimo*, and the greatest of all by *fff*, *fortississimo* as in Beethoven's Seventh Symphony (Finale), Eighth ditto (1st movement), Overture, op. 115 (at end), Leonore, No. 2 (beginning of the Presto), or at the grand climax near the close of the Finale of Schubert's Symphony in C, at the end of the extraordinary crescendo. *ffff* has been occasionally used by later composers, as in the Overture to 'Charlotte Corday,' by Benoit.

Fortepiano—afterwards changed to *Pianoforte*—was the natural Italian name for the new instrument which could give both loud and soft sounds without mechanical aid.

fp. is a characteristic sign in Beethoven, and one which he often uses; it denotes a sudden *forte* and an equally sudden *piano*. He will require it in the space of a single crotchet or even quaver, as in the Overture to Leonore, No. 2 (bars 82 *et seq.* of the Allegro, and bar 222—*fpp*). Again, he was very fond of a *forte* passage succeeded suddenly, without any *diminuendo*, by a *p*, as in bars 64 to 72 of the Allegro of the same work, where the sudden *p* on the F♯ is miraculous; or in the *reprise* of the subject after the trumpet fanfares, where if the *p* is not

observed the flute solo is overwhelmed. In a fine performance of his works half the battle lies in the exact observance of these nuances. No one before him used them as subtly as he, and no one has excelled them since. G.

FORTI, ANTON, distinguished baritone singer, born at Vienna, June 8, 1790. He made his début at Presburg with so much success that towards the end of 1807 Prince Esterhazy engaged him almost at the same time as the tenor Wild for his celebrated band. Forti soon forfeited the favour of the Prince, who suddenly enrolled him as a soldier, and only released him at the intercession of several of the nobility. He next appeared (June 29, 1811) at the Theatre 'an der Wien' as Don Juan, a part for which his very sonorous voice, commanding presence, and elevated refined style of acting eminently fitted him. In April 1813 he was engaged at the court theatre, and speedily became a favourite. Besides Don Juan he specially excelled in Figaro (Mozart and Rossini), Telasco ('Ferdinand Cortez'), etc., and in French dialogue-operas. He sang Pizarro at the revival of 'Fidelio' in 1814; and Lysiart at the first performance of 'Euryanthe' (1823). When Count Gallenberg undertook the direction of the court theatre in 1829 Forti was pensioned, and made starring tours to Prague, Hamburg, and Berlin, where he also took a short engagement. On his return to Vienna his voice had lost its charm, and his increasing corpulence spoiled his acting. He retired finally from the stage after winning the first prize in one of the public lotteries, and died July 16, 1859. C. F. P.

FORZA DEL DESTINO, LA. Tragic Opera by Verdi, libretto by Piave; in four acts. Produced at St. Petersburg, Oct. 30 (Nov. 11), 1862, and at Her Majesty's Theatre, London, June 22, 1867.

FOSTER, MURIEL, born at Sunderland, Nov. 22, 1877. From 1896 to 1900 she received instruction in singing from Miss Anna Williams at the Royal College of Music, gaining a Council Exhibition in 1896 and a scholarship in 1897. On Nov. 6, 1896, she made her début in oratorio at Bradford in Parry's 'King Saul.' On Dec. 11, 1896, she played Mrs. Quickly on the production in English of Verdi's 'Falstaff' at the Lyceum Theatre by the College students; and on March 19, 1897, sang at St. James's Hall 'My heart is weary' from Thomas's 'Nadeshda' at a students' concert there. The Chester Festival followed next in July of the same year. On March 25, 1899, she first appeared at the Popular Concerts in duets by Brahms, Cornelius, and German, in conjunction with her twin-sister and fellow-student Miss Hilda Foster (who retired from public life in July 1900 on her marriage with Mr. F. C. Bramwell). On March 15, 1900, she sang some of Elgar's 'Sea Pictures' with great success at a students' concert in the same hall. From 1899 to 1903 Miss Foster has sung at all the Three Choir Festivals; in 1902 at Sheffield and Cardiff, and 1903 at Birmingham, on the production of Elgar's 'Apostles.' She has sung in London at the Bach Choir, the Royal Choral Society, the London Symphony, and Ballad Concerts (Chappell's), the Philharmonic, etc. On June 20, 1903, she sang the Angel's music with great effect on the production of Elgar's 'Gerontius' at the Roman Catholic Cathedral, Westminster, having undertaken the part in the previous year at the Lower Rhine Festival, Düsseldorf. She has also sung in other parts of Germany, in Holland, in Russia, and the United States. Miss Foster, who is the possessor of a beautiful contralto or low mezzo-soprano of over two octaves from *g* to *b″* flat, also excels in lieder and ballads, and has rapidly attained the highest rank among the singers of her generation. A. C.

FOSTER, MYLES BIRKET, eldest son of the late Birket Foster, the artist, was born in London, Nov. 29, 1851. Upon leaving school he was articled to Mr. Hamilton Clarke for two years. He subsequently entered the Royal Academy of Music, where he studied under Sullivan and Prout (composition), Westlake (pianoforte). Pettitt (violoncello), and Horton (oboe). Mr. Foster has held organistships at St. James's Church, Marylebone, and St. George's, Campden Hill; from 1880 to 1892 he was organist of the Foundling Hospital, during which period he was also organist at Her Majesty's Theatre, and choirmaster of St. Alban's, Holborn. He is a Fellow of the Royal Academy of Music and of the Royal College of Organists, and a Licentiate of Trinity College, London, for which he has examined since 1888, being the first English examiner to visit Australasia (1895). He acted as editor to Messrs. Boosey until 1900.

Mr. Foster has composed a symphony in F sharp minor ('Isle of Arran'), overtures, a string quartet, a pianoforte trio, etc.; cantatas for children, 'Cinderella,' 'Lampblack,' 'Beauty and the Beast,' 'The Angels of the Bells,' 'The Bonnie Fishwife,' 'The Snow Fairies,' and 'The Coming of the King'; in addition to songs and part-songs, and two cantatas for male voices, 'Eudora' and 'Ode to Music,' written for Queen's College, Oxford. His church music includes two cantatas, 'The Seven Last Words' and 'Seed-Time and Harvest,' an evening service in C (men's voices), a festival service in A (Sons of the Clergy, 1883), and a communion service in B flat. He has also composed some forty anthems, of which his melodious and devotional setting of Cowper's words, 'Oh for a closer walk with God,' has justly met with wide acceptance. Mr. Foster has contributed articles on musical subjects to various magazines, and he is the author of *Anthems and Anthem Composers* (Novello, 1901). F. G. E.

FOSTER, STEPHEN COLLINS, an American

composer, of Irish descent, born near Pittsburg, Pennsylvania, July 4, 1826, entered, in 1840, the Academy at Athens, Pennsylvania, and, in 1841, Jefferson College near Pittsburg. Though not noted for studious qualities he taught himself French and German, painted fairly well, and exhibited a pronounced liking for the works of Mozart, Beethoven, and Weber. Before this he had shown his musical inclinations by teaching himself the flageolet when seven years old. His first composition, produced while at Athens, was a waltz for four flutes. His first published song, 'Open thy lattice, love,' appeared in 1842. This song is one of the very few set by him, the words of which are not his own. In 1845-46 there were published 'The Louisiana Belle,' 'Old Uncle Ned,' and O, Susanna.' The following are the titles of his ballads: 'My old Kentucky Home,' 'Old Dog Tray,' 'Massa's in de cold ground,' 'Gentle Annie,' 'Willie, we have missed you,' 'I would not die in spring-time,' 'Come where my Love lies dreaming,' 'I see her still in my dreams,' 'Old Black Joe,' 'Ellen Bayne' (which, it has been claimed, provided the theme of 'John Brown's Body,' the war-song of the Federal troops 1861-65), 'Laura Lee,' and 'Swanee Riber' (more generally known as 'The Old Folks at Home' and sung all the world over).

Altogether some 175 songs are credited to him. It will be seen that some of the titles betray the influence of the African race in the country near Foster's home, and it has even been said that he was indebted for some of his themes to the untutored plantation-negroes. But it is more probable that the negro dialect was adopted in order to meet the demands of the market which happened to be open to him—the entertainments by minstrel companies of the Christy type. The appearance of the name Christy as author of 'Swanee Riber' on some publications of that song is explained by the fact that Foster consented thereto for a stipulated sum—not the first time that genius has had to sacrifice principle—though for the first edition only. Foster died in New York on Jan. 13, 1864, at the American Hotel, where he had been attacked with fever and ague.

The greater part of the material for this sketch was taken from *Music in America*, F. L. Ritter, New York, 1883. F. H. J.

FOUGHT, Henry, a printer and publisher of sheet and other music from metal type in which he claimed to have made improvements. A patent for these was obtained in 1767, in or about which year Fought set up shop at the sign of the 'Lyre and Owl' in St. Martin's Lane. He submitted specimens of his work to the Society for the Encouragement of Arts, and obtained a resolution from that body to the effect that 'his method of printing was superior to any that had been before in use in Great Britain, and that it could be performed much cheaper.' He was the pioneer of cheap music, for he sold his sheet music at 'one penny per page or eighteen for a shilling.' The typography is excellent, and undoubtedly was a great advance in the art. He appears to have aroused some ill feeling among the rest of the trade. Hawkins states that Fought was a native of Lapland, and that the 'music sellers of London copied his publications on pewter plates, and by underselling drove him out of the kingdom.' This is of course obviously wrong, for while sheet music was on an average sixpence per page, Fought sold his sheets at a penny.

Besides sheet song-music he issued collections of Sonatas by Croce, Sarti, Uttini, and Sabatini. On most of these he prints an artistic and boldly engraved woodcut design—an owl sitting over a rocky cave, with a torch and pair of scales forming part of the subject. About 1770 he sold his plant and type to R. Falkener, who, at 3 Peterborough Court and afterwards at 45 Salisbury Court, both in Fleet Street, issued sheet songs in similar style, and at the same low price. F. K.

FOUNDLING HOSPITAL. The connection of Handel with this charitable institution (founded by Captain Coram in 1739) forms a pleasant episode in the composer's life in England, and gives a signal illustration of his benevolence. Following the example of the masters of the sister art of Painting, who organised an exhibition on its behalf, and of Hogarth and others who presented paintings for its decoration, Handel on May 4, 1749, attended a committee at the Hospital, and offered a performance of vocal and instrumental music in aid of the fund for finishing the chapel. The *Gentleman's Magazine* records that 'Saturday 27th [May] the Prince and Princess of Wales, with a great number of persons of quality and distinction, were at the chapel of the *Foundling's* Hospital to hear several pieces of vocal and instrumental musick, compos'd by *George* Frederick Handel, Esq., for the benefit of the foundation: 1st, the musick for the late Fire Works and the anthem on the Peace; 2nd, select pieces from the oratorio of *Solomon* relating to the dedication of the Temple; and 3rd, several pieces composed for the occasion, the words taken from Scripture, applicable to the charity and its benefactors. There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand.' [The music specially written was the anthem 'Blessed are they that consider the poor.'] The governors, under a misapprehension, imagined that he intended to present them with the copyright of the oratorio, and prepared a petition to Parliament praying that a bill might be passed to secure to them the right in perpetuity; but Handel indignantly repudiated any such intention, and the petition never reached the House. On the completion of the chapel Handel presented it with an organ, [built by a Dr. Morse of Barnet

(for specification and other interesting particulars see *Mus. Times*, for May 1902, p. 308)], which he opened on May 1, 1750, when the attendance was so large that he was compelled to repeat the performance. For his generosity Handel was in 1750 enrolled as one of the governors and guardians of the Hospital, and during every subsequent year, while his health permitted, he directed the performance of the 'Messiah' in the chapel, which yielded to the charity a net result of £7000 in all. The composer by his will bequeathed 'a fair copy of the score and all the parts of the Messiah' to the Hospital, and on his death a dirge and funeral were performed in the chapel on May 26, 1759, under the direction of his amanuensis, John Christopher Smith, who, with his full concurrence, had been appointed the first organist, [and who had conducted the performance of the 'Messiah' on May 3, three weeks after the composer's death. The artistic value of the bequest was not quite fully realised until the parts were examined by Mr. H. Davan Wetton, the present organist, and proved to be of great importance]. In July 1774 Dr. Burney proposed to the governors a scheme for forming a Public Music School at the Hospital for the training of the children; but strong opposition was raised to it, and it was never proceeded with. The chapel services were for many years noteworthy for their music, in which the professional choir was assisted by the children. [The present organist has revived the musical interest of the special services. See the *Mus. Times* for May and June, 1902.] C. M.

FOURNEAUX, NAPOLÉON, born May 21, 1808, at Léard (Ardennes), originally a watchmaker, improved the Accordion. In 1830 he settled in Paris; in 1836 bought Chameroy's organ factory, and introduced great improvements in the manufacture of all reed instruments blown by wind. At the exhibition of 1844 he received a silver medal for his 'orgues expressives.' He originated the idea of the percussion action in harmoniums. He died at Aubanton (Aisne), July 19, 1846. M. C. C.

FOURNIER, PIERRE SIMON, engraver and type-founder, born in Paris, Sept. 15, 1712, died there, Oct. 8, 1768. He greatly improved the engraving of music in France, which up to his day was still effected by punches on the model of those cut by Hautin in 1525. He replaced the lozenge-shaped notes by round ones, and made music altogether easier to read, although his notes were still thin and poor compared to those of later times. He published *Essai d'un nouveau caractère de fonte pour l'impression de la musique*, etc. (Paris, 1756), and a *Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique* (Paris, 1765); which, though incomplete and occasionally incorrect, contains interesting information on music printing in France. Giacomo Falconi of Venice seems to have attained a similar result almost simultaneously with Fournier. Falconi published at Venice in 1765 *Manifesto d' uno nuova impresa di stampare la musica*, etc.; and Paolucci's *Arte prattica di contrapunto* (1765), was printed in the new characters. M. C. C.

FOURTH is an interval comprising two whole tones and a semitone. It is called a fourth because four notes are passed through in going from one extreme of the interval to the other, for which reason the Greeks called it διὰ τεσσαρῶν—Diatessaron. The ratio of the vibrational numbers of its limiting sounds is 3 : 4. It is in fact a perfect consonance, though regarded as a discord in the old Diatonic style. C. H. H. P.

FRA DIAVOLO, OU L'HÔTELLERIE DE TERRACINE. Opéra comique in three acts; words by Scribe, music by Auber. Produced at the Opéra Comique, Jan. 28, 1830; in London —in English, adapted by Rophino Lacy—at Drury Lane, Nov. 3, 1831; in Italian, at the Lyceum by the Royal Italian Opera, July 4-11, 1857.

FRÄNZL, FERDINAND, eminent violinist and composer, born May 24, 1770, at Schwetzingen in the Palatinate. He was a pupil of his father, Ignaz Fränzl (1736–*c.* 1812) [See *Denkmäler der Tonkunst, Bayern*, vol. iii. 1], and performed, when only seven years of age, a concerto at a court-concert in Mannheim, where he entered the band of the Elector in 1782. From 1785 he began to travel with his father. During a prolonged stay at Strasburg he studied composition under Richter and Pleyel, and later under Mattei at Bologna. He appears to have been less successful at Paris than at Rome, Naples, and Palermo. [He went with the court of Mannheim to Munich in 1778, was made concert-meister in 1789, and was a conductor in the Frankfort Theatre in 1792, in which year he returned to Munich]; he took C. Cannabich's place as leader of the band, but in 1802 again started for a tour to Russia. At this period Fränzl was generally acknowledged to be one of the best of living violin players, and his compositions enjoyed great popularity. Spohr heard him in 1802 at St. Petersburg, and gives an interesting account of him:—'Fränzl was at that time the foremost of violin players in St. Petersburg. He still follows the old method of holding the violin on the right side of the tail-piece, and is therefore obliged to play with his head bent down. [VIOLIN.] He also lifts the right arm very high, and has a bad habit of raising his eyebrows whenever he plays something expressive. His execution is neat and clear. In the slow movements he performs a great many runs, shakes, and cadenzas, with rare precision and distinctness; but as soon as he plays *forte* his tone is rough and unpleasant, owing to his drawing the bow too slowly and too close to the bridge, and pressing it too much on the string. Quick passages he executes with

good intonation and very clearly, but invariably in the middle of the bow, and consequently without light and shade.' On a later occasion Spohr comments less favourably on him, and describes both his style and his compositions as old fashioned; but this only shows that Fränzl had not kept pace with the progress made in violin playing towards the end of the 18th and beginning of the 19th century, and could not stand comparison with the great masters of the Paris school, still less with Spohr himself.

In 1806 Fränzl returned to Munich, and was appointed conductor of the opera. He did not, however, give up travelling, and played at various times in Paris, Amsterdam, Vienna, and Leipzig. In 1823 he made a second journey to Italy. He retired in 1826, and went to live at Geneva, but finally settled at Mannheim, and died there in Nov. 1833. Fränzl was a fertile composer. He published nine concertos and four concertinos for the violin, one concertante and three duos for two violins, nine quartets for strings, three trios for two violins and bass, several overtures, a symphony, and a number of songs. He also wrote operas, which were performed with much success at Munich and elsewhere. [See list in *Quellen-Lexikon.*] All these works are written in an easy and correct style, but, being without higher artistic value, are now entirely forgotten. P. D.

FRAMERY, Nicolas Étienne, author and musician, born March 25, 1745; when quite young was appointed 'Surintendant de la musique' to the Comte d'Artois. He wrote both words and music of 'La Sorcière par hasard' (1783), a comic opera, and of 'Médée,' a prize libretto, which was to have been set by Sacchini, had not his death intervened. It was never performed. Framery was a skilful adapter of French words to Italian music in various 'parodies' of operas by Paisiello and Sacchini. As an author he published—A criticism on Gluck in the *Mercure* for Sept. 1776; *Le Musicien pratique* (Paris, 1786), a poor translation of Azopardi's *Il Musico prattico*, rearranged by Choron in 1824; a 'discours' on *Les rapports . . . entre la musique et la déclamation* (1802); articles on Della-Maria (1800) and Haydn (1810). He edited, from 1771 to 1778, the *Journal de Musique*, founded by Mathon-de-la-Cour in 1764; the *Calendrier musical*, 1788-89, a continuation of Mathon-de-la-Cour's *Almanach musical* (1775); and took part with Ginguené and Feytou in the musical dictionary of *l'Encyclopédie méthodique* (1791), completed in 1811 by Momigny; and in the *Dictionnaire des beaux-arts* of the Académie. He was a Correspondant of the Institut. After copyrights had been recognised by law, Framery established an agency for enforcing the rights of authors throughout France. He died in Paris, Nov. 26, 1810, leaving MS. notices of Gaviniès and various other musicians. M. C. C.

FRANC, or LE FRANC, Guillaume, the son of Pierre Franc of Rouen, was probably one of the French Protestants who fled to Geneva as an asylum from the persecution to which those who embraced the doctrines of the Reformation were then exposed. He settled in that city in 1541, shortly before the return of Calvin from Strasburg, and obtained a licence to establish a school of music. In 1542 he became master of the children and a singer at St. Peter's at a salary of 10 florins. In 1543 the Council of Geneva resolved that 'whereas the Psalms of David are being completed,[1] and whereas it is very necessary to compose a pleasing melody to them, and Master Guillaume the singer is very fit to teach the children, he shall give them instruction for an hour daily.' His pay was increased from 10 to 50 florins, and afterwards raised to 100, with the use of part of a house, but on the refusal of the Council to grant a further addition to his salary Franc left Geneva in 1545 and joined the choir of the Cathedral of Lausanne, where he remained until his death about the beginning of June 1570.

Franc's name is chiefly known in connection with the Psalter published at Geneva by Calvin for the use of the Reformed Churches. The first edition of this celebrated work appeared in 1542, containing thirty-five psalms, and was enlarged from time to time until its completion in 1562. Of this Psalter Franc has been generally believed to be the musical editor; but recent researches, especially those of M. O. Douen, show the claim set up for him to be devoid of foundation. [See Bourgeois, vol. i. p. 372.] He certainly had nothing to do with the Psalter after leaving Geneva in 1545, and although the resolution of the Council quoted above may appear to indicate an intention of employing him to adapt melodies to some of the psalms then newly translated by Marot, there is no evidence that this intention was ever carried into effect.

Franc, however, did edit a Psalter. The church of Lausanne had on several occasions shown a spirit of independence of that of Geneva, and at the time of Franc's arrival sang the psalms to melodies by Gindron, a canon of the cathedral, which differed from those in use at Geneva. As early as 1552 Franc appears to have been engaged on a new Psalter, for in that year he obtained a licence to print one at Geneva, there being then no press at Lausanne. No copy of this book, if it was ever published, is known to exist, but the terms of the licence[2]

[1] This refers to the additional versions then being written by Marot.

[2] This important document, which has only lately been discovered in the registers of the Council of Geneva, deserves to be quoted in full:—

Jeudi 28 iuillet 1552.

. . . Sur ce qui le dit maistre Jacques, ministre de Lausanne, a proposé que à Lausanne ilz ne se sont peult estre d'accord de chanter les pseaulmes changés icy par maistre Loys Bourgois, ny ceulx qu'il a myst en chans du sieur de Beze, ilz sont en propos de faire imprimer les pseaulmes translatez par Marot en leur premier chant, et aussy ceulx qu'a translaté le sieur de Beze en vng chant que y a mis le chantre de Lausanne pour les chanter, ce qu'ilz n'hont ausé faire sans licence. Pourquoy il a requis permettre les imprimer icy. Arreté que, attendu que c'est chose raissonable, il leur soit permys.

show that it consisted of the psalms of Marot with their original melodies, and the thirty-four psalms translated by Beza the year before, to which Franc, probably in rivalry with Bourgeois, had adapted melodies of his own. At any rate, in 1565, three years after the completion of the Genevan Psalter, that of Lausanne appeared, under the following title:—'Les Pseaumes mis en rime françoise par Clement Marot et Theodore de Bèze, auec le chant de l'eglise de Lausane [*sic*] 1565. Auec priuilege, tant du Roy, que de Messieurs de Geneue.'

In the preface Franc disclaims any idea of competition with those 'who had executed their work with great fidelity,' or even of correcting 'what had been so well done by them.' He gives no intimation that he had himself taken any part in that work, and states, with respect to his own book, that in addition to a selection of the best tunes then in use in the church of Lausanne as well as in other Reformed Churches, he had supplied new ones to such of the psalms, then recently translated, as had not yet been set to music, and were consequently sung to the melodies of psalms in the older editions of the Psalter. He adds that his object was that each psalm should have its proper tune, and confusion be thereby avoided.

Stress has been laid by some writers who attributed the Genevan melodies to Franc, on a letter written to Bayle by David Constant, professor of theology at Lausanne at the end of the 17th century, in which he states that he had seen a certificate bearing date Nov. 2, 1552, and given by Beza to Franc, in which Beza testifies that it was Franc who had first set the psalms to music. Constant adds that he himself possessed a copy of the psalms in which the name of Franc appeared and which was printed at Geneva under the licence of the magistrates of that city. Baulacre, however, writing in 1745 in the *Journal Helvétique*, after investigating the accuracy of Constant's statement, shows that the account he sent to Bayle of Beza's letter was erroneous, as that letter contained no reference to the authorship of the melodies. Even had it done so, we have seen above that in that very year Franc had obtained a licence to print a collection of psalms for Lausanne, and the Psalter to which Constant refers is that of 1565, also compiled for local use.

In this latter collection twenty-seven melodies are composed or adapted by Franc to the psalms left without them in the Geneva Psalter of 1562, (51,[1] 53, 62, 63, 64, 65, 66, 67, 68, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 111, 116, 127,[1] 139, 140, 142, and 144), nineteen are selected from the tunes previously in use at Lausanne, and the rest are taken from the Genevan Psalter.

[1] Psalms 51 and 127 had proper tunes in the Genevan Psalter, to which Beza's versions of 69 and 117 were respectively sung. Franc retained the Genevan melodies for the later psalms, and adapted distinct tunes to the older ones. Of these tunes, that which Franc set to 51 was its original melody, to which Bourgeois adapted it in 1542, but which he had replaced by another in 1551.

Before long, however, Lausanne followed the example of the other Reformed Churches, and the Psalter of Franc was superseded by that of Bourgeois.

Franc's tunes are of small merit. Some specimens of them are given by Douen in his *Clement Marot et le Psautier Huguenot*, 2 vols. Paris, 1878-79, from which the materials for this article are chiefly derived. See also Bovet, *Histoire du Psautier des églises reformées*, Neuchatel et Paris, 1872; G. Becker, *La Musique en Suisse*, Genève et Paris, 1874; Riggenbach, *Der Kirchengesang in Basel;* and six articles by the present writer in the *Musical Times*, June-November 1881. [See PSALTER, and *Riv. Mus. Ital.* vol. vi. p. 496.] G. A. C.

FRANCESCA DA RIMINI. (i.) Tragic opera in three acts, by Hermann Goetz; the first two acts finished, and the third sketched, by the composer; completed by Ernst Frank, and produced at Mannheim, Sept. 30, 1877. (ii.) Grand opera in four acts, by MM. Barbier and Carré, music by Ambroise Thomas; produced at the Grand Opéra, Paris, April 14, 1882. (iii.) A symphonic poem by Tchaikovsky, called 'Orchestral fantasia' and numbered op. 32; written and first performed in 1876; first played in England at the Cambridge University Musical Society's concert, June 12, 1893, when the degree of Mus.D. was conferred on the composer. M.

FRANCESINA, LA, ELISABETH DUPARC, DETTA, a French singer, who sang for some years in Italy, where she acquired her sobriquet. In the autumn of 1736 she came to London, and 'had the honour to sing (with Merighi and Chimenti) before her majesty, the duke, the princesses at Kensington, and met with a most gracious reception; after which the *Francesina* performed several dances to the entire satisfaction of the court.' (*London Daily Post*, Nov. 18.) The accomplishment of dancing, however, she does not seem to have kept up. Her name as a public singer is not found until Jan. 7, 1738, when she played Clotilda in Handel's 'Faramondo' on its first representation, the first part ever written for her by the great German. She seems to have had an easy, warbling style of execution, which Burney calls 'lark-like,' and pleased both composer and public. La Francesina appeared again in Pescetti's 'Conquista del Vello d'Oro' and in Handel's 'Serse' that same year; and in 1739 she took part in 'Acis,' 'Saul,' 'Israel,' and 'Dryden's Ode.' In 1740 she reappeared in 'L'Allegro,' and in 'Imeneo' by the same composer; the latter 'advertised for Nov. 29, but deferred for near a fortnight, on account of the indisposition of Francesina' (Burney). On January 10, 1741, she sang in Handel's last opera 'Deidamia,' in which, according to Burney, '*Nascondi l'usignol*, which finishes the first act, is a light, airy, pleasing movement, suited to the active throat of the Francesina.' In 1744

and 1745 she took part in Handel's 'Joseph,' 'Belshazzar,' and 'Hercules'; she had quitted the stage, 'but constantly attached herself to Handel, and was first woman in his oratorios for many years' (Burney). She enjoys the doubtful honour of having sung the four Italian songs which Handel was compelled to 'intermix' in 'Israel in Egypt' in 1739, to carry it over a third performance. In 1737 her portrait was engraved by J. Faber in mezzotint from a painting by George Knapton. It is a half-length, and represents a pleasant, intelligent woman; she holds a book, on a page of which are the words, 'Ua sei amabile sparanza,' the beginning, probably, of one of her favourite songs. J. M.

FRANCHETTI, Alberto, born of wealthy parents at Turin, Sept. 18, 1860; studied at first under Nicolò Coccon and Fortunato Magi, subsequently under Draeseke at Dresden and at the Munich Conservatorium. From his German teachers he seems to have learnt very great skill in the manipulation of masses of sound, such as are required for operas on a large scale; yet the thoroughness of his training has not secured him a very high position in the estimation of the best Italian critics, although his private means have enabled him to command the attention of the public, and to have his works produced under the most favourable conditions. His operas are five in number; 'Asrael,' in four acts, was produced at Brescia in 1888, and afterwards at the Scala, and elsewhere, with great success. His 'Cristoforo Colombo,' in four acts, produced at Genoa in October 1892, contains an admirably worked ensemble in the first act, but appeals to the public rather by its scenic panorama of the voyage than by anything else; the three-act 'Fior d'Alpe' (Milan, 1894) and the three-act 'Signor di Pourceaugnac' (Milan, 1897), were less successful than 'Germania,' (Milan, 1902). See a detailed analysis in the *Riv. Mus. Ital.* ix. 377. A symphony in E minor completes the number of his works.

Some critics have called Franchetti the Meyerbeer of modern Italy, and there are certain points of resemblance between the two, besides the accident of their outward circumstances, circumstances, it may be hinted, that are not always entirely advantageous in the long run. It is true that Franchetti is at his best when there are many characters on the stage, or when inspired by some spectacular effect on the scene. His music is not profoundly emotional, not very often distinguished, but it is not generally realised that his workmanship is sound and scholarly, and the fact that he owes little or nothing to Wagner, and stands entirely apart from the hysterical school of Young Italy, should not be reckoned against him. M.

FRANCHOMME, Auguste Joseph, born at Lille, April 10, 1808, learned the rudiments of the violoncello from a player named Mas, entered the Paris Conservatoire in March 1825, at once attracted the notice of Levasseur and Norblin the Professors, and in his first year took the first prize for his instrument. He then joined the orchestra of the Ambigu-comique, in 1827 that of the Opéra, and in 1828 fixed himself at the Théâtre des Italiens. In conjunction with Alard and Hallé he formed an annual series of classical quartets, which attained the highest rank. Franchomme was in Paris at the time of Mendelssohn's visit, in the winter of 1831, and is mentioned by Hiller (*Mendelssohn*, 1819) as one of the artists who most warmly appreciated him. They were just of an age, and knowing Mendelssohn's predilection for the violoncello it is not difficult to believe that they often played together. He was very intimate with Chopin, and was one of those who witnessed his last sufferings and received his latest words. Franchomme travelled very little, and a visit to England in 1856, when he played at the Musical Union, appears to be almost his only journey. He was Professor at the Conservatoire from Jan. 1, 1846. He died in Paris, Jan. 22, 1884. Franchomme's playing was remarkable for a command over technical difficulties of all kinds, very pure intonation, and a beautiful and expressive singing tone. He was the possessor of the violoncello of Duport, said to be the finest Stradivarius in existence, for which he gave £1000. His compositions consist chiefly of potpourris and variations, with one concerto. He also published with Chopin a Duo on airs from 'Robert le Diable,' another with Bertini, and a third with Osborne. His Adagios are much esteemed. [A comparison of the two versions of Chopin's Polonaise for pianoforte and violoncello, in C, op. 3, will show how great were the improvements in the violoncello part, which were due to Franchomme.] G.

FRANCISCELLO, a great violoncellist of the early part of the 18th century, but of whom neither the date nor place of birth or death are known, and who in fact would have left no trace of his existence but for the fact that he was heard by Quantz, Benda, and Geminiani. He seems to have first appeared in Rome shortly after the death of Corelli (1713). He was at Naples in 1725; Quantz heard him there, and Geminiani, there or in Rome, was witness to the rapture with which the great Alessandro Scarlatti accompanied him on the harpsichord. In 1730 he was at Vienna, where F. Benda, then a young man, was so struck by his style as to say that it influenced him for ever after. He is heard of afterwards at Genoa, where he may have died about 1750, but nothing is known. G.

FRANCK, César, born Dec. 10, 1822, at Liège, studied music at first at the Conservatoire of that place. Coming to Paris at the age of fifteen, he entered the Paris Conservatoire (then directed by Cherubini) in Oct. 1837, where he was in Leborne's class for counterpoint and fugue, and

that of Zimmerman for piano. In 1838 he gained an *accessit* in the former subjects, and subsequently the first prize in the latter. He obtained this last by a feat rare in the annals of the institution; having played Hummel's concerto in A minor to perfection, he was set to read a passage for the first time, when he transposed it to a third below the original pitch, without hesitation. The jury made him *hors concours* and awarded him a first *prix d'honneur*. Having entered the composition class of Berton in 1838, he carried off the second prize in the following year, and, in 1840, the first prize for counterpoint and fugue. In October 1840 he entered the organ class of Benoist, and obtained the second prize in 1841. The registers of the institution show that he left it voluntarily in April 1842, his father unfortunately exercising his parental authority by forbidding him to enter for the *prix de Rome*. As Franck junior had no taste for the musical acrobatics of the typical young prodigy, he threw himself ardently into the work of composition and of teaching. At first he was for two years in his native Belgium, but returned to Paris, where he established himself with his family in 1844. From that time he led a busy and laborious life, his strong constitution, courage, and tenacity of purpose enabling him to give as many as ten lessons of an hour every day in piano, accompaniment, and harmony, as well as to lay the foundations of the gigantic amount of composition he left behind him. Amidst all this work, his life was regular and tranquil. In 1858 the post of organist at Ste. Clotilde was offered him, and he filled it for thirty-two years, until his death. It is easy to picture him seated at his organ, giving to a circle of faithful admirers a foretaste of some great work, perhaps one of his motets, remarkable for the wealth and variety of their polyphonic combinations. A portrait painted from life by Mlle. Jeanne Rongier[1] shows him at the organ, leaning a little forward, with his left hand on the keys, and his right on one of the stops. It is a three-quarter face, with the eyes half-closed, as though the master were listening to mystic chants whispered in his ear from above. His peculiar charm was not merely the masterly authority of his teaching, but goodness of heart, and a kindly manner that never grew less during the long years of his professional career.

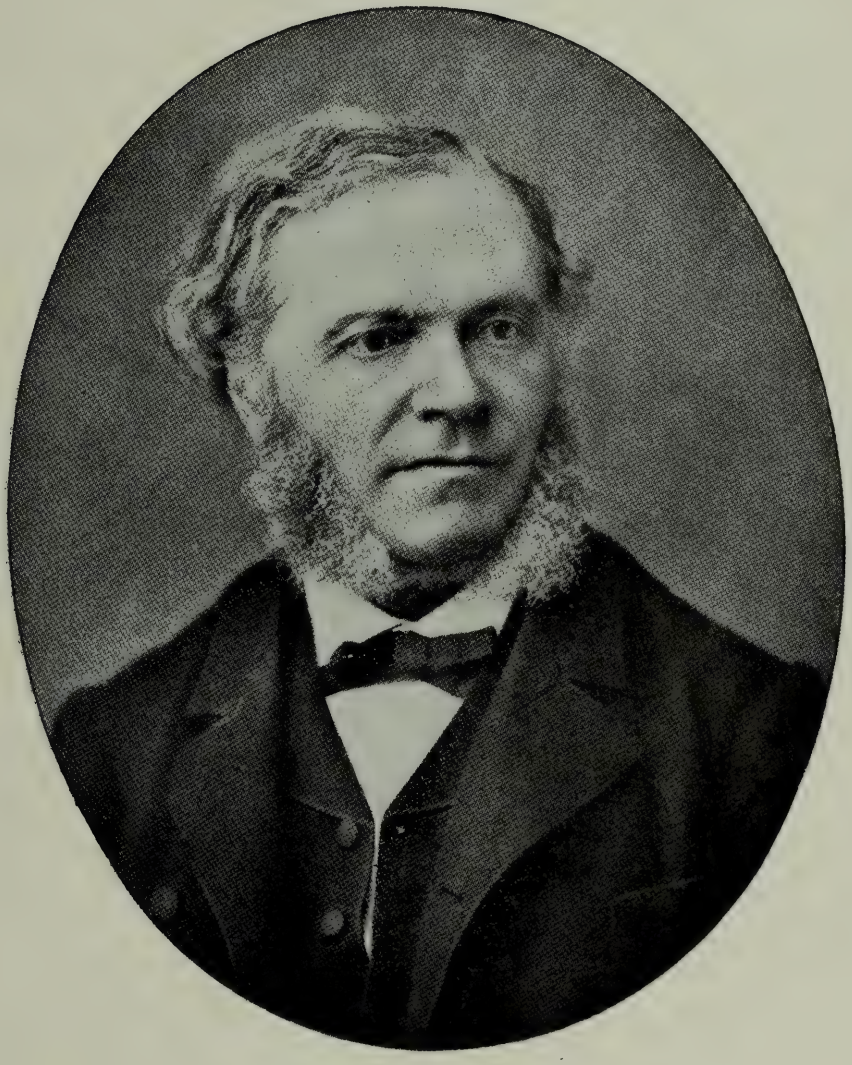
Naturalised a Frenchman in 1870, César Franck took charge of the first organ class of the Paris Conservatoire on Feb. 12, 1872, about thirty years after his retirement from the famous school. From that time his life was devoted exclusively to teaching and composition. The long hours of his professional work were never allowed to interfere with the creative side of his labours, and the extent of his compositions is a sufficient proof of his incessant activity. If a musical idea occurred to him in the course of teaching, he would rise quietly and write a few lines, then resuming the interrupted lesson. He became the centre of a group of young composers who were anxious to study orchestral composition without passing through the Conservatoire, where no attention was paid to the symphonic style, care being only given to operatic composition.

Though the earlier masters were his especial favourites, yet he was a great admirer of the symphonic composers, of Haydn, Mozart, Beethoven, Schubert, and Schumann. Equally keen was his enthusiasm for the masterpieces of dramatic art, whether those of Gluck, Weber, Wagner, and Berlioz, or of the old French operatic writers, Grétry, Monsigny, and, above all, Méhul, from whose 'Euphrosine et Coradin' he was fond of singing the fine duet of jealousy. His mind, accessible to all kinds of beauty, open to every innovation, free from all jealousy, welcomed with the utmost warmth the compositions of his contemporaries who, more fortunate than himself, reached worldly success. Another characteristic trait was a kind of indifference to the plaudits of the multitude. The few came to him, understood and admired him; those performances of his works which came up to his ideal delighted him, and that sufficed. Apparently he was not even conscious of the indifference for his work displayed by the public; he lived in a world of his own, too remote for such things to touch him. Art for Art's sake was his heaven.

Thanks to his robust health, César Franck passed through life untouched by physical trouble. He lived to a green old age, and when attacked by the pleurisy from which he died, on Nov. 8, 1890, he was still in full vigour. In the dusk of a rainy day a few faithful friends followed his body to the tomb. There was no ceremonious funeral, no official discourse of eulogy, merely a few touching words spoken by a friend and a disciple. Such a funeral befitted the modesty of his whole life.

César Franck, whose work reminds us not a little of that of Sebastian Bach—due proportion being kept between the two—was like an artist of another age, traversing the ordinary paths of life like a dreamer, unconscious of what might be passing around him, and living for his art alone, and for the few disciples who were destined to be the apostles of a new religion. In the present day it is clear that the work of this single-minded follower of truth, this 'primitif' born out of due time, has borne worthy fruit, and is destined to grow and spread still farther. His artist-soul, though full of gentleness and goodness, was never appealed to by worldly grandeur; he lived apart from mortals in a super-terrestrial world. Thus he could bear the disdain or in-

[1] Reproduced in Daniel Gregory Mason's *From Grieg to Brahms*, New York, 1902.



CÉSAR FRANCK

difference with which his early work was received by the crowd ; and in general he seemed absolutely unconscious of their indifference. His daily work, too, occupied his time so fully that he was in a manner a stranger in the world in which he lived. Like all great geniuses he had a lofty ideal, together with a naïve satisfaction in what he had accomplished. 'You will see,' he would say, 'I have just finished something that is very beautiful.' The author of 'Les Béatitudes' might well say that. Such a revolt as that which Berlioz made against the judgment of his contemporaries was foreign to Franck's nature, which was amply satisfied with the appreciation of the faithful few. His nature was of a rare and fine type, wholly devoted to what was good and beautiful.

What was it that was so new and penetrating in Franck's actual teaching? He introduced his pupils at once to a prodigious wealth of novel harmonies, and allowed them to apply their harmonic originality to the composition of oratories, symphonies, and chamber music, with a happy audacity in combinations of tone, a broad amplitude of development, and very characteristic tone-colouring. He was not merely a pioneer of high musical culture, but he appeared at a time when the need of a much more profound as well as a more detailed study of the symphonic and polyphonic arts was beginning to make itself felt. The knowledge of the masterpieces of the symphonic composers, which were just then beginning to be heard at the larger concerts, opened a new path for the younger French writers, and consequently imposed upon them a special kind of study. César Franck, with his natural bent towards the richness and amplitude of the symphonic form, came at the psychological moment to be the master of what might be called the higher study of musical rhetoric. With characteristic graciousness he welcomed the generation that was seeking, in the intimate union of instruments with voices, in a more elaborate orchestration, for the rejuvenation, if not the complete abandonment, of the ancient formulæ, and for a form in closer accord with modern tendencies. Among those who received instruction or counsel from him, who were his disciples and friends, and who gained from his teaching a marvellous skill of technique as well as a rare ease and certainty in handling the orchestra, may be mentioned Alexis de Castillon, Vincent d'Indy, Henri Duparc, Ernest Chausson, Arthur Coquard, Samuel Rousseau, G. Pierné, Augusta Holmès, Charles Bordes, Guy Ropartz, and Camille Benoit.

The central character of his music may be described by the single word 'mysticism.' This was a region unexplored in music before his time, and all his works bear strong traces of the quality. Before him, music was scholastic, naïve, graceful, dramatic, emotional, passionate, descriptive, or picturesque, but this new quality had been unrevealed. Even the mysticism of 'Parsifal' has little in common with that of 'Les Béatitudes.' The nature of César Franck, who passed so much of his time in divine contemplation, under whose fingers the organ of Ste. Clotilde conversed rather with angels than with men, led him towards this new development of his beloved art ; well was he called the 'Angelic Doctor' or the 'Pater Seraphicus' of music, for his life and his art were closely allied. In seeking for an analogy from the history of painting, the names of Fra Angelico among the ancients, and of Puvis de Chavannes among moderns, occur to the mind.

A close study of his music reveals certain especially characteristic marks of his musical personality, such as his revival and enrichment of the ancient form of canon, his frequent employment of chromaticism, his fondness for successions of the smallest intervals, his habit of modulating by thirds, his use of unison in chamber-music, of conflicting rhythms and syncopations ; and lastly, the suggestion of mystery resulting from the introduction of silences. On the other hand, adverse criticism might point to the length which disfigures many of his compositions, and to the monochrome tints of his orchestration. In spite of these defects the work of Franck reveals a beauty which, at first perceived by a few minds during the master's life, became, and will become, as time goes on, ever more and more clear to the world in general. As Franck's outward aspect was full of character and nobility, so his music was full of individuality, and is of great importance in the history of the art in the 19th century. The master employed every form of the art: oratorios, cantatas, Biblical scenes, symphonies, symphonic poems, operas, chamber music, music for organ and for piano, and vocal works. On the one hand, his sacred music, such as his oratorios and organ pieces, has, as it were, put new life into the older forms of music, notably that of Bach ; and on the other he gave a vigorous impulse to chamber music, enlarging its scope as well as that of piano music and song. Lastly, he left two operas (in addition to 'Le Valet de Ferme,' written in 1848 for the Opéra National, under Adolphe Adam), 'Hulda' and 'Ghisèle,' both of which contain beauties quite worthy of the author of 'Les Béatitudes.' As has already been said, all are united by the common bond of mysticism.

His first compositions, it is true, do not give any definite signs of the tendencies that afterwards distinguished him. The three trios for piano and strings (op. 1) written in 1842, the fourth trio in B minor (1843), the pianoforte duet on 'God save the King' (1843), the 'Grandes Fantaisies' for piano on themes from Dalayrac's 'Gulistan' (opp. 11 and 12, 1844) do not in any way foreshadow the glories of

the quintet for piano and strings (1880), the string quartet (1889), or the sonata for piano and violin (1886). But in 'Ruth,' notwithstanding the fact that it was written as early as 1846, the genius and personality of the composer begins to assert itself. The adorable naïveté and limpid clearness of this 'Églogue biblique' procured it the approval of Spontini and Meyerbeer when, on Jan. 4, 1846, it was performed for the first time at the Conservatoire. Its instrumentation is sober and graceful, and its melodies tender and simple. The finest passages are the picturesque prelude, the chorus of Moabites, the march in G minor, Ruth's air in the first part, the brilliant and original chorus of reapers, and the charming duet between Ruth and Boaz in the second, and the whole of the final scene. Franck's other works for solos, chorus, and orchestra, are 'Rédemption,' a 'poème symphonique'; and 'Les Béatitudes,' an oratorio; 'Rebecca,' a Biblical idyll; and 'Psyché,' a 'poème symphonique.' The first of these was finished Nov. 7, 1872, and first performed at the Concert National (Théâtre de l'Odéon), on April 10, 1873, under the direction of Colonne. The publisher, Georges Hartmann, who had discerned the composer's genius and had brought out 'Ruth,' was the chief promoter of 'Rédemption,' the words of which, by M. Édouard Blau, had originally been offered to M. Massenet. If 'Rédemption' does not reach the height of 'Les Béatitudes' (and certain choruses are not free from banality), all the mystic portion of the work is absolutely delicious. For the choruses of angels, the airs of the archangel, and the admirable number in which is painted the joy of the world at the advent of Christ, César Franck found an inspiration full of purity and simple grace.

'Les Béatitudes,' written in 1870, and published in 1880, is a splendid oratorio of solid architectural design, and infinitely superior to a good many works which at the time of their appearance enjoyed a rapid but ephemeral success. The scheme is a poetic paraphrase on the Gospel by Mme. Colomb, and the work opens with a prologue in which the various elements in the composition are musically combined with masterly skill. Satan, a figure of Miltonic grandeur, vanquished by Christ; humanity, assailed by every terrestrial misery, regenerated by the Redeemer,—such is the main thread of the poem which Franck has enhanced by the happiest effects of contrast, by a style of orchestration that is wonderfully skilful, although rather concise, by an astonishing truthfulness of dramatic expression, by melodic richness, and by the clever union of voices and instruments. What accents of tenderness and of divine compassion in the voice of Christ preaching the glad tidings! What bitterness in that of Satan struggling until he is finally overcome! and what dramatic force in his attack, notably in the eighth beatitude! How happy are the effects due to orchestral and vocal polyphony! Especially admirable is the careful gradation between the sad and vehement choruses. In the famous vocal quintet, 'Les Pacifiques' in the seventh beatitude, how the expression of the voices is intensified in the orchestra! The third beatitude is a masterpiece, in which a mother weeps over an empty cradle, an orphan mourns its misery, wedded pairs lament their separation, and slaves sigh for liberty. Throughout, the voice of Christ soars through the serene air; finally, the crown is placed upon the work in the grand hosanna with which the eighth beatitude closes.

In 'Rébecca,' a Biblical idyll for solo, chorus, and orchestra (on a poem by Paul Collin), dating from 1881, César Franck returned to the style of 'Ruth,' his first work of this kind. It is a short scene in which the composer, while choosing the tonality of oriental scales, has invented delicate modulations, delicious effects of colour, and graceful themes. The introductory chorus, 'À l'ombre fraîche des palmiers,' and the chorus of camel-drivers, are highly picturesque.

'Psyché,' set to words by MM. Sicard and Fourcaud in 1887-88, was first performed at the Concerts du Châtelet, under M. Colonne's direction, Feb. 23, 1890. From the first pages the hearer is impressed by the mastery of the writing and the nobility of the ideas. He will admire the 'Sommeil de Psyché,' a prelude full of a mysterious language, and a piece that will remind him of Wagner, not in actual material, but in the theories and style. He will recognise the composer's talent in translating the strange sounds that precede the scene in which Psyche is carried by the zephyrs into the gardens of Eros; he will find an exquisite tenderness in the third theme of Psyche reposing amongst the flowers, and saluted as sovereign by the powers of nature; he will detect a certain relationship between the phrase sung to Psyche to the words, 'Souviens-toi que tu ne dois jamais de ton mystique époux connaître le visage,' and the phrase uttered by Lohengrin to Elsa in a situation exactly parallel; and he will welcome and retain many other pages of the score. But he will regret the lack of variety and the length which robs the work of part of its charm.

Franck's symphonic and chamber music, though of no great extent, yet contains things that are very remarkable; with the exception of the four trios already mentioned, it was composed between 1875 and 1890. Like the vocal works, these compositions are full of mystic character, and the employment of the canonic and chromatic style is perhaps almost too constant. There are 'Les Éolides,' a symphonic poem (1876), with its thrilling aerial sounds; 'Le Chasseur maudit' (1883), with its striking appeal to the feeling of terror; 'Les Djinns,' symphonic poem for piano and orchestra (1884),

a charming fantasia with most ingenious developments; the 'Variations symphoniques' for piano and orchestra (1885), an example of splendid climax, and lastly the symphony in D minor (1889). If the last work is separated from the classical models by its introduction of the employment of the principal theme in all the movements, and by the freer development of the material, it has a breadth of style in the orchestration that carries us back to Beethoven. There is also a remarkable attempt to treat the families of the instruments in separate groups. An ecstatic sentiment is reflected throughout the symphony, but particularly in the *lento* that precedes the *allegro non troppo*. The opening theme of this *allegro* is of a free and flowing beauty. Interrupted by the recurrence of the *lento*, it is definitely established in order to lead to a vigorous conclusion. It is open to criticism on account of a too frequent use of chromatic writing, and of tremolo effects in the string parts. The second movement, *allegretto*, has a charming theme for cor anglais, supported by harps and strings, *pizzicato*; the following theme, with its rapid motion given out at first by the muted strings, has some likeness to a dance of sylphs; then the melancholy phrase of the cor anglais returns, and the two are heard in combination. The finale is in D major, and amongst various themes, some of them taken from previous movements, there is one that has the character of a carol (or 'Noël'), which gains special prominence at the close.

Franck's three great productions in chamber music are the quintet for piano and strings, the sonata for piano and violin, and the quartet for strings. The style of all is very modern, and their character full of originality. The composer's mastery of resource is shown in the first, in which, after a first movement built more or less regularly on two themes, an andante follows, the theme of which is given out successively by the violin, the quartet of strings, and lastly the piano; the finale is of surpassing brilliance. The well-known violin sonata begins with a passage of the most dreamy ecstasy, followed by a dashing *allegro* the passionate vehemence of which reminds the hearer of passages in Schumann's sonatas; a noble recitative leads to the youthful gaiety of the finale, which might be paraphrased from some old carol. The quartet is the master's swan-song, and was composed only a few months before his death.

It was natural that an artist who had passed so many years of his life as an organist, should leave fine compositions for that instrument. In a set of pieces written in 1863-65, we must place in the first rank a 'Prélude, Fugue et Variations,' and a Fantasia in C major. In these two Franck displays the rarest qualities of genius, such as the freedom and admirable development of his themes, with due regard to a conciseness which is not always his. He is as completely master of the resources of the organ as of those of the orchestra. When he avoids giving too free a rein to his inspiration and does not allow himself to develop his ideas at too great length, we find, as in op. 18, the 'Prélude, Fugue et Variations,' a justice of design, a perfect proportion, and the charm of ideas skilfully presented. An infinitely tender, mystic, and graceful character breathes from the *andantino*, which returns at the close in the variations. In the Fantasia in C the composer proves his descent from Sebastian Bach. In the *poco lento*, a theme of most reposeful character enshrines a canon upon which is superimposed a very expressive subject. Both themes in the *allegretto cantando* in F minor are of exquisite delicacy. The *adagio* in C minor, beginning with a powerfully dramatic crescendo, has a theme that is absolutely seraphic, and is made still more emotional by the use of the 'vox humana' stop. The 'Prière' in C sharp minor (op. 20) and the 'Grande Pièce symphonique' in F sharp (op. 17) must be spoken of with some reserve, though they, too, present striking analogies with the work of Bach, pages of eloquent beauty and of wonderful power, notably in the fugue and chorale which terminates the latter work. The composer has not always succeeded in restraining his imagination; he talks, as it were, too long with his beloved instrument, forgetting that he wrote for a public which demands conciseness in organ pieces as much as in symphonic works. They are indeed symphonies, and are divided into distinct sections, like the work in F sharp.

To the pieces for organ or harmonium may be added the sacred works, such as the beautiful mass for three voices composed in 1861, to which the composer added the famous 'Panis angelicus' in 1872, the motets for the office of the 'Salut,' the offertorium and the hymn.

The pianoforte works are not numerous, but the 'Prélude, Choral et Fugue,' dating from 1884, and the 'Prélude, Aria et Finale' (1889), are both important. The secular works, whether for solo or chorus, are even more noteworthy. There are some charming things, some of which have enjoyed great success, especially since the master's death. Suffice it to mention the 'Mariage des Roses,' 'Les Cloches du Soir,' and 'La Procession,' among the songs; and 'La Vierge à la Crêche,' 'L'Ange gardien,' 'Les Danses de Lormont,' 'Soleil,' 'Premier sourire de Mai,' among the part-songs for female voices.

In the last period of his life, Franck wrote two operas: 'Hulda,' in four acts, on a poem by Grandmougin, after B. Björnson, written in 1879-85, and 'Ghisèle,' also in four acts, to a poem by G. A. Thierry, composed in 1888-89. The orchestration of the last was only finished as far as the end of the first act; the others were orchestrated by MM. P. de Bréville, E. Chausson, Vincent d'Indy, Samuel Rousseau, and Arthur Coquard. Both operas were first produced at

the theatre of Monte Carlo ; the first on March 4, 1894, and the second on April 6, 1896. There are a few unpublished compositions.

In his capacity for work, his prodigious facility, his profound harmonic science, in the loftiness of his ideals, and in his steadfast faith in his art, César Franck is a singularly fascinating figure among musicians. His characteristic creations, a rich treasury whence his successors will draw inspiration for many a year, ensure him a high place among the composers of the 19th century.

The list of his works is as follows :—

Op.
1. Three trios for piano and strings (F sharp, B flat, B minor). 1842.
2. Fourth trio for piano and strings, in B major. 1843.
3. Églogue for pf. 1843.
4. First duet for pf. on 'God save the King.' 1843.
5. First Caprice for pf.
6. Andantino quietoso for pf. and vln.
7. Souvenir d'Aix la Chapelle, for pf.
8. Four songs of Schubert, transcribed for pf.
9. Ballad for pf. 1844.
10. Solo for pf. with quintet accompt.
11. First Grande Fantaisie for pf. on Dalayrac's 'Gulistan.' 1844.
12. Second ditto ditto. 1844.
13. Fantaisie for pf.
14. Duet for piano and vln. on Dalayrac's 'Gulistan.'
15. Fantaisie for pf. on two Polish airs. 1845.
16. Fantaisie for organ.
17. Grande Pièce symphonique for organ.
18. Prélude, Fugue et Variations, for organ.
19. Pastorale for organ.
20. Prière for organ.
21. Finale for organ,
22. Quasi Marcia for harmonium.

WORKS DATED, BUT WITHOUT OPUS NUMBERS.

Ruth, 'églogue biblique,' in three parts, for soli, choir, and orch. 1846.
Le Valet de Ferme, opera. 1848.
Les Béatitudes (words by Mme. Colomb), oratorio for soli, choir, and orch. 1870-80.
Rédemption, 'poème-symphonique,' in two parts (Ed. Blau), for soli, choir, and orch. 1872.
Les Éolides, 'poème-symphonique.' 1876.
Hulda, 'drame lyrique,' in four parts and a prologue (words by Grandmougin, after Björnson). 1879-85.
Quintet in F minor, for pf. and strings. 1880.
Rébecca, 'scène biblique,' for soli, choir, and orch. 1881.
Le Chasseur Maudit, 'poème-symphonique,' after Bürger's ballad, for orch. 1884.
Les Djinns, 'poème-symphonique,' pf. and orch. 1884.
Morceau symphonique de 'Rédemption,' new version. 1885.
Variations symphoniques, pf. and orch. 1885.
Sonata in A for pf. and vln. 1886.
Psyché, 'poème-symphonique,' for choir and orch. 1887-88.
Ghisèle, opera in four acts (words by Gilbert Augustin Thierry). 1888-89.
Symphony in D. 1889.
Quartet for strings in D. 1889.

WORKS PUBLISHED WITHOUT DATE.

Andantino for vln. with pf. accompt.
Mass for three solo voices, choir, and orch.
Hymne, to words of Racine, for four-part male chorus.
Five pieces for harmonium.
Fifty-nine Motets for harmonium.
Nine Grandes Pièces for organ.
Three Offertoires for soli and choir.
Four motets.
Salut, comprising three Motets with organ accompt.
Veni Creator, duo for tenor and bass.
Ave Maria.
O Salutaris (extr. from the Mass, for bass solo).
Chants d'Église, harmonised in three and four parts, with organ accompt.
Prélude, Choral et Fugue, for pf.
Prélude, Aria et Finale, for pf.
Transcriptions for organ (from ancient compositions).
Second duet for piano on 'Lucile.'
Sonata for pf.
Les Trois Exilés, 'chant national,' for bass and baritone voices.
Le Garde d'Honneur, 'Cantique sacré.'
Six Duos for equal voices (solo or choral), with pf. accompt.; L'Ange gardien, Aux petites enfants, La Vierge à la Crèche, Les danses de Lormont, Soleil, La chanson du Vannier.

SONGS.

La Procession (words by Brizeux), with orch.
Les Cloches du Soir (Mme. Desbordes-Valmore).
Le Mariage des Roses (E. David).
L'ange et l'enfant (J. Reboul).
Robin Gray (Florian).
Souvenance (Chateaubriand).
Ninon (A. de Musset), for tenor and soprano.
Passez, passez toujours (V. Hugo).
Aimez (Méry).
Roses et Papillons (V. Hugo).
Lied (Lucien Pâté).
Le Sylphe (A. Dumas), with violoncello accompt.
Nocturne (L. de Fourcaud).
Premier Sourire de Mai (V. Wilder), for three female voices.
Paris (1870). H. I.

FRANCK, Melchior, prolific composer of church music and lieder, born, according to Wetzler's *Lieder-Historie*, at Zittau on the borders of Saxony and Silesia about 1573, lived at Augsburg in 1601 and Nuremberg in 1602, and was capellmeister to the Duke of Coburg from 1603 until his death, June 1, 1639. [The *Quellen-Lexikon* contains a list of over seventy works by him, now become very scarce.] He did much to improve the instrumental accompaniment of songs, a point to which little attention was paid before his day. Döring (*Choralkunde*, p. 84) gives a list of thirteen of his Chorales which survived him, among which 'Jerusalem, du hochgebaute Stadt' and 'Wenn ich in Todesnöthen bin' are still sung. He is also said to have written the words of several hymns, 'O Jesu, wie ist deine Gestalt,' 'Der Bräutigam wird bald rufen,' etc. [A four-part madrigal, 'Kein Lieb' ohn Leid,' is given in the first volume of *Arion*, from his *Musicalischer Bergkreyen*, 1602, and a selection of instrumental works in the *Denkmäler Deutscher Tonkunst*, vol. xvi. F. G.

FRANCO, Magister (Franco de Colonia ; Franco Leodiensis ; Franco Parisiensis ; Franco of Cologne ; Franco of Liège ; Franco of Paris).

Though the claim of Magister Franco to the honour of having written the earliest known dissertation upon Measured Music has been very generally admitted, the confusion which prevails with regard to his personal identity has been increased rather than diminished by the endeavours of successive historians to set the question at rest. If we are to accept the contradictory theories that have been handed down to us, since the times of Burney and Hawkins, we shall find it impossible to avoid the conclusion—either, that three distinct Francos flourished at different epochs, in Cologne, Liège, and Paris ; or, that a certain Magister Franco held scholastic appointments in those three cities, at impossibly distant dates.

The chief source of uncertainty is, the very grave doubt as to whether the writer of the famous musical tracts is, or is not, identical with a certain philosopher, named Franco, who was equally celebrated, in the 11th century, for his knowledge of Mathematics, Alchemy, Judicial Astrology, and Magic.

Sigebertus Gemblacensis,[1] who died in 1113, tells us that this learned writer dedicated a tract, 'De Quadratura Circuli,' to Herimanus, Archbishop of Cologne ; and, as this Prelate died in February, 1055, the work must have been completed before that date. Trithemius[2] attributes this same tract, 'De Quadratura Circuli,' together with another, 'De Computo Ecclesiastico, et alia plura,'[3] to Franco, Scholasticus Leodiensis Eccle-

[1] Chron. ad ann. 1047. [2] De Script. Eccles. (Lut. Par. 1512.)
[3] Among these was one 'De Motu perpetuo.'

siae; who, he says, flourished under the Emperor, Henry III., about the year 1060, though there is evidence, of another kind, to prove that Franco continued in office at Liège, at least until the year of 1083.

The authors of the *Histoire Littéraire de la France*[1] assure us that this Scholastic of Liège was the author of the tract 'De Musica Mensurabili.'

But, in direct opposition to this, Kiesewetter[2] brings forward evidence enough to satisfy himself, at least, that the tracts on Measured Music were written neither by the Alchemist and Magician of Cologne, nor by the Scholastic of Liège, but by some other Franco, who flourished not less than 130 or 150 years later—*i.e.* towards the close of the 12th century. This opinion—in which it is only fair to say that he is followed by De Coussemaker, Von Winterfeld, and Perne—rests, however, upon no stronger ground than the supposition that the period interposed between the writings of Guido d'Arezzo and Franco was insufficient for the development of the improved system described by the last-named master. Fétis, reasonably enough, protests against a conclusion unsupported by any sort of historical, or even traditional evidence. Kiesewetter first stated his views in the Leipzig *Allgem. mus. Zeitung* for 1828, Nos. 48, 49, 50. Fétis, in his Dictionary, opposed the new theory. Kiesewetter replied to the objections of Fétis in the *Allgem. mus. Zeitung* for 1838, Nos. 24, 25. And, in the meantime, De Coussemaker, in his *Histoire de l'Harmonie au moyen âge* (pp. 144-147), suggests, somewhat confidently, that the real author of the disputed tracts was another Franco, who is known to have flourished at Dortmund, in Westphalia, about the year 1190. But, since not a particle of trustworthy evidence has ever been adduced in favour of these fanciful theories, we shall do well, until more light can be thrown upon the subject, to believe, with Fétis, and our own Burney and Hawkins, that the tracts attributed to Franco were really written by the philosopher of Cologne, about the year 1060.

The musical tracts attributed to Franco are—

1. Ars Magistri Franconis de Musica Mensurabili.
2. Magistri Franconis Musica.
3. Compendium de Discantu, tribus capitibus.

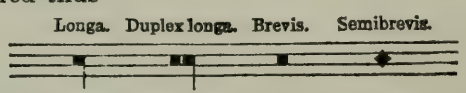
The earliest known copy of the first of these MSS. is said to be preserved at Vire, in Normandy. The second tract—in the Bodleian Library, at Oxford[3]—is an exact transcript of the first, under a different title; though the authors of the *Hist. Litt. de la France* do not appear to have been aware of the fact. The third tract—also in the Bodleian Library[4]—contains the best account of Discant, immediately after the time of Guido, that we possess. Copies of the *Ars Cantus mensurabilis* are also to be found in the Ambrosian Library at Milan, in the Paris Library, and in the British Museum (Add. MS. 8866, a fine MS. of the 15th century, unknown to Burney). Fétis discovered a copy of the *Compendium de Discantu* in the Paris Library; and another MS. copy was presented to the Vatican Library by Queen Christina of Sweden. The Compendium begins with the words, 'Ego Franco de Colonia,' the genuineness of which Kiesewetter disputes.

Franco's claim to the honour of having invented the Time-Table rests, partly, on the contents of the treatise *De Musica Mensurabili*, and, partly, on the authority of MSS. of later date than his own.

Marchetto di Padova, in his *Pomerium de Musica Mensurata*, written about 1283, mentions him as the inventor of the first four musical characters—*i.e.* the Long, the Double-Long, the Breve, and the Semibreve. Joannes de Muris, in a MS. written about 1330, and bequeathed by Christina, Queen of Sweden, to the Vatican Library,[5] speaks of 'Magister Franco, qui invenit in Cantu Mensuram figurarum,' and his testimony is particularly valuable, since he himself was, for a long time, very generally regarded as the inventor of Measured Music. Franchinus Gafurius[6] twice mentions Franco as the inventor of the Time-Table. Morley[7] says, 'This Francho is the most antient of al those whose works of practical Musicke haue come to my handes'; after which, he proceeds to describe Franco's treatment of the Long, and the Breve. And Ravenscroft[8] also tells us that Franchinus (*sic*) de Colonia was the inventor of the 'four first simple notes of Mensurable Musicke.'

On the other hand, it is certain that Franco cannot lay claim to *all* the inventions mentioned in his *Ars Cantus Mensurabilis*, since he himself says, in that very tract, 'Proponimus igitur ipsam Mensurabilem Musicam sub compendio declarare, benedictaque aliorum non recusabimus interponere, errores quoque destruere et fugare, et si quid novi a nobis inventum fuerit, bonis rationibus sustinere et probare.'

The four primary characters are described in the Second Chapter of the MS., where they are figured thus—



The Perfect Long, he tells us, is equal to three Breves, 'quia a summa Trinitate, quae vera est et pura perfectio, nomen sumpsit.' The Imperfect Long, represented by the same figure, is equal to two Breves only. The Breve was also Perfect, or Imperfect, under the same conditions. Two consecutive Longs, or Breves, were always

[1] *L'Hist. Litt. de la France.* Tom. viii. p. 122. (Paris, 1747.)
[2] *Geschichte der europäisch-abendländischen Musik.* (Leipzig, 1846.)
[3] MS. Bodl. 842, f. 49.
[4] MS. Bodl. 842, f. 60.
[5] *Compendium Joannis de Muris;* in Bibl. Vat. No. 1146.
[6] *Practica Musicae,* Lib. ii. cap. 5.
[7] *Plaine and Easie Introd.,* in the Annotations at the end of the volume.
[8] *Briefe Discourse of the true Use of charactering the Degrees in Mensurable Musicke,* p. 3. (London, 1614.)

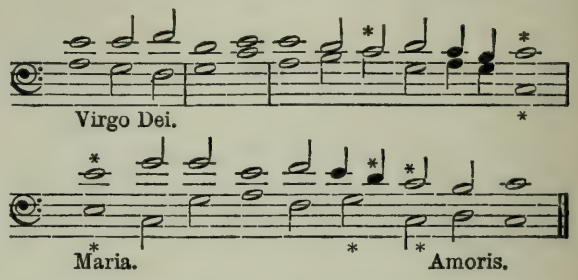
Perfect; but, when a longer note was preceded or followed by a shorter one, the longer note was Imperfect, the time of the shorter one being needed to complete its Perfection. Nevertheless, an Imperfect Long, or Breve, could be rendered Perfect, by means of the sign called a Tractulus, the effect of which, when used in this way, was precisely similar to that of the comparatively modern Point of Augmentation.

Longs, Breves, and Semibreves, were grouped together in certain combinations called Moods,[1] of which Franco admits five only, though he says that other Musicians used six, or even seven —a clear sign that he did not invent them. Of these Moods, the First consisted of Longs only, or of a Long followed by a Breve; the Second, of a Breve followed by a Long; the Third, of a Long and two Breves; the Fourth, of two Breves and a Long; and the Fifth, of Breves and Semibreves. From which it follows, that the First Mood expressed the rhythm of the Spondee, or Trochee; the Second, that of the Iambus; the Third, that of the Dactyl; and the Fourth, that of the Anapæst; the entire series performing the functions allotted to the Mood, Time, and Prolation of a later period.[2]

The Third Chapter of the MS. treats of Ligatures;[3] and the Fourth Chapter, of Rests, of which he gives some complicated examples, all reducible, however, to the simple form shown in the article NOTATION. In connection with these, Franco also describes the Finis Punctorum, drawn across all the lines, and serving to divide the phrases of a melody, precisely after the manner of the bar, or double-bar, of modern music, of which it is the evident homologue.

It is interesting to observe—though we believe no one has hitherto called attention to the fact—that the system of notation here described is precisely that employed in the Reading Rota, 'Sumer is icumen in,' in which the melody, in Mode XIII. transposed, is phrased in Franco's First Mood, each Long being Perfect when followed by another Long, and Imperfect when followed by a Breve. Moreover, the Reading Rota is written upon a stave precisely similar in principle to that employed by Franco, who always uses the exact number of lines and spaces needed to include the entire range of his vocal parts.[4]

The *Compendium de Discantu*, second only in interest to the *Ars Cantus Mensurabilis*, describes a form of Discant immeasurably superior to the Diaphonia taught, less than half a century earlier, by Guido d'Arezzo, in his Micrologus.[5] Unhappily, in the Oxford MS.—first described by Burney—the examples are lamentably incomplete; the staves, in every case, being duly prepared for their reception, while the notes themselves are wanting. Dr. Burney, after long and patient study of the text, was able to restore the following passage, in a form which he believed to be 'nearly' complete.



Making every allowance for the jaunty modern air communicated to this little composition by Dr. Burney's employment of ordinary 18th century notation, it must be admitted, that, with the sole exception of the unison on the eighth note, and the hidden octaves between the last crotchet in the tenor and the last note but two in the bass, as indicated by the asterisks, the rules of Strict Counterpoint, as practised in the 16th century, are observed in the disposition of every note, even to the formation of the Clausula vera at the end. The apparently gross consecutive octaves between the last two phrases offer no exception to the rule; since the interposition of the Finis Punctorum between them invests the first note of the concluding phrase with the importance of a new beginning. If, therefore, the learned historian's penetration should ever be justified by the discovery of a more perfect copy of the MS., we shall be furnished with a clear proof that Magister Franco was on the high road towards the discovery of Strict Counterpoint, in its present form. It is, however, only fair to say that Kiesewetter disputes both the correctness of Burney's example, and the existence of the rules upon which he bases it. W. S. R.

[A passage from an anonymous treatise printed in Coussemaker's *Scriptores*, i. 342, has often been quoted as evidence of the existence of two Francos. The writer is describing the choral-books of Perotin, and says that the style of notation in which they were written was generally followed 'usque in tempus Magistri Franconis Primi et alterius Magistri Franconis de Colonia, qui inceperunt in suis libris aliter pro parte notare; qua de causa alias regulas proprias suis libris apropriatas tradiderunt' ('down to the time of Master Franco the First and the second Master Franco of Cologne, who began in their books to use a somewhat different notation, and for that reason handed down different rules suited to their own books'). This, however, may refer to oral tradition only. It is possible that the Franconian system was for many years handed down orally from teacher to teacher, each of whom incorporated the improvements of his day, and that it was not committed to

[1] We have here followed, for the sake of clearness, the plan adopted by our early English writers, of translating the word *Modus* as Mood, when it relates to rhythm, and Mode when it refers to the Ecclesiastical Scales.
[2] See MOOD, NOTATION, PROLATION, and TIME.
[3] See LIGATURE.
[4] See the facsimile in the article SUMER IS ICUMEN IN.
[5] See GUIDO D'AREZZO.

writing in the form of a treatise till the 13th century. The language of Johannes de Muris when introducing the *Ars Cantus Mensurabilis* into his treatise (Coussemaker, i. 117) lends some support to this view. He speaks of it as the doctrine of John of Burgundy 'as we have heard it from his own lips, or, according to the common opinion, of Franco of Cologne.' The theorists of the 14th and 15th centuries only know one 'Magister Franco,' and the quotations that they make from his works are, with few exceptions, always to be found in the writings attributed to Franco of Cologne. It is worthy of note that one manuscript of the *Ars Cantus Mensurabilis* describes Franco as chaplain to the Pope and preceptor of the Hospital of St. John of Jerusalem at Cologne (Coussemaker, i. 135, note). The Vatican records do not go back to this early date, but it is known that the Hospital of St. John at Cologne was not founded till 1263 (Coussemaker, *Notice sur un Manuscrit Musical de la Bibliothèque de Saint-Dié*, p. 9). J. F. R. S.]

FRANCŒUR, François, violinist and composer, born at Paris, Sept. 28, 1698. He entered the band of the Opéra in 1710, was for many years a member of the king's private band, was composer to the king in 1733, and from 1736 was manager of the Opéra conjointly with Rebel [from 1760 to 1778 he was 'surintendant de la musique du roi']. He died at Paris, August 6, 1787. He published two sets of sonatas, which, according to Wasielewsky, show considerable progress in form and in treatment of the instrument, when compared with similar works by Rebel and other French composers of the period. It is worth mentioning as a peculiarity of his, that he occasionally employs the thumb of the left hand on the finger-board for taking the bass note of a chord—a proceeding hardly in accordance with legitimate treatment. He also composed a number of operas conjointly with Rebel (the names of three, together with those of several ballets, etc., are given in the *Quellen-Lexikon*), which, however, do not rise above the level of the period.

His nephew, Louis Joseph, an eminent violinist and clever conductor, was born at Paris, Oct. 8, 1738, and died there March 10, 1804. He was first leader and afterwards conductor and manager of the Opéra (from 1792) and of the royal band, and composed a number of operas. He also published a treatise on instrumentation, which Fétis considers a meritorious work. [See *Quellen-Lexikon.*] P. D.

FRANK, Ernst, a highly distinguished conductor and a meritorious composer, was born at Munich, Feb. 7, 1847, and was educated at the Munich University; he studied the piano under Mortier de Fontaine, and composition under Franz Lachner, and obtained a position at the Court Opera as 'Chorrepetitor.' In 1868 he was capellmeister at Würzburg; in 1869, chor-director of the Court Opera at Vienna, acting at the same time as conductor of two choral societies. From 1872 to 1877 he was Court capellmeister at Mannheim, where he earned the lasting gratitude of musicians by befriending Hermann Goetz, and bringing out his 'Widerspänstigen Zähmung' in 1874. The story of Goetz's visit to the kind-hearted conductor, with his score under his arm, and an apologetic manner for having dared to write an opera at all, is one of the most touching in musical history. The seeds of consumption were already sown, but Frank's encouragement gave the composer a new lease of life, and without it the world would undoubtedly have been the poorer by many beautiful compositions, in the preparation and publication of which Frank's knowledge of the world and practical acquaintance with music stood Goetz in good stead. The latter's second opera, 'Francesca da Rimini,' was finished by Frank and produced at Mannheim in 1877, after the composer's death. In 1877 Frank went to Frankfort, where Otto Devrient had just been appointed Intendant; the two worked together with the best results, and when Devrient was dismissed in 1879, Frank also retired from his post, but was appointed in the same year to succeed Von Bülow at Hanover as capellmeister of the Court Opera there. He remained there until 1887, when his mental condition compelled him to retire; he died in the asylum of Oberdöbling, near Vienna, August 17, 1889. The period of his conductorship at Hanover was one of ceaseless activity, and he kept up the fine traditions of the place, producing and reviving many operas of importance, both German and foreign. As a composer he failed to attain very high rank, although his works were scholarly in design, skilful in execution, and thoroughly sound in artistic principle. He wrote three operas: 'Adam de la Halle' (produced at Carlsruhe in 1880), 'Hero' (Berlin, 1884), and 'Der Sturm,' after Shakespeare's *Tempest* (Hanover, 1887). He also wrote many songs of great merit, and part-songs, etc., as well as a set of very pretty duets to words from Kate Greenaway's *At the Window*. He made excellent German translations of Stanford's 'Veiled Prophet' (brought out under his direction in 1881), 'Savonarola,' and Mackenzie's 'Colomba.' An interesting article on Frank was written by Stanford in *Murray's Magazine* for May 1890. M.

FRANKLIN, Benjamin, born 1706 at Boston, U.S.A., died at Philadelphia 1790, claims mention here for his connection with the Harmonica, or musical glasses, which he so far improved as to make the instrument practically available. [Harmonica.] The invention is described by him in a letter to Beccaria dated London, July 13, 1762, and printed in Sparks's edition of his works (vi. 245). That Franklin had considerable musical faculty is evident from

his letters on Scotch music and on the defects of modern music (vi. 263, 269), which are also full of his happy mother-wit. M. C. C.

FRANZ, KARL, player on the French horn (Waldhorn) and the baryton; born in 1738 at Langenbielau in Silesia. His first post was under the Archbishop of Olmütz in 1758; his next under Prince Nicholas Esterhazy at Eisenstadt, where he remained from 1763 to the end of 1776. He was afterwards in the band of Cardinal Bathiany at Presburg until 1784. His adoption of so difficult an instrument as the baryton probably arose from the fact that the Prince himself played it, and that Haydn composed much for it for his use. At any rate Franz played it very finely, and on leaving the Presburg band made several tours, in which his performance on it excited the greatest enthusiasm. Like Abel with the gamba, Franz was accustomed to call the baryton the king of instruments. In 1787 we find him established in Munich as 'Kammermusikus,' and he died there in 1802. That he was greatly esteemed by Haydn is proved by a cantata for voice and baryton, composed by that master for him; he performed it on his tours, singing and accompanying himself. The cantata was written àpropos of the death of Frederick the Great, and begins 'Er ist nicht mehr! Tön' trauernd, Baryton!' C. F. P.

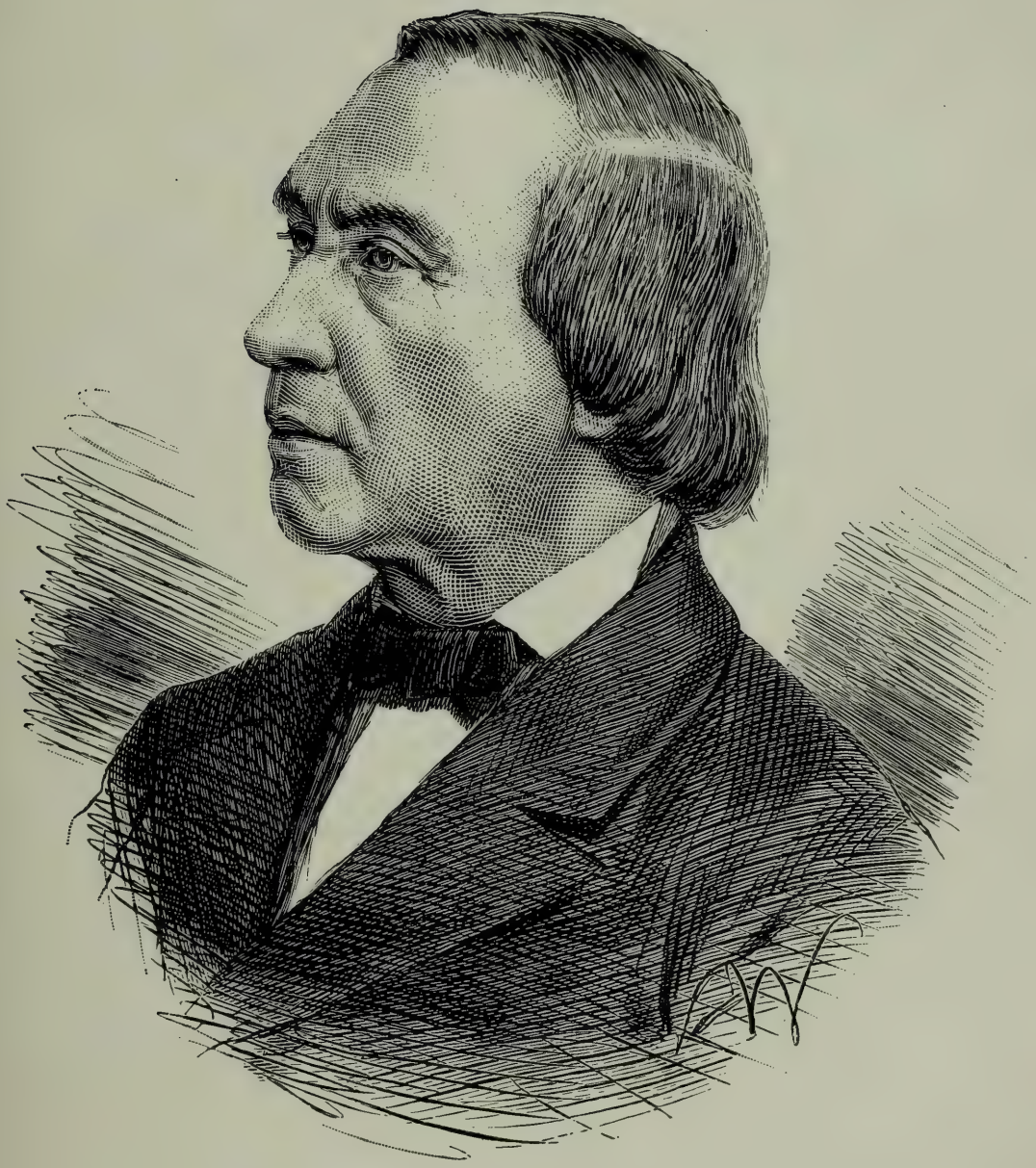
FRANZ, ROBERT, the son of Cristoph Franz Knauth, who in 1847 adopted his second name as surname, born June 28, 1815, at Halle, Handel's birthplace, was one of the most important representatives of the German Lied. His reputation was of tardy growth, and has apparently not yet reached its height. It can, however, be asserted, without fear of dissent from any competent judge, that his best songs will stand their ground by the side of those of Schubert and Schumann, to which they are closely related. Over and above their uniform and elaborate perfection of workmanship, in which it is difficult to equal and impossible to surpass them, they have a peculiar physiognomy and subtle charm of their own that are sure to endear them to singers and players able to deal with them at all. It is true that they have hitherto been 'caviare to the general,' and are likely to remain so for some time, and that 'the general,' as Franz has found to his cost, includes the majority of professed vocalists and pianists.

Nearer akin to the warm but contemplative enthusiasm of Schumann than to the passionate spontaneity of Schubert, Franz's songs are anything but cold, nor do they in any case smell of the lamp; they are reticent rather than outspoken, timid rather than bold, pathetic without conscious pathos, eloquent without studied rhetoric; always true, giving more than they seem to give, saying more than they seem to say; frequently naïf yet far from trivial, here and there profound, rarely ecstatic or voluptuous, not once perverse or dry or commonplace. All forms and phases of lyrical speech, as far as the German language, peculiarly rich in songs, has been able to furnish the groundwork—from Luther's sturdy hymns to the love-ditties of Heine, from the primitive weal and woe of huntsman and soldier, the simple sounds of forest and field, to the classic finish and spring-like grace of Goethe and the nocturnal melancholy of Lenau—Robert Franz has set and sung. Without touching the highest heavens or deepest depths, he has illustrated with his music the entire world of German lyrical poetry.

If Schubert at his best grasps a poem with the intense grip of a dramatist, and sings as though he struck up from the centre of some dramatic situation; if Schumann declaims his verse like a perfect reader, or illuminates it as an imaginative draughtsman might grace the margin of some precious book, or dreams over it as a tender and profound musician is prone to dream over some inexpressible sentiment,—Franz pursues a path of his own; he *translates* the poem into music, that is to say, he depicts in musical outlines the exact emotional state from which it appears to have sprung; and contrives to reproduce closely, with photographic truth, the very essence of the poem, following strictly in the wake of the poet's form and diction. Franz never repeats a word or a line, never garbles the sense of a sentence, never muddles a phrase or mars any rhythmical emphasis. Without Schubert's dramatic passion, or Schumann's concentrated heat or ecstatic sentiment, with far less specifically musical invention—melodic, harmonic, or rhythmic—than Schubert, or even than Schumann, Franz impresses one nevertheless as a rare master—a marked individuality, complete and perfect in its way.

The son of a respectable citizen of Halle, Robert Franz had fair opportunities of getting a good schooling, and might have gone through the regular university curriculum if it had not been for his strong musical predilections. He had to gratify his taste for music on the sly, and it was only after years of delay, and much against the grain, that his parents could be brought to see that he was destined to be a musician. As a lad he had contrived to play the pianoforte and organ enough to be able to act as accompanist in the choral works of Handel, Haydn, and Mozart. In 1835 he obtained the consent of his parents to make a trial of his musical gifts as pupil of Schneider at Dessau. There he continued for two years, playing, studying harmony and counterpoint, and making ambitious attempts at composition, all of which he afterwards destroyed.

On his return to Halle, in 1837, as the black sheep of the family, with whom his mother alone had any sympathy, Franz vegetated in a dreary manner for some six years, unable to get any sort of musical employment, yet obstinately unfit for anything else. But he made good use of his



ROBERT FRANZ

time, studying Bach, Beethoven, and Schubert. In 1843 he published his first set of twelve songs, which at once attracted the attention of Schumann (*Neue Zeitschrift*, July 31), whose frankly expressed admiration was soon shared by Mendelssohn, Gade, Liszt, and other eminent masters. At length the authorities at Halle thought fit to appoint Franz organist at the Ulrichskirche, and conductor of the 'Sing-academie'; and in due course of time he obtained the titles of 'Königlicher Musikdirector' and doctor of music, which latter title was offered by the University of Halle, on his lecturing to its students on musical subjects. Unfortunately as early as 1841 his sense of hearing began to decline, his troubles were aggravated by serious nervous disorders in 1853, and became so grave that in 1868 he had to relinquish his employments, and give up writing altogether. The distressing pecuniary difficulties which arose in consequence were, however, effectually overcome by the generous exertions of Liszt, Joachim, Frau Helene Magnus, and others, who in 1872 got up concerts for Franz's benefit, and realised a sum of £5000.

In his latter years Franz devoted much time to editing and arranging the works of Bach and Handel, by furnishing proper polyphonic accompaniments in cases where the composer's intentions are only indicated by a figured bass, rewriting the part sketched for the organ for a group of wind instruments, so as to facilitate performance in concert-rooms, supplying proper substitutes for parts written for obsolete instruments, etc. Detailed critical essays upon and about Robert Franz's songs and arrangements, have been published by Saran, Schäffer, Ambros, Hueffer and Liszt, of which the first and last are the most important. See also vol. i. pp. 43 *ff.*

Franz's own contributions to the literature of music are:—*Mittheilungen über J. S. Bach's Magnificat* (Halle, 1863); and *Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke, namentlich Bach'scher* and *Händel'scher Vocalmusik* (Leipzig, 1871). His compositions and arrangements consist of 257 songs for a single voice with pianoforte accompaniment, in 45 sets; a Kyrie, *a cappella*, for four-part chorus and solo voices; the 117th Psalm, *a cappella*, for double choir in 8 parts, and a liturgy for the evangelical service; 6 chorales; four-part songs for mixed voices, and 6 ditto for male chorus. His arrangements are as follows:—Of Sebastian Bach—the 'Passion according to St. Matthew'; 'Magnificat in D'; 'Trauerode'; 10 cantatas; 6 duets and numerous arias. Of Handel—the 'Jubilate'; 'L'Allegro, il Penseroso ed il Moderato'; 24 operatic arias and 12 duets; Astorga's 'Stabat Mater'; and Durante's 'Magnificat.' Of Mendelssohn—a Hebrew melody for piano and violin; 6 two- and four-part songs arranged for one voice with piano; Mozart's quintets in C minor and major, and Schubert's quartet in D minor, transcribed for piano duet (1878). Franz died at Halle, Oct. 24, 1892. E. D.

FRASCHINI, Gaetano, was born at Pavia in 1815. Originally intended for the study of medicine, he soon found himself possessed of a most powerful tenor voice, and devoted himself to its cultivation. Having received some instruction from a master named Moretti, he made his first attempt (1837) in the cathedral of his native city, and was immediately engaged to sing the second tenor rôle in 'Belisario' at Pavia, and Rodrigo in 'Otello' at the fair at Bergamo. In 1840 he sang at Milan; and from thence went to Naples, where he remained several years attached to the Opera. Fétis heard him there in 1841, and admired his voice, and the bold style in which he attacked the most difficult notes; nine years later he heard him again at Bergamo, and found to his surprise not only that his energy and purity of tone were undiminished, in spite of the violence of the music which he had been executing during that period, but that he had learned to sing better than before. Fraschini visited Bologna, Venice, Turin, Padua, Vicenza, London, and Vienna; and sang frequently at the latter place down to 1852 with constant success. In 1847 he made his début at Her Majesty's Theatre. 'Though originally gifted with greater vocal power' than another singer, says Mr. Chorley, 'Signor Fraschini was less fortunate . . . The newcomer, naturally anxious to recommend himself by the arts which had delighted his own people, seemed to become more and more violent in proportion as the "sensation" failed to be excited. But he "piled up the agony," *forte* on *forte*, in vain.' He continued to appear for many years more, and afterwards retired and lived at Pavia, where the theatre is called after him, Teatro Fraschini. He died at Naples, May 24, 1887. J. M.

FRASI, Giulia, appeared in London in 1743 with Galli, and remained in public favour for many years. 'She was young and interesting in person, with a sweet, clear voice and a smooth and chaste style of singing, which, though cold and unimpassioned, pleased natural ears and escaped the censure of critics' (Burney). She took part that year in the revival of Handel's 'Alessandro,' and in the first performance of Galuppi's 'Enrico.' Her instructor was a musician named Brivio; but she doubtless owed much more of the formation of her taste and style to Handel and his singers, than to her first master. In 1746 she was still in an inferior position, but in 1748 played a more important part in the pasticcio 'Lucio Vero,' in operas by Hasse, and in the comic operas instituted by Croza. Frasi, however, now entered on a career which will do more to render her memory lasting than any small successes she ever achieved in opera. In 1749 she sang in Handel's Oratorios for the first time, taking part in 'Solomon' and

'Susanna'; she sang in 'Theodora' in 1750, in 'Jephtha' in 1752, in 'Joshua' at Oxford in 1756, and in the 'Triumph of Time and Truth' in 1757. She did not, meanwhile, sever her connection with the stage, but appeared in 1750 in Ciampi's 'Adriano in Siria' and Pergolesi's 'Serva Padrona.' In 1755 Frasi was called upon, in consequence of the indisposition of Mingotti, to perform her part in Jommelli's 'Andromaca,' as she had been twice in 'Riccimero,' the preceding season. Smith's 'Fairies' in this year owed its success principally to Guadagni and Frasi. At her house Dr. Burney at that time 'attended her as her master.' In 1758 she appeared in 'Issipile' by G. Cocchi. She sang also in the City at both the Swan and Castle concerts.

Dr. Burney relates that 'when Frasi told him [Handel], that she should study hard, and was going to learn Thorough-Base, in order to accompany herself: Handel, who well knew how little this pleasing singer was addicted to application and diligence, said, "Oh—vaat may ve not expect!"' There is a portrait of Frasi, in mezzotint (folio), in which she is turned to the left, singing from a sheet of music held in both hands, on which is engraved a song beginning with the words 'Voi amante che vedete.' It has neither name nor date, and is very rare. J. M.

FREDERICK THE GREAT (Friedrich II.), King of Prussia, a distinguished amateur, born at Berlin, Jan. 24, 1712, died at Sans-Souci near Potsdam, Aug. 17, 1786. He passionately admired German music while detesting that of Italy and especially of France, which was the more remarkable from his well-known love of French literature. He said on one occasion, 'la musique française ne vaut rien.' His first musical instructor when Crown Prince was Gottlob Hayn, the Cathedral organist, for whom he always retained a regard, and who presented him with a composition every year on his birthday. In 1728 he began to learn the flute from Quantz, who was a strict master, while Frederick was a docile pupil. [QUANTZ.] He was afterwards, however, compelled to study in secret, as his father, Frederick William I., considered music an effeminate pastime, and declined to allow him instructors or musicians of any kind. He was therefore driven to engage musical servants, and often played duets with his valet Fredersdorf, until he was able in 1734 to have a private band at his own castle of Reinsburg. On his accession to the throne in 1740 he established a court band at Berlin, and sent Graun to Italy to engage singers. [GRAUN.] He also had designs made for a new opera-house, which was opened Dec. 7, 1742. An amusing account of his difficulties with Barberina the ballet dancer will be found in Carlyle (Bk. xiv. chap. 8). His expenditure on music was lavish, though it has been exaggerated. Quantz's salary amounted to 2000 thalers, besides 25 ducats for each of his compositions for flute solo, and 100 ducats for every flute he made for the king. According to Reichardt, Frederick practised perseveringly, playing the flute four times a day. It is in one of these eager practisings that Gérome has represented him in an admirable picture. Quantz died in 1773 while composing his 300th concerto for the king, who completed the work. Frederick's execution of an Adagio is said by Fasch [see Zelter's biography of Fasch] to have been masterly, but in quick movements he betrayed a want of practice, and in matter of time his playing was so impulsive and irregular, that to accompany him was an art in itself. In later years he again took up the clavier, not having sufficient breath, it is stated, for the flute. He invited Sebastian Bach to Potsdam, and the visit, of which Forkel gives an account, and the result of which was Bach's *Musikalisches Opfer*, took place on May[1] 7, 1747. He particularly admired Silbermann's pianofortes, and bought all he could hear of. He was also a composer. The Hohenfriedberg March was nominally by him, as well as a march inserted in Lessing's play, 'Minna von Barnhelm.' He also composed a 'Sinfonia' for 'Galatea ed Acide' and portions of an opera 'Il Rè pastore'; an Aria for 'Il trionfo della fedeltà'; another for Graun's 'Coriolano' (of which he wrote the libretto); and added fioriture for Hubert the singer to an air in Hasse's 'Cleofile.' In 1835 a search was instituted by King Frederick William III., and 120 pieces composed by Frederick the Great were found; these were edited by Spitta, and published in 1889 by Breitkopf und Härtel. He had an eye to the improvement of the singing in the public schools, and an official decree of his, dated Oct. 18, 1746, contains the following passage: 'Having received many complaints of the decline in the art of singing, and the neglect of it in our gymnasiums and schools, His Majesty commands that the young people in all public schools and gymnasiums shall be exercised more diligently therein, and to that end shall have singing-lessons three times a week'—a command which has doubtless materially contributed to the prevalence of music in Germany. (See *Friedrich d. G. als Kenner und Dilettant* . . . by C. F. Müller, Potsdam, 1847. [W. Kothe's *Friedrich der Grosse als Musiker*, etc. (Leipzig, 1869), Spitta's essay on the edited works, and G. Thouret's *Friedrichs des Grossen Verhältniss zur Musik* (1895). See list of compositions in the *Quellen-Lexikon.*)] F. G.

FREE REED. Organ stops of the Free-reed class are more frequently made by continental than by English artists. The sound-producing part of a pipe of this species is formed thus:—A surface of metal or wood has a vertical opening made through it as a passage for the wind: in front of this a strip or tongue of metal—in some

[1] [See Spitta's *J. S. Bach*, Engl. tr., iii. 231, as correcting the date April, given in the first edition of the Dictionary on the authority of Thomas Carlyle; and as correcting the footnote on p. 151 of vol. i. of the present edition.]

large examples wood — is adjusted, fastened at the upper end and left at liberty at the lower, which is so slightly smaller than the opening as almost exactly to fit into it. This tongue is by the current of air carried a short distance through the opening, when it springs back by reason of its own elasticity ; and the sound results from the periodical and regular beats which the tongue, vibrating to and fro, imparts to the passing air. The 'vibrators' of a harmonium are really free reeds ; but in the case of an organ-pipe the tongue is furnished with a tube, which, upon the principle of a speaking-trumpet, greatly augments and amplifies the sound produced. There are some free reed 16- and 32-feet posaunes in the pedal organ of Schulze's fine instrument at Doncaster parish church. E. J. H.

FREGE, MADAME (*née* Livia Gerhard), was born at Gera, June 13, 1818, received her musical education at Leipzig, and was taught to sing by Pohlenz. She made her first appearance in public on July 9, 1832, when just entering her fifteenth year, at a concert given at the Gewandhaus by the still more juvenile Clara Wieck, then only thirteen. She had at that time a cultivated voice of lovely quality, especially in the upper register, perfect intonation, and good style. She was engaged for the next series of Gewandhaus Concerts, and began with a very large repertory, as is evident from the pieces ascribed to her in the reports of the concerts. She first appeared on the stage at Leipzig, in 'Jessonda,' in March 1833. A residence in Dresden enabled her to profit by the example and advice of Schröder Devrient. In 1835 she entered the regular company of the Theatre Royal at Berlin. After delighting the public by a large range of characters, in which her acting was equal to her singing, she made her last appearance on June 25, 1836 (as Elvira), and left the boards to be married to Dr. Frege of Leipzig. After that time she sang only at concerts. Her house was always a centre of the best music. She had a singing society there of fifty voices, with a select band, led by David, and conducted by Lange, at which the best and least known music, old and new, was performed in perfection. Mendelssohn was her intimate friend, often consulted her on his music, and took her his songs to try before making them public. 'You don't know my songs,' said he to a friend in London ; 'come to Leipzig and hear Mme. Frege, and you will understand what I intended them to be.' A letter to the 'Frau Doctorin Frege,' dated London, August 31, 1846, and describing the first performance of 'Elijah,' is printed in the second volume of his Letters. It was at her house, on Oct. 9, 1847, in trying over the songs which form op. 71, that he was struck with the first of the attacks which ended in his death on Nov. 4.

Mme. Frege's characteristics were delicacy and refinement—not a large voice, but a great power of expression in singing her words, a perfect style, and the highest musical intelligence. She died at Leipzig, Sept. 22, 1891. G.

FREISCHÜTZ,[1] DER. Romantic opera in three acts, words by Kind, music by Weber (his eighth opera) ; completed, as 'Die Jägersbraut,' May 13, 1820. (See Jähns's Catalogue.) Produced at Berlin, June 18, 1821 ; in Paris as 'Robin des Bois,' with new libretto by Castile Blaze and Sauvage, and many changes,[2] at the Odéon, Dec. 7, 1824, but with accurate translation by Pacini, and recitatives by Berlioz, at the Académie royale, June 7, 1841, as 'Le Franc Archer.' In London, as 'Der Freischütz, or the seventh bullet,' by Hawes, at English Opera-house, with many ballads inserted, July 23, 1824 ; in Italian as 'Il Franco arciero,' at Covent Garden, March 16, 1850 (recitatives by Costa, not by Berlioz) ; in German, at King's Theatre, May 9, 1832. It was revived at Astley's Theatre with a new libretto by Oxenford, April 2, 1866.

FRENCH HORN. The designation of 'French' is commonly added to the name of the orchestral Horn, from the fact that a circular instrument of this nature, without crooks or other appliances, was, and still is, used in France for hunting. It is carried over one shoulder, and beneath the arm of the other side, usually on horseback. The great length of tube enables a long series of harmonic sounds to be obtained ; and these, organised into 'calls' or signals, serve to direct the order of the chase. At the first introduction of the Horn into the Orchestra it was much objected to on this account ; and its tones were considered coarse and boisterous, only fit for the open air and for woodland pastimes. [HORN.] W. H. S.

FRENCH SIXTH. See SIXTH.

FRESCOBALDI, GIROLAMO, the most distinguished organist of the 17th century, born at Ferrara [in 1583 (register of his baptism in cathedral of Ferrara, Sept. 9, 1583). He studied under the cathedral organist, Luzzasco Luzzaschi]. Quadrio tells us that he possessed a singularly beautiful voice ; and it is certain that while still a youth he enjoyed a great reputation both as singer and organist. In 1608 he was at Antwerp, as he dates from there the preface to his first book of five-part Madrigals (Antwerp, Phalesio) dedicated to Guido Bentivoglio, Archbishop of Rhodes ; but in the same year he returned to Italy, as his second book of 'Fantasie a 4' was published at Milan in that year ; and he was appointed organist at St. Peter's in Rome. His first performance there attracted, according to Baini, an audience of 30,000 persons. In 1628, dissatisfied apparently with his scanty pay at Rome, he sought leave of absence, and accepted an invitation to Florence from Ferdinand II.,

[1] Frei-schütz, say the dictionaries, = free-marksman, one who shoots with charmed bullets. There is no equivalent English term.

[2] 'Assassiné' is Berlioz's word for this outrageous proceeding (no singularity in France, nor indeed in London, eighty years ago), by which he states that Castile Blaze made more than 100,000 francs (*Mémoires de Berlioz*, 57, 61). There were Divertissements made up of the dance music in 'Preciosa' and 'Oberon,' and of the Invitation to the Waltz scored by Berlioz for the purpose.

Grand Duke of Tuscany, who named him his organist. Social and political troubles in Tuscany obliged him to leave Florence in 1633 ; and, returning to Rome, he was re-installed in his former post as organist of St. Peter's, which he continued to hold till 1643. Froberger was his pupil from Sept. 30, 1637, to April 1641, and thus the noble style of his organ playing was handed on to other schools. He died March 2, 1644.

Frescobaldi's compositions are important, and give us a high idea of his powers. His works comprise, besides the two named above—'Ricercari e canzoni francesi' (Rome, Borboni, 1615); 'Toccate . . . e partite d'intavolatura' (1614-15-27-37); 'Secondo libro di toccate, etc.' (Rome, 1627-28-37); 'Primo libro delle canzoni a 1, 2, 3, 4 voci' (Rome, 1623-1628); 'Primo libro, Arie musicali' (Florence, 1630); 'Fiori musicali,' op. 12 (Rome, 1635); and 'Capricci sopra diversi soggetti' (Rome, 1624, Venice, 1626). An extract book of Dr. Burney's in the British Museum (Add. MS. 11,588) contains a copy of the first of these works. A Canzona for the organ will be found in Hawkins (chap. 130), and many other pieces in Commer's *Musica sacra*, and *Collection des compositions*, etc. and F. Riegl's *Praxis Organœdi* (1869). [Five organ pieces are in the *Trésor des Pianistes*, and Torchi's *L'Arte Musicale in Italia* contains twenty-three compositions; twelve of the toccatas were published in Pauer's *Alte Meister*. An article by F. X. Haberl in the *Kirchenmusikalisches Jahrb. für 1887* (Regensburg) contains a careful bibliography, and the list in the *Quellen-Lexikon* is even more complete.] F. G. ; with corrections and additions from authorities quoted.

FRETS (Fr. *Les tons*; Ital. *Tasto*; Ger. *Bunde, Bünde, Tonbunde, Bänder, Griffe, Bundsteg*). On stringed instruments that have finger-boards, like the lute or guitar, the small pieces of wood or other material fixed transversely on the finger-board at regular intervals are called frets. The object they serve is to mark off the length of string required to produce a given note. Pressure upon a string immediately above a fret makes at the point of contact of string and fret a temporary 'nut,' and the string, set in motion as far as the bridge on the sound-board by plucking with plectrum or finger, or bowing, gives a higher note in proportion to the shortening of the string. Frets therefore correspond in their use with the holes in the tube of a wind instrument.

The use of frets to give certainty to the fingers in stopping the notes required is of great antiquity, the Chinese in a remote age having had movable frets for the strings of their Chê. For the Hindu Vina, a finger-board instrument with nineteen frets, a divine origin is claimed, thus implying a remote origin. And the Egyptians, as may be seen in the British Museum, depicted by themselves about the time of Moses, had either frets or coloured lines serving a like purpose on the finger-boards of their lutes. In the present day the Balalaika of the Russian country people has coloured lines that serve for frets. It is most likely that the use of frets came into Europe through Spain and Southern France from the Arabs. In the Middle Ages bow instruments had them, as well as those played with plectrum or finger. The Rebec, the Viols da gamba, da braccio, d'amore, the Italian Lire, Lirone, all had them. But the French Gique of the 12th-14th centuries, like our modern fiddles, had none. In the modern highly-developed technique they would be an impediment, and the feeling for temperament has only been satisfied by their rejection. In lutes, guitars, and zithers, however, they are retained. In performance the end of the finger must be placed immediately above the fret, and not upon it, as vibration would be interfered with; while if too much above, the string would jar upon the fret.

The finger-board has been differently divided in different epochs and countries according to the scale-system prevailing. It has been generally accepted since the researches of Villoteau, a member of the expedition sent to Egypt by Napoleon Bonaparte (*Description de l'Égypte*, tomes xiii. et xiv., Paris, 1823), that the octave on the finger-board of the Arabic lute or tamboura was divided into eighteen, or it may be seventeen intervals ; but as the collection of instruments formed by Villoteau is not now in existence, we are unable to endorse his statement that they were equal intervals of three to the major tone, nor can we, on the other hand, give entire credit to the late Dr. Land's contention (*La Gamme Arabe*, Leyden, 1884) that Al-Farabi's obviously Greek division of seventeen limmas and commas was the practical musician's Arab scale. In Persia and Arabia there would be smaller division than our chromatic, third tones as well as half. Although the third of a tone is almost a chromatic semitone, it does not appear that either Persian or Arab lutenists have used equal thirds of a tone. The Arabic (and Egyptian) division has been proved to be a succession of three intervals, smaller than an equal semitone, which are known as 'limmas,' or 'commas.' To mark off the hemitonic division, the eighteenth part of the length of the string to the bridge must be measured off from the nut or ledge at the top of the finger-board over which the strings pass—in Italian *capo tasto*, 'head fret.' [Capo Tasto.] This gives the place to fix the first fret. Another eighteenth from this fret to the bridge gives the place of the second, and so on until the division is complete. The method implies a nearly equal temperament and uniform tension, but in practice there is room for some modification by the finger. High frets demand a greater finger pressure, and slightly sharpen the pitch

of the notes. To correct this the frets must be shifted towards the nut. The Hindu uses finger pressure, or in other words, greater tension, to get his half-tones from a diatonic fret system, and in the Japanese koto the finger of the left hand is pressed upon the string on the opposite side of the movable fret to the side plucked by the finger of the right hand; thus semitones are produced in certain ornaments. To the instrument maker the disposition of the frets is a difficult task, requiring nice adjustment. On the side that the strings are thicker the frets should be higher, and the finger-board must be concave in the direction of its length to allow the thicker strings to vibrate. The frets are gradually lowered as they descend towards the bridge, the chanterelle, or melody-string, having often a longer series extending only partly across the finger-board. The personal peculiarity of the hand or touch finally modifies the adaptation of the frets.

Narrow slips of wood are generally glued up the sides of the finger-board to prevent the frets projecting. The convex finger-boards of bow instruments requiring convex frets, fretted viols had catgut bound round the finger-board and neck at the stopping distances. Hence the German 'Bunde'—binds. (See the cut of GAMBA.) The French 'ton' indicates the note produced; the Italian 'tasto' the touch producing it. The English 'fret' perhaps implies the rubbing or friction of the string at the point of contact, but the derivation of the word is doubtful. Some take the original meaning of 'fret' to have been a note, and thence the stop by which the note was produced. Shakespeare puns upon the word in Hamlet, 'though you can fret me you cannot play upon me.' The writer has been much assisted by the exhaustive article of Herr Max Albert on 'Bunde' in Mendel's *Lexikon*. A. J. H.

FREZZOLINI, ERMINIA, was born at Orvieto in 1818; received her first lessons in singing from her father, a *buffo cantante*; and afterwards from Nuncini at Florence. She had further instruction from the elder Ronconi at Milan, and from Manuel Garcia; and completed her musical education under Tacchinardi at Florence. In this town she made her débuts in 1838, in 'Beatrice di Tenda' and in the 'Marco Visconti' of Vaccaj. She sang also in that year at Siena and Ferrara, and in 1839 at Pisa, Reggio, Perugia, and Bologna. She played 'Lucrezia Borgia' at Milan in 1840 with brilliant éclat, and then went to Vienna. Returning to Turin, she married the tenor, Poggi; but continued to be known on the stage as Frezzolini. In 1842 (not 1841, as stated by Fétis) she came with her husband to London, during Grisi's temporary absence, but did not succeed in seizing the popular sympathy. 'She was an elegant, tall woman, born with a lovely voice, and bred into great vocal skill (of a certain order); but she was the first who arrived of the "young Italians"—of those who fancy that driving the voice to its extremities can stand in the stead of passion. But she was, nevertheless, a real singer; and her art stood her in stead for some years after nature broke down. When she had left her scarce a note of her rich and real *soprano* voice to scream with, Madame Frezzolini was still charming' (Chorley). In London, however, she never took root. She returned to Italy, and in 1848 was engaged for St. Petersburg. But the climate drove her back to Italy in two years. In 1850 she reappeared in London at Her Majesty's Theatre, and in 1853 was at Madrid. In November of that year she made her first appearance in Paris, in the 'Puritani'; but notwithstanding her stage-beauty, and her nobility of style and action, she could not achieve any success; her voice had suffered too much from wear and tear, and showed signs of fatigue. She subsequently met with the usual enthusiastic reception in America; but her career was over, and she was not heard again in Europe. She died in Paris, Nov. 5, 1884. J. M.

FRIBERTH, KARL, born June 7, 1736, at Wullersdorf in Lower Austria, where his father was schoolmaster; came early to Vienna, and studied singing under Bonno and composition under Gassmann. He had a fine tenor voice, and sang at St. Stephen's, at Prince Hildburghausen's concerts, and in Italian operas at court. In 1759 he was engaged by Prince Esterhazy, and while in his service formed an intimate friendship with Haydn, in whose operas he sang. He himself wrote several librettos. In 1768 he married Maria Magdalena Spangler, a singer in the Prince's company, and removed with her in 1776 to Vienna, where he was appointed capellmeister to the Jesuits and to the Minorites. During a visit to Italy in 1796 Pope Pius VI., 'on account of his services to music,' made him a knight of the Golden Spur—the order to which Gluck and Mozart also belonged. Friberth was an active member of the 'Tonkünstler-Societät,' and took Haydn's part warmly in the discussions there. As a composer he restricted himself almost entirely to church music [but see *Quellen-Lexikon*]. He died August 6, 1816, universally respected both as a man and an artist. In the museum of the 'Gesellschaft der Musikfreunde' at Vienna, there is a portrait of him in oils, showing a fine head and expressive countenance. C. F. P.

FRICHOT, a Frenchman, who claimed to have invented the bass-horn or ophicleide, settled in London about 1790, published there in 1800 'A complete Scale and Gamut of the Bass-horn . . . invented by Mr. Frichot.' This instrument supplied a new and powerful bass for wind instruments in aid of the bassoon, which was too weak, and the serpent, which was very imperfect. It is now generally superseded by the Bombardon and Euphonium. [OPHICLEIDE.] M. C. C.

FRICK, or FRIKE, PHILIPP JOSEPH, born near Würzburg, May 27, 1740, originally organist to the Margrave of Baden, remarkable performer on the harmonica; travelled much from 1769, spending some years in Russia. He came to London about 1780, and played in public with brilliant success both on the pianoforte and harmonica. His health obliged him to give up the latter instrument in 1786, and he then maintained himself by teaching until his death, June 15, 1798. He published various treatises and some music, none of which is of any permanent value (see *Quellen-Lexikon*). The harmonica he used was one on Franklin's system. He tried in vain to adjust a keyboard to the instrument, an attempt in which Röllig succeeded. M. C. C.

FRICKENHAUS, FANNY, was born June 7, 1849, at Cheltenham. Her maiden name was Evans, and she married Mr. Augustus Frickenhaus. She received instruction in music from George Mount, afterwards at Brussels from Auguste Dupont, and later from William Bohrer. Her first important engagement was on Jan. 11, 1879, at one of the Saturday Evening Concerts, where she played with such success that she was engaged for the remainder of the series. She was next heard at the London Ballad and Promenade Concerts. Since then she has played at all the principal London concerts, viz. at the Philharmonic, March 4, 1886; at the Crystal Palace, where she first appeared Nov. 27, 1880, in Mendelssohn's 'Serenade and Allegro giojoso,' and where she has been since heard in concertos of Mozart, Schütt, and Dupont, the last two for the first time in England; at Cowen's Concerts, Nov. 27, 1880, where she played the Pianoforte Concerto of Goetz for the first time in London; at the Brinsmead Concerts, Dec. 19, 1886, in the Prize Concerto of Oliver King, and at the Popular Concerts, where she first appeared Jan. 27, 1883, and has since played with success.

From 1884 to 1887 Mme. Frickenhaus gave, in conjunction with Mr. Joseph Ludwig, several series of chamber concerts. They introduced several important novelties—Dvořák's 'Bagatellen' for piano and strings, June 11, 1886; Fritz Steinbach's septet for piano, strings, and wind, June 17, 1886; a sonata for piano and violin by Oliver King; and on May 21, 1887, a work entitled 'The Strolling Musicians,' for piano duet, violin, and violoncello, by Arnold Krug. Brahms's second piano and violin sonata (op. 100) was announced for first performance in London at one of these concerts, but it was actually played the day before at one of Hallé's recitals. Since 1888 she has introduced at her annual recitals many modern works of interest, by Smetana, Dvořák, Sinding, Richard Strauss, Arensky, etc. On April 19, 1893, she brought forward, with M. René Ortmans, the sonata for piano and violin of César Franck. The most remarkable characteristics of Mme. Frickenhaus's playing are her extraordinary perfection and ease of technique, combined with great intelligence. A. C.

FRIDERICI (FRIDERICH), DANIEL, was born at or near Eisleben, sometime before 1600, but afterwards settled at Rostock in Mecklenburg, where from 1617 to at least 1654 he was cantor at the St. Marien-Kirche. He was a prolific composer, chiefly of German secular songs for three to eight voices, of which various collections appeared with fanciful titles. In 1624 he edited, with adaptation to German words, Thomas Morley's madrigals for three voices. One of Friderici's own madrigals for four voices ('Einstmals das Kind Cupido') has been edited with English words by Mr. Lionel Benson in the publication ARION, vol. i. J. R. M.

FRIEDHEIM, ARTHUR, an eminent pupil of Liszt, was born of German parents at St. Petersburg, Oct. 26, 1859. He lost his father at a very early age, and was educated by some wealthy relatives. After passing through the usual school curriculum at the Gymnasium, and absorbing as much of musical instruction as happened to come his way, he began the serious study of music at the age of eight, and appeared as a pianist at nine in Field's A major concerto. After passing through the university, he became successively conductor of various small theatre orchestras in Germany, whereby he obtained much beneficial experience. For some years Friedheim was a pupil and fast personal friend of Liszt, who, however, for some years would have nothing to do with him as a pupil; he lived with him and studied in Rome in 1880-81 and 1881-82, and subsequently at Weimar. Later he lived in Leipzig; next, for some years as teacher and concert player in North America (1894), where he was appointed Seidl's successor, but was unable to accept the post. He then came to London, where he appeared publicly on occasions from 1889 onwards, and subsequently was appointed pianoforte professor in the Royal College of Music, at Manchester. This latter post he has recently (1904) resigned. Friedheim was regarded for years as one of the foremost exponents of Liszt's music. He has toured in Russia, Austria, Germany, Italy, Scandinavia, America, Egypt, and England. He is a pianist of immense technical ability, and of real temperament, and a musician of wide knowledge and genuine gifts. An opera, written and composed by him, 'Die Tänzerin,' was tentatively accepted at the Grand Ducal Opera House, Carlsruhe, in 1897, but seems never to have been produced, since in the autumn of 1904 the report gained ground that its first appearance was due about that time at Cologne. R. H. L.

FRIEDLÄNDER, MAX, was born at Brieg in Silesia, Oct. 12, 1852, and studied singing under Manuel Garcia in London and Julius Stockhausen in Frankfort. He travelled much

and was widely known as a baritone singer. He sang at the Crystal Palace on April 19, 1884, and elsewhere in London. He took the degree of Dr. in Philosophy at Rostock in 1887, and since 1894 has been a teacher of music at the University of Berlin. He has taken up musical investigation, especially in connection with Schubert; and has edited the new edition of Peters' collection of Schubert's songs with a supplement of variants; Schubert's duets; Schubert's quintet, 'Nur wer die Sehnsucht'; Gluck's Odes; revised edition of the text to Schumann's songs; 100 Deutsche Volkslieder (not before published); Stockhausen's Gesangstechnik (with the author). For many years he has devoted himself to the collection of materials for an exhaustive biography of Schubert, for which he is well qualified. He made an interesting collection of the original setting of Goethe's poems. G.

FRIEDLÄNDER, Thekla, a distinguished soprano singer, whose fame was principally established in London; according to the *Monthly Musical Record* (June 1, 1875), she was a pupil of Ferdinand Hiller, and Schneider of Cologne. On Dec. 11, 1873, she made a most successful first appearance in the soprano part on the production of Bruch's 'Odysseus' at the Gewandhaus, Leipzig. She made her débuts in England, May 8, 1875, at the New Philharmonic Concert, and sang on June 7 at the Philharmonic, Nov. 13, at the Popular Concerts, March 18, 1876, at the Crystal Palace, and at all the Hallé recitals of the same year. On May 27, 1876, she sang with Frl. Redeker (Lady Semon) in duets of Rubinstein at the New Philharmonic on the latter's début in this country, and was frequently engaged with her in singing duets at the Popular Concerts and elsewhere before the marriage of the last named. Miss Friedländer sang also at the Richter and Henschel Concerts, and on March 25, 1886, at the Bach Choir in the third part of Schumann's 'Faust,' and in the provinces, etc. About this time she returned permanently to Germany. The possessor of a sympathetic soprano voice of great delicacy and refinement, she excelled in old Italian airs, and the lieder of her own country, viz., Schubert, Schumann, and Brahms. A. C.

FRITZ, Barthold, celebrated mechanician and maker of instruments, son of a miller, born near Brunswick, 1697. He had no education, but found out for himself the principles of organ-building, and made in all nearly 500 organs, clavecins, and clavichords, beginning in 1721 with a clavichord of 4 octaves. The tone of all his instruments was good, especially in the bass. He died at Brunswick, July 17, 1766. He published 'Anweisung, wie man Claviere . . . in allen zwölf Tönen gleich rein stimmen könne, etc.' (Leipzig, 1756-57-80), a new system of tuning keyed instruments by means of fifths and octaves, which, though erroneous, had much success, having gone through three editions, and being translated into Dutch by no less a person than Hummel. M. C. C.

FROBERGER,[1] Johann Jacob, eminent organist, born, according to Mattheson, at Halle in Saxony, where his father was Cantor, but at what date is unknown. On the accession of the Emperor Ferdinand III. (Feb. 15, 1637) he was appointed court organist at Vienna. There are entries of his salary in the accounts of the Hofcapelle, from Jan. 1 to Sept. 30, 1637,[2] from April 1, 1641, to Oct. 1645, and from April 1, 1653, to Oct. 30, 1657. The interval from 1637 to 1641 was occupied by his stay in Italy as Frescobaldi's pupil, and a grant of 200 florins for his journey is entered in the accounts under June 22, 1637. [In 1649 he was in Vienna again (see Huygens' *Correspondence*, 1882, p. cxcix.)]. In 1657 he left the Emperor's service. In 1662 he journeyed to London, where he was twice robbed on the way, and arrived in so destitute a condition that he thankfully accepted the post of organ-blower at Westminster Abbey, offered him by Christopher Gibbons, then organist of the Chapel Royal and the Abbey. Gibbons was playing before the Court on the occasion of Charles II.'s marriage, when Froberger overblew the bellows, and thus interrupted the performance, on which the enraged organist overwhelmed him with abuse and even blows. Froberger seized the opportunity a few minutes after to sit down to the instrument, and improvised in a style which was at once recognised by a foreign lady who had formerly been his pupil and knew his style. She presented him to the King, who received him graciously, and made him play on the harpsichord to the astonishment of all. This curious anecdote is not mentioned by English writers, but is given by Mattheson (*Ehrenpforte*) from Froberger's own MS. notes. Mattheson states that he became a Roman Catholic during his visit to Rome, but it is almost certain that he was already one when he entered the Emperor's service in 1637. The late Anton Schmidt, Custos of the Imperial Library, maintained that he again became a Lutheran after his visit to London, and was dismissed from his post of Court organist on that account. The contradiction has never been explained, but that he died a Catholic we know, from an autograph letter of Sibylla, Duchess Dowager of Würtemberg, who was his pupil, and who offered him an asylum in her house at Héricourt, near Montbelliard, where he died, May 7, 1667. See *Zwei Briefe über J. J. Froberger* . . . by Dr. Edmund Schebek (Prague, 1874). His printed works—here first given accurately—are 1. 'Diverse ingegnosissime e rarissime Partite di Toccate, Canzone, Ricercari . . . Stampate da Lodovico Bourgeat . . . Mogont. 1693'—two copies in possession of the writer,

[1] So, and not Frohberger, is the name spelt by the last investigator, Dr. E. Schebek.
[2] This alone shows that the received date of his birth, 1635, must be wrong.

one with Italian title, the other with Italian and German. The copies quoted in other works with dates 1695, 1714, are printed from the same plates, but with different titles. 2. 'Diverse . . . etc., Prima continuazione. Mog. 1696.' 3. 'Suites de Clavecin, par Giacomo Frobergue,' Amsterdam, Roger (a copy of the first edition in the Fitzwilliam Museum, Cambridge). The second edition is in the library at Berlin, where are also several autograph vols. of Froberger's dated 1649 and 1656, containing, amongst others, some of the pieces in the above collections. The Imperial Library at Vienna also contains a MS. of 222 sheets of Toccatas, Caprices, etc. [see the *Quellen-Lexikon*. A large selection of the clavier and organ works was published in the *Denkmäler d. Tonkunst in Oesterreich* (see DENKMÄLER), edited by Guido Adler; they were afterwards republished alone, in two volumes (Artaria, and Breitkopf & Härtel)]. F. G.

FRÖHLICH. There were four sisters of this name, all natives of Vienna.

1. The eldest, NANETTE (Anna), born Sept. 19, 1793, a pupil of Hummel for the piano, and of Hauss and Siboni for singing, became an excellent artist in both branches. From 1819 to 1854 she was teacher of singing at the Conservatorium of Vienna, where she trained many dramatic and concert singers, since celebrated. She will be always gratefully remembered for having induced F. Schubert to write the following pieces:—'Gott ist mein Hirt' (Psalm xxiii.), op. 132; and 'Gott in der Natur,' op. 133, both for four-part female chorus; 'Nachthelle,' op. 134, for tenor solo and four-part male chorus; the Serenade ('Zögernd, leise'), op. 135, for alto solo and four-part female chorus; the Song of Miriam, op. 136; and Des Tages Weihe ('Schicksalslenker'), op. 146, for soprano solo and chorus. Grillparzer wrote the words for the Serenade and the Song of Miriam also at her instigation.

2. BARBARA, born August 30, 1797, excelled both as a contralto singer and a painter of portraits and flowers. She married Ferdinand Bogner, a government employé and eminent flute player, who was honorary professor at the Conservatorium from 1821 until his death in 1845.

3. JOSEPHINE, born Dec. 12, 1803, a distinguished singer, pupil of her sister at the Conservatorium (1819-21), made her début at concerts so successfully that she was immediately engaged for the court theatre (1821-22). Shortly afterwards, however, she went to Copenhagen, and completed her studies under Siboni, who had settled there. As a concert singer she was very well received in Denmark, Norway, and Sweden, and was appointed private singer to the King of Denmark. Later she went to Italy, and sang in the operas of Venice (1829) and Milan (1831) with brilliant success. The Società Apollinea of Venice elected her an honorary member. After her return to Vienna she seldom appeared at concerts, and turned her attention almost entirely to teaching singing. She died May 7, 1878.

4. KATHARINA, born June 10, 1800, though not a musician, must not be omitted from this band of sisters. Her cultivated mind and sympathetic disposition eminently fitted her to be the intimate friend and associate of the great Austrian poet Grillparzer, who was deeply susceptible to music, and passed the greater part of his life in the house of these sisters until his death in 1872. It was 'Kathi' especially, with her quiet, unassuming ways, whom the poet reverenced as his purest ideal, and who inspired many of his poems. She died March 3, 1879. C. F. P.

FROTTOLE, early Italian songs, of which nine books, containing each on an average sixty-four, were published by Petrucci at Venice between 1504 and 1509. Many of them are by Tromboncino, who so far may be called the Gordigiani of his day. As far as can be gathered from the account of Ambros,[1] the Frottola was essentially a popular melody, or street-song, treated with a certain amount of contrivance. It stood midway between the strict and complicated Madrigal, and the Villotta or Vilanella, which was a mere harmonisation of a tune; and in fact as the use of counterpoint increased it disappeared, its better elements went into the Madrigal, its lower into the Vilanella. The words of the Frottole were often comic (in fact the word is a synonym for a joke) but still oftener extremely sentimental. Ambros (iii. 478) cites some in which the song of the cicada and the mewing of a cat are imitated. The poem was in verses, sometimes very numerous. The music was set almost exclusively for four voices. Besides those printed at Venice, a book of twenty-two was published at Rome by Junte in 1526. See Ambros, as below, Eitner's *Bibliographie*, and Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens*. G.

FRUYTIERS, JAN, Flemish poet and musician of the 16th century, was living at Antwerp in 1565. He was a Lutheran, and author of the words and music of 'Ecclesiasticus of de wijse sproken Jesu des soons Syrach,' etc. (Antwerp, Selvius, 1565), a metrical translation of the book of Ecclesiasticus. The music is printed in the fine type of Plantin. This scarce book is the more remarkable as it was published by permission of Margaret of Parma, Governess of the Netherlands, only a few months before she enforced the decrees against the heretics which brought about the War of the Gueux. The melodies are chiefly popular Flemish airs. The 35th Cantique (Ecclus. xxiv.) is set to a French dance of the 15th century, called 'L'homme armé,'—not to be confounded with the celebrated

[1] *Geschichte*, iii. 464-489.

song of the same name, so often used as a theme for entire masses by composers of the 15th and 16th centuries. The song is in 3–2 time, the dance in 2–4, and in the form of a round. [L'HOMME ARMÉ.] M. C. C.

FUCHS, ALOYS, bass singer in the Imperial chapel from 1836, and government employé in the war department at Vienna, born June 23, 1799, at Raase in Austrian Silesia, remarkable as an ardent collector of autographs. His collection of music, books, portraits, etc., purchased out of a small salary by dint of rigid economy, has often been described in detail. It contained specimens from all nations, though the Italian and German masters were most fully represented, and especially Mozart. These materials were partly used by Otto Jahn in his Life of that master. Fuchs contributed articles to several musical periodicals, and took a keen interest in everything connected with the history and literature of music. Severe illnesses compelled him to part with his treasures one by one, and thus his whole collection was scattered. Thalberg bought the remaining autographs ; the Mozarteum a fair copy of Mozart's works ; Grasnick of Berlin the collection of portraits ; the ecclesiastical institution of Göttweig the library ; and Butsch, the bookseller of Augsburg, the rest of the papers and biographical articles. Fuchs died at Vienna, March 20, 1853. C. F. P.

FUCHS, ANTON, born at Munich on Jan. 29, 1849. Baritone singer of distinction, who has also devoted himself with conspicuous success to the work of operatic stage management, in which capacity he has been engaged since 1880 at the Munich Opera, and since 1882 in the Festspiele at Bayreuth. W. W. C.

FUCHS, CARL, violoncellist, born in 1865 at Offenbach in Germany, was a pupil of Cossmann at the Frankfort Conservatoire until 1886, when he studied at St. Petersburg under Davidov. Is now settled at Manchester, where he is a professor at the Royal College, soloist at the Hallé-Richter concerts, and member of the Brodsky Quartet. He is an excellent chamber-music player, having often performed at the London 'Popular Concerts' with success. He draws a rich, full tone from his instrument. W. W. C.

FUCHS, FERDINAND KARL, born in Vienna, Feb. 11, 1811, died there Jan. 7, 1848. Popular song-writer ; produced two operas at Vienna in 1842. W. W. C.

FUCHS, GEORG FRIEDRICH, born at Mayence, Dec. 3, 1752, died at Paris, Oct. 9, 1821, won considerable fame as a clarinettist in his day. Was a professor at the Paris Conservatoire and composer of various works for wind instruments. W. W. C.

FUCHS, JOHANN NEPOMUK, born at Frauenthal, May 5, 1842, an accomplished, all-round musician, has held the appointment of capellmeister in various towns (since 1880 at the Vienna Opera). In 1894 he was appointed a director of the Vienna Conservatorium. Composed in 1872 the opera 'Zingara.' W. W. C.

FUCHS, KARL DORIUS JOHANN, pianist, conductor, and critic, was born at Potsdam, Oct. 22, 1838. Pupil of his father, an organist, he was compelled to give lessons on the pianoforte whilst yet a collegian. In 1859 was a student at the University of Berlin, and at the same time took lessons on the pianoforte under Von Bülow. Henceforth his life was divided between music and literature. In 1869 he was organist at Stralsund, and in 1870 took the degree of Dr. Phil. at Greifswald, his thesis being *Präliminarien zu einer Kritik der Tonkunst.* In 1871-75 he lived in Berlin as pianist, teacher, and critic ; in 1875-79 at Hirschberg, where he founded a musical society of which he was the conductor ; and in 1879 moved to Danzig, where he has held several appointments. His leaning is towards philosophical analysis, a tendency which reacts on his playing, which is of the intellectual order. In conjunction with Hugo Riemann he wrote a *Praktische Anleitung zum Phrasieren* (1886) of which an English translation has appeared in New York. Said by Riemann to be 'the first who attempted phrasing in orchestral performances.' W. W. C.

FUCHS, ROBERT, brother of J. N. Fuchs, was born at Frauenthal, Feb. 15, 1847. He has been since 1875 professor of theory at the Vienna Conservatoire, and is chiefly known to the outside world as composer of five Serenades for string orchestra, which enjoy wide popularity. Has also composed a Symphony (op. 37 in C), a piano Concerto, a Mass, several works for the chamber, and two operas. W. W. C.

FÜHRER. See DUX.

FÜHRER, ROBERT, born at Prague, June 2, 1807 ; in 1839 succeeded his master Wittasek as organist to the Cathedral there. His irregular life, however, lost him the post, and in 1843 he left Prague. In 1853-55 he was organist at Gmunden and Ischl, and then settled in Vienna, where he died, Nov. 28, 1861, in great distress in a hospital. His compositions, published from 1830 in Prague and Vienna, are numerous and good. (For list see Fétis.) They comprise masses, graduales, offertories, preludes, fugues, a method for the pedal-organ, a handbook for choirmasters, a *Praktische Anleitung zu Orgelcompositionen*, etc. Whatever his merits as a musician, however, he was a dishonest man, for he actually published Schubert's Mass in G under his own name (Marco Berra, Prague, 1846), a fact which requires no comment. M. C. C.

FUENTES, DON PASQUALE, born about the beginning of the 18th century at Albaida in the province of Valencia in Spain, was maestro de capilla at first at the church of St. Andrea, and from 1757 at the cathedral of Valencia. He died there April 26, 1768. Fétis gives a list of sacred and secular compositions, one of which, a

'Beatus vir' *a* 10, is printed in Eslava's *Lira Sacro-Hispana* (*Quellen-Lexikon.*)

FÜRSTENAU, a family of distinguished flautists and good musicians.

1. Caspar, born Feb. 26, 1772, at Münster, was early left an orphan under the care of A. Romberg, who tried to force him to learn the bassoon, as well as the oboe, which he had been already taught; but his preference for the flute asserted itself, and he shortly became so proficient, as to support his family by playing in a military band, and in that of the Bishop. In 1793-94 he made a professional tour through Germany, and settled at Oldenburg, where he entered the Court band, and gave lessons to the Duke. In 1811 the band was dispersed, and Caspar again travelled with his son. He died at Oldenburg, May 11, 1819.

2. Anton Bernhard, a finer flautist than his father, born Oct. 20, 1792, at Münster; first appeared at a Court concert in Oldenburg when only seven. He remained with his father, the two taking long journeys together. In 1817 he was engaged for the municipal orchestra of Frankfort, from whence he removed in 1820 to Dresden, where he remained in the service of the King of Saxony till his death, Nov. 18, 1852. In 1826 he accompanied Weber on his last sad journey to London, tended him with anxious care, and assisted him to undress the night before his death. (See Max Maria von Weber's Life of his father, ii. 703.) He composed several pieces and two Methods for the flute.

3. His son Moritz, born in Dresden, July 26, 1824, also a flautist, at seventeen entered the royal band. He made some valuable contributions to the history of music, such as *Beiträge zur Geschichte der königlichen sächsischen musikalischen Capelle* (1849); *Zur Geschichte des Theaters und der Musik in Dresden*, 2 vols. (1861); and *Die Fabrication musikalischer Instrumente in Voigtlande* (1876). In 1852 he was appointed Custos of the royal collections of music, and received the order of Albert of Saxony. From 1858 he was flute professor at the Dresden Conservatorium, and he died at Dresden, March 25, 1889. F. G.

FUGATO. A name given to an irregularly fugued movement, in which the fugue-form is not strictly followed (especially as to strettos and pedal-points), though the structure is fugal and contrapuntal. Fugato passages are often introduced in orchestral music with the happiest effect, as in first and last movements of the Eroica Symphony, in the Allegretto of No. 7, both by Beethoven, and in the first movement of Mendelssohn's Italian Symphony, immediately after the double bar, etc. F. A. G. O.

FUGHETTA. A short condensed fugue—a miniature fugue—correct and complete as to form, but with all its dimensions curtailed. No. 10 of Bach's thirty Variations is a Fughetta, as is also No. 24 of Beethoven's thirty-three Variations (op. 120). Both are in two sections, each repeated. F. A. G. O.

FUGUE. A musical movement in which a definite number of parts or voices combine in stating and developing a single theme, the interest being cumulative.

This definition immediately suggests two points:—

1. The main idea of a fugue is that of one voice contrasting with others; not, as in the first movement of a sonata, of one section contrasting longitudinally with other sections. Indeed the fugal form may be said to be 'a question of texture rather than of design,'[1] and it has even been suggested that the term 'a fugue' is incorrect and that we should rather speak of a composition being written in fugue, just as we speak of a poem being written in hexameters. This essential of a fugue brings us to the second point in our definition.

2. It is essential that a fugue be conceived in a definite number of parts or voices:[2] two parts at least are obviously necessary, so that one may contrast with the other. It is possible to imagine an entirely melodic sonata; an entirely melodic fugue is a contradiction. For similar reasons a texture of harmonic blocks of chords is quite alien to the fugal form.

From what has been said it is clear that the fugue is of more artificial and less primitive origin than the 'cyclical' forms. The sonata form can be traced directly back to the folk-song; the fugue seems to be descended from the contrapuntal experiments of mediæval monks. For this reason perhaps, and partly because fugue writing is so excellent a scholastic training, the idea has grown up that a fugue is necessarily dull and pedantic, justifying the famous aphorism that 'a fugue is a composition in which one voice runs away from the others and the hearer from them all.' It is surely clear that a form which has inspired the most magnificent music of the greatest composers must be something more than an academic exercise or an arbitrary collection of scholastic regulations. Indeed just as the 'rules' of the sonata have been shown to be based on deep principles which underlie the whole of musical form, so the rules of fugue may be shown to be based on principles equally deep.

The fugue, like every other form of art, has had its origin and development. In the 16th century the word meant a movement in canonic form; indeed the name 'canon' is merely short for 'fuga per canonem,' a fugue according to rule. In these times there were two species of fugue, the limited fugue, which was what we now call a strict canon, and the unlimited fugue which started canonically and soon broke off into free passages, with occasional points of imitation. It was the text-book of Fux (1725) which placed

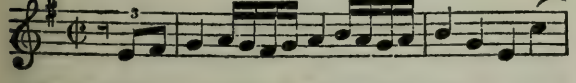
[1] D. F. Tovey, Lecture on Beethoven's 'Missa Solennis.'
[2] The term 'voice' is used throughout this article as the equivalent of 'part,' not necessarily a vocal part.

the fugue on its present basis, though still in a very simple and undeveloped form. Thus the way was prepared for J. S. Bach, who took the fugue form as set forth in Fux's *Gradus ad Parnassum* and applied to it the new key-system with its endless possibilities of modulation, enriching it at the same time with his boundless wealth of melodic and harmonic imagination. Bach rose superior to all the rules and regulations with which Fux had hedged in the fugue, and evolved out of Fux's skeleton the living fugue, the quintessence of fugue, freed from all the impurities of pedantry. From the time of Bach the word 'fugue' has connoted a very definite musical form which will now be described.

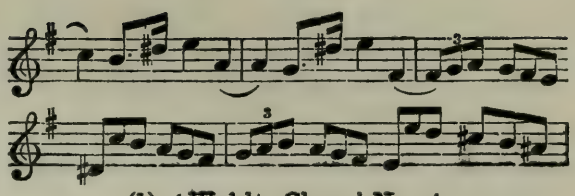
As this is not a text-book, no attempt will be made to enumerate all the rules which are found in primers.[1] Only those factors of a fugue will be described here which are essential to its nature as set out in the above definition. All the principles enunciated will be referable to the examples set by great composers; they, and not the theorists, will be taken as the criterion.[2] Writers on music have a tendency to divorce theory from practice, and in no branch of the art is this the case more than in the fugue. It is an extraordinary thing that hardly any of the well-known treatises on fugue so much as mention Bach;[3] and one modern teacher, it is understood, actually used to forbid the study of Bach's fugues because they are 'contrary to the rules.'[4]

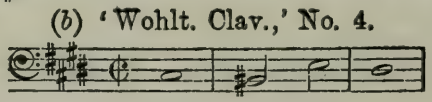
We can now proceed to a detailed description of the fugal form. It is obvious that the theme on which the whole work hangs must be clearly and unequivocally presented at the outset, and this cannot be done better than by giving it to the voice or voices sufficient to enunciate it entirely unaccompanied. This is, as a matter of fact, the way in which a fugue does invariably start, and the theme thus propounded is called the *subject*.[5] The subject of a fugue must be of a character to arrest and hold the attention whenever it is heard. Cherubini's somewhat oracular remark, 'the subject must neither be too long nor too short,' really contains the nucleus of the matter. The subject must be long enough to contain a definite idea, it must not be so long that the memory cannot retain it. Here follow examples of the longest and shortest fugue subjects in Bach's *Wohlt. Clavier*.

(*a*) 'Wohlt. Clav.,' No. 34.



(*b*) 'Wohlt. Clav.,' No. 4.
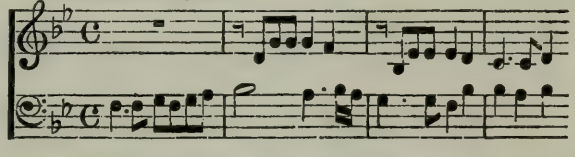




Although the subject is always announced by itself yet this does not mean that only one voice is heard at the beginning. The subject may be in two, three, or even four parts, and in these cases the subject should be described as a double, triple, or quadruple subject. As a matter of fact fugues with subjects in two or more parts are usually called fugues on two subjects, or even double fugues, but it is plain that there can only be one subject to a fugue,[6] and this subject, when it is in two or more parts, almost invariably makes its various appearances as a whole and not in its separate parts. The name double fugue seems better applied to those cases where a secondary theme appears during the course of the movement (this will be dealt with later).

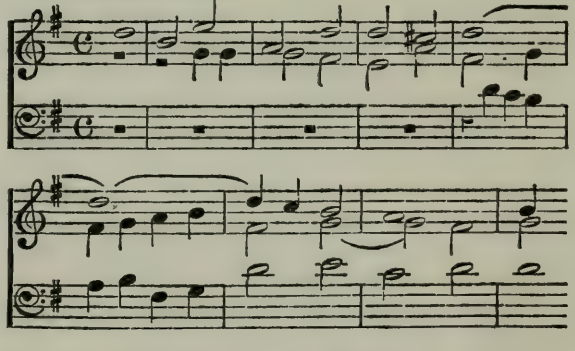
(*a*) Haydn, 'Achieved is the glorious work,' from the *Creation*.

Subject in 2 parts.



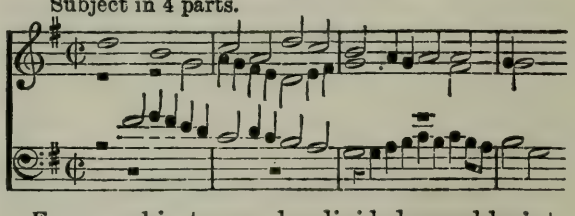
(*b*) Leo, 'Dixit Dominus.'

Subject in 3 parts.



(*c*) Cherubini, 'Et vitam.'

Subject in 4 parts.



Fugue subjects can be divided roughly into three classes:—

[1] For the sake of completeness the famous treatises on fugue should be mentioned: Fux, 1725; Marpurg, 1753; Albrechtsberger, 1790; Cherubini, 1833; Richter, 1876. For English students there are two excellent primers by J. Higgs and E. Prout.

[2] Prof. Prout is one of the few writers on fugue who have deliberately taken the works of the great masters as their standard.

[3] Marpurg is an honourable exception.

[4] Quoted in the preface to Prout's *Fugue*.

[5] There is an apparent exception in the case of an 'accompanied fugue,' in which case the announcement of the subject is heard simultaneously with a full harmonic accompaniment. This will be dealt with later.

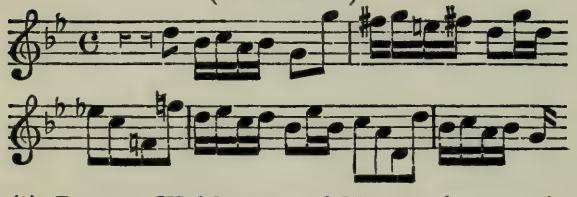
[6] Cherubini recognises this and refuses to use the nomenclature 'fugue on two subjects,' saying that a fugue 'cannot have more than one principal subject.' He proposes to call such fugues 'fugues on one subject with one, two, or three counter-subjects.'

1. Those that are in themselves complete melodies usually of a very definite rhythmical nature. In fugues on such subjects the interest of the fugue depends chiefly on the intrinsic beauty of the subject itself at its various appearances. Such subjects are usually called 'andamenti.' (See ANDAMENTO.)
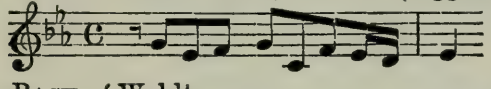
2. Those which consist of some short passage with perhaps a characteristic interval. Such a subject is not necessarily beautiful in itself but becomes so when treated and developed in the course of the movement. Such subjects come under the class of 'soggetti.' (See SOGGETTO.)

3. Those which consist merely of a short figure and are usually called 'attacco' (*q.v.*) The 'attacco' seldom forms the subject of a complete fugue; there is, however, an example in Bach's *Wohltemperirtes Clavier*, No. 27.

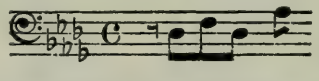
(*a*) BACH, Organ fugue G Minor (andamento).



(*b*) BACH, 'Wohlt. Clav.,' No. 26 (soggetto).



(*c*) BACH, 'Wohlt. Clav.,' No. 27 (attacco).

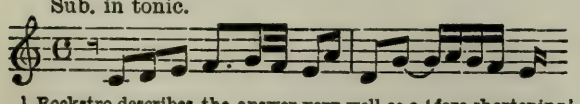


The subject having been stated, another voice enters with an *answer* to this statement. In most text-books the answer is described as an *imitation* of the subject, and, this definition having been given, it is found necessary to employ several paragraphs in explaining that the answer is not an imitation but a modification of the subject. The truth is that the answer is not in its essence an imitation of the subject. The answer is what its name implies, a *reply*. The subject alone is a 'broken arc'; it requires the answer to complete the 'perfect round.' The subject and answer may be compared to the obverse and reverse of a medal.[1]

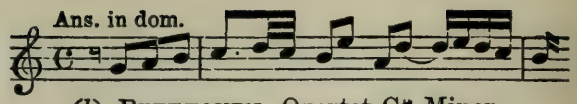
This answering of the subject can be brought about in more than one way:—

1. The answer may be a repetition of the subject in a different key. This is called a *real* answer. If the subject is entirely in the tonic, the real answer is usually in the dominant (occasionally in the sub-dominant). If the subject is in the dominant, the real answer is in the tonic.

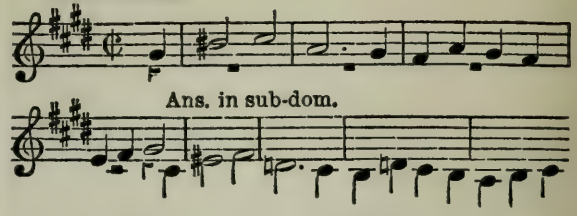
(*a*) BACH, 'Wohlt. Clav.,' No. 1.



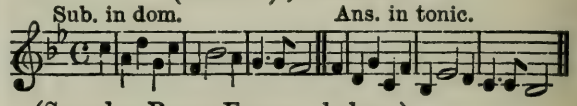
[1] Rockstro describes the answer very well as a 'fore-shortening' of the subject.



(*b*) BEETHOVEN, Quartet C♯ Minor.



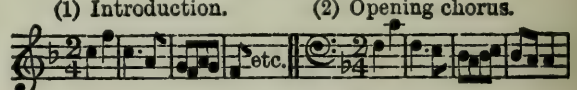
(*c*) HANDEL, 'Then shall they know' (Part II); *Samson*.



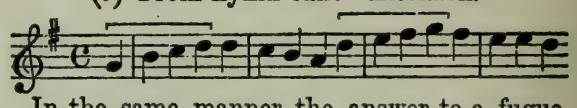
(See also REAL FUGUE, below.)

2. Recourse is frequently had to the universal feeling which divides the octave into two unequal portions at its fifth note, so that the interval of a fifth from tonic to dominant is felt to have its exact correlative in the interval of a fourth from dominant to tonic. It was this feeling that led the early ecclesiastical musicians to add to each 'authentic' mode, which was divided into two parts at its fifth note, a corresponding 'plagal' mode, starting at that fifth note, and itself divided into two parts at its fourth note, that is, the final of the authentic mode. This analogy between plagal and authentic seems to be universally perceived in music. This can be shown by the two following examples drawn from very different sources, neither of which can be suspected of being influenced by fugal considerations, since one is from a comic opera and the other from a German chorale.

(*a*) From *Dorothy*, CELLIER.

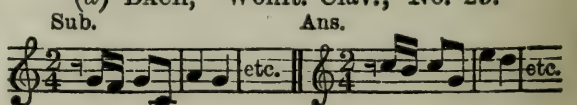


(*b*) From hymn tune 'Eisenach.'

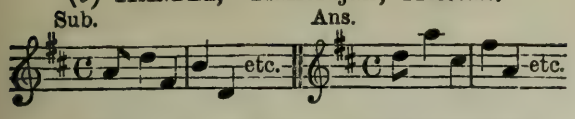


In the same manner the answer to a fugue-subject is often compressed into the plagal or extended into the authentic compass, inversely according as the subject is authentic or plagal. An answer conceived on this plan is called a *tonal* answer. Many rules are given in the text-books for finding the correct tonal answer to a fugue. It will serve our purpose better to give several examples of tonal answers by great composers to show the various modifications which they adopt. These examples will also prove how very far from being a mere imitation of the subject a fugue answer generally is. (See TONAL FUGUE, below.)

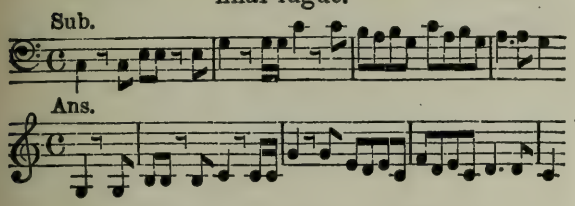
(*a*) BACH, 'Wohlt. Clav.,' No. 25.



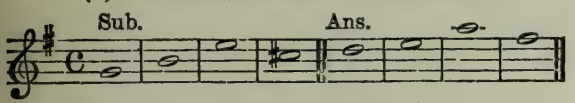
(*b*) HANDEL, 'Hallelujah,' *Messiah.*



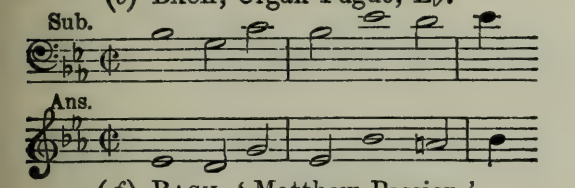
(*c*) BACH, 'Ich hatte viel Bekümmerniss,' final fugue.



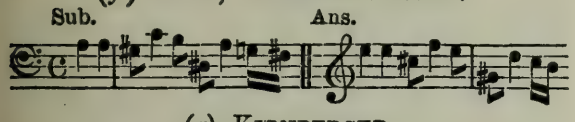
(*d*) MOZART, Quartet in E Major.



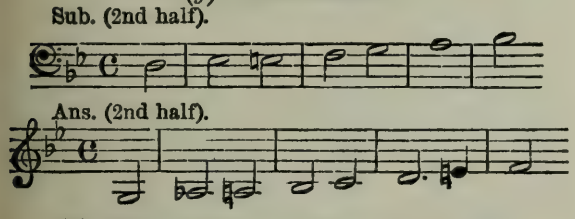
(*e*) BACH, Organ Fugue, E♭.



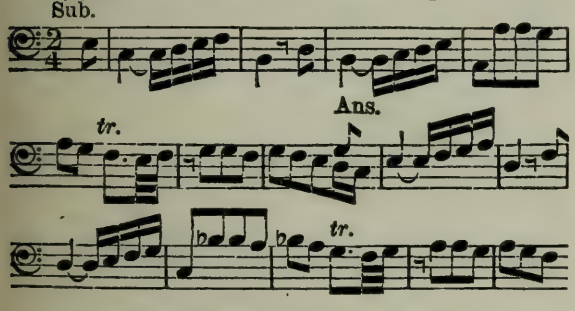
(*f*) BACH, 'Matthew Passion.'



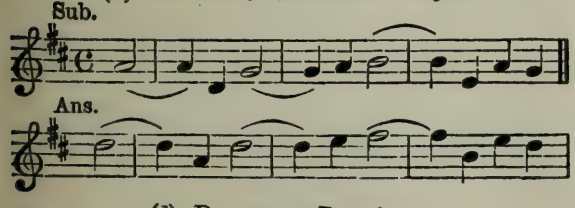
(*g*) KIRNBERGER.



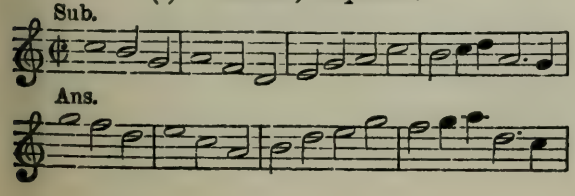
(*h*) BEETHOVEN, Pf. Sonata, op. 101.



(*k*) MOZART, Quartet G Major.

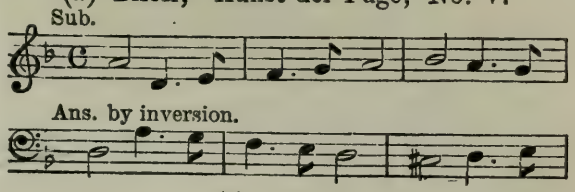


(*l*) BRAHMS, *Requiem.*

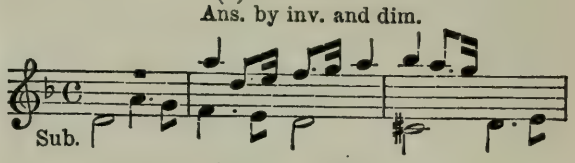


3. The answer is occasionally an inversion, diminution, or augmentation of the subject.

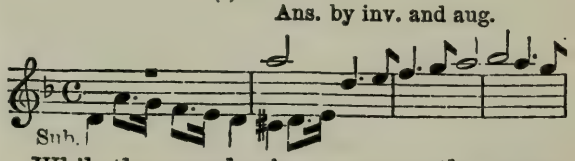
(*a*) BACH, 'Kunst der Fuge,' No. V.



(*b*) No. VI.

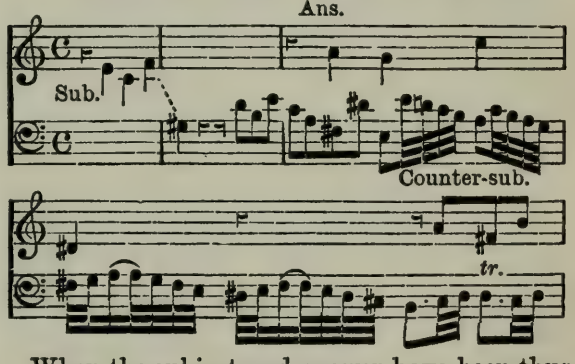


(*c*) No. VII.



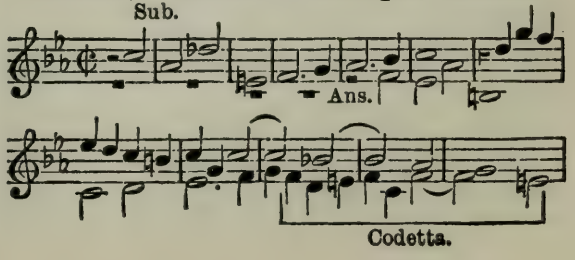
While the second voice announces the answer, the first voice goes on its way in counterpoint with it. Sometimes this counterpoint takes the shape of a definite theme of which further use is made in the course of the fugue; it is then called a *counter-subject.* The counter-subject is usually in double counterpoint with the subject, designed, that is, to appear either above or below it as occasion requires. A counter-subject is by no means an inalienable factor in a fugue; for instance seventeen of the forty-eight fugues of Bach's *Wohltemperirtes Clavier* have no regular counter-subject.

BACH, 'Wohlt. Clav.,' No. 44.



When the subject and answer have been thus propounded, the other voices enter in turn with subject or answer alternately. Sometimes the duet between the first two voices is lengthened by a few bars before the entry of the third voice: this small digression is called a *codetta.*

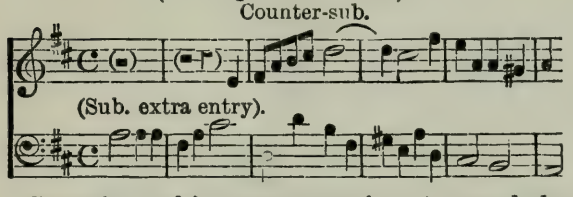
HANDEL, 'And with His stripes,' *Messiah.*



The complete statement of subject or answer by all the voices employed is called the *exposition*. The exposition usually consists of subject and answer entering alternately,[1] and one or more short codette. If there is a counter-subject, it appears in that voice which last had the subject or answer.[2] This fugal exposition is in itself such a very definite and unmistakable mode of expression that it is often introduced into choral and instrumental works which are not fugues. Such a torso is called a *fugato* passage or merely 'fugato.' Beethoven was particularly fond of the fugato: good examples are found in the slow movements of his first and seventh symphonies.

Now it is necessary, before the subject, as the hero of the plot, sets out on its career of adventure, that its nature and characteristics should be thoroughly impressed on the attention. Sometimes the exposition alone suffices for this; but sometimes an *extra entry* of the subject is added at the end of the exposition before any modulation takes place: this most frequently happens in those fugues where the relative positions of subject and counter-subject have been the same throughout the various entries of the exposition. The extra entry then presents the subject in a new aspect with regard to the counter-subject.

BACH, 'Patrem' from *B Minor Mass* (inner parts omitted).



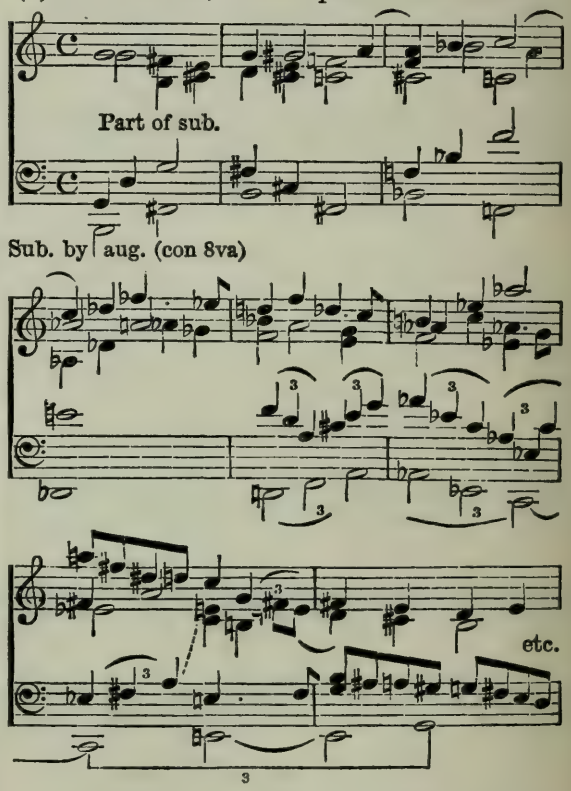
Sometimes this extra entry is not enough by itself, and the exposition is followed by a whole series of extra entries, a sort of complement to the exposition; this is called the *counter-exposition*. In the counter-exposition the answer usually leads off, followed by the subject; sometimes both subject and answer are *inverted* in the counter-exposition[3] (*e.g.* Bach. *Wohlt. Clav.* No. 15).

Up to now there have been no serious modulations in the fugue, but when the exposition and counter-exposition are over, there begins what is known as the *middle section* of the fugue. This consists of a contrapuntal web gradually leading through some definite scheme of modulations to the final section or climax of the fugue. This contrapuntal web consists of a series of *episodes* (usually founded on the main subject and counter-subject) interspersed with entries of the subject in various new situations and guises. At the time when the rules of fugue were crystallised by Fux, modulations were of a very mild nature and as a consequence the later theorists, regardless of musical progress, have strictly circumscribed the modulations which a fugue writer 'is allowed' to make. It need hardly be said that the rules for fugal modulation are of no more value than any of the other arbitrary rules of fugue. Not a single one of the fugues, either in the *Wohltemperirtes Clavier* or in the *Kunst der Fuge*, follows the scheme of modulation which was afterwards prescribed by Cherubini.[4]

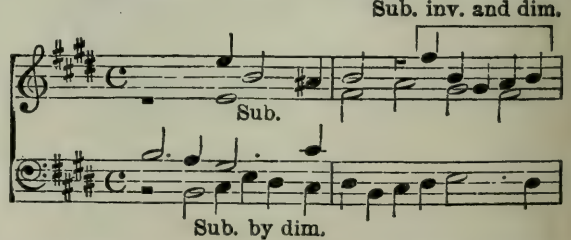
The various ways in which the successive entries of subject, answer, and counter-subject are made to grow in interest during the middle section of a fugue have been codified into a scheme of *devices*, which may be summarised as follows:—

(*a*) The subject and counter-subject may be themselves altered (i.) by *augmentation*, (ii.) by *diminution*, (iii.) by *inversion*, (iv.) by '*cancrizans*' motion.

(*a*) R. STRAUSS, 'Also Sprach Zarathustra.'



(*b*) BACH, 'Wohlt. Clav.,' No. 33.



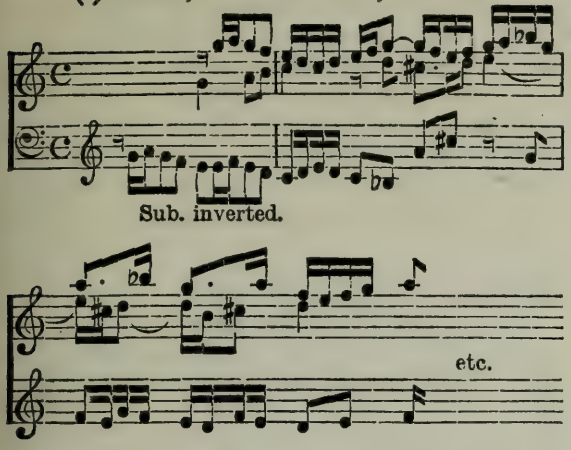
[1] This is not invariable.

[2] The counter-subject originally appears as a counterpoint to the answer; therefore when it accompanies the subject it often has to be modified. This modified form bears the same relation to the original counter-subject as the subject bears to the answer, and might well be called the 'counter-answer,' but this term is never used.

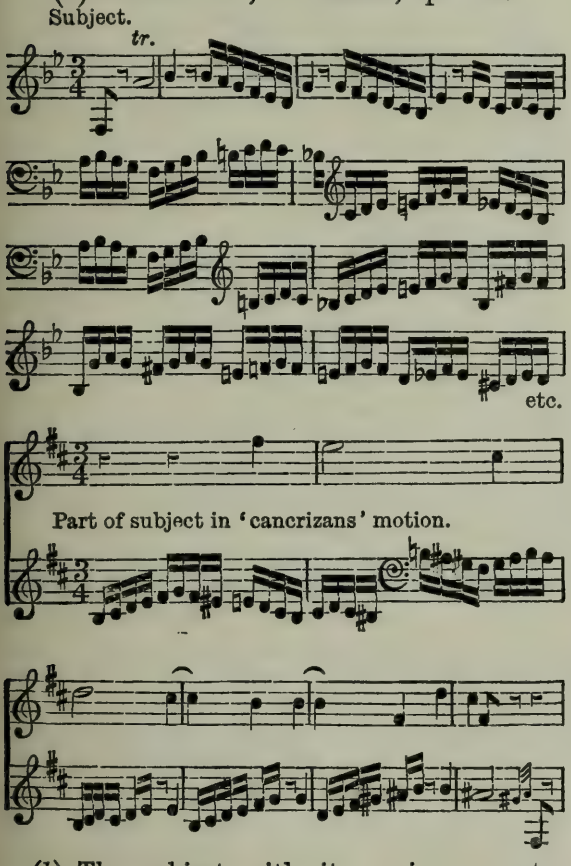
[3] Sometimes exposition and counter-exposition are separated by an episode, *e.g. Wohlt. Clav.* No. 11.

[4] Cherubini's rules for modulation are as follows: When the fugue is in a major key—dominant, relative minor, sub-dominant, super-tonic minor, mediant minor, dominant. When the fugue is in a minor key—mediant major, dominant minor, or sub-mediant major, or sub-dominant minor, or seventh major.

(*c*) BACH, 'Wohlt. Clav.,' No. 20.

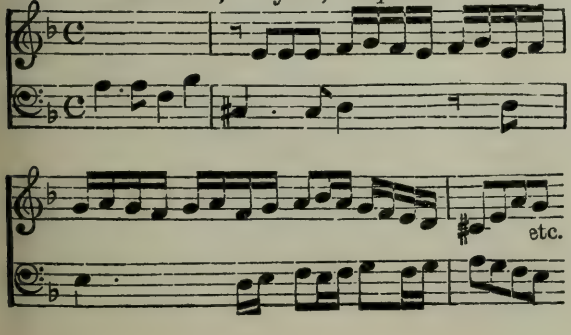


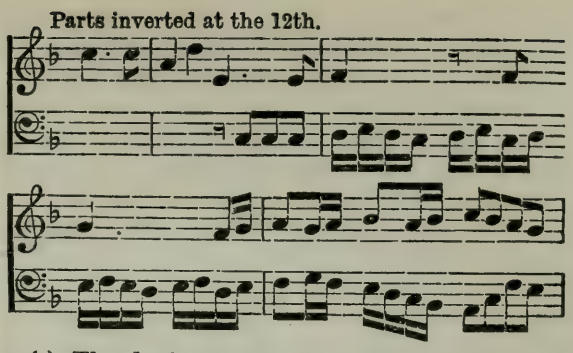
(*d*) BEETHOVEN, Pf. Sonata, op. 106.



(*b*) The subject with its various counter-subjects can be presented inverted in double counterpoint at various intervals (usually the octave, tenth or twelfth).

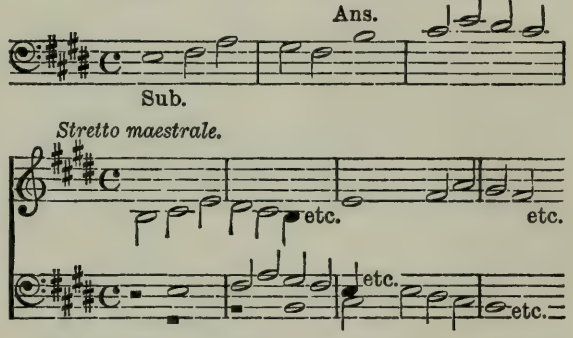
MOZART, 'Kyrie,' *Requiem.*





(*c*) The device of *stretto* may be made use of. Stretto is defined by Cherubini as 'a device which consists in bringing the entrance of the response nearer to that of the subject'; to which it may be added that a stretto often consists in introducing a second entry of the subject instead of the answer at these close quarters. This 'hurried' introduction of the answer can often be introduced at more than one point of the subject, as the following examples will explain. When the entrance of the answer follows close on that of the subject, it is said to be a *close* stretto. A stretto in which all the voices take part, and in which each voice takes up subject or answer in turn in their entirety and without any modification, is called a masterly stretto or '*stretto maestrale.*'

BACH, 'Wohlt. Clav.,' No. 33.



The device of stretto may also be combined with the various other devices of augmentation, etc., just described. A good example of stretto combined with augmentation will be found in the fugue 'Cum Sancto' from Beethoven's 'Missa Solennis.'

The emotional effect of stretto is obvious, and the closer the stretto the greater the excitement produced. Therefore, where more than one stretto is employed in a fugue, the simpler is usually placed first, and the closest and most elaborate is kept till later, so that the fugue may grow in interest.

(*d*) Sometimes one or two subsidiary subjects are introduced in the course of the fugue. These may be introduced in one of two ways: (i.) by a regular fugal exposition in the middle of the fugue, as in Bach's organ fugue in C minor (Peters' edition, vol. iv.). (ii.) They can be imposed on the normal flow of the counterpoint as in the fourth fugue (C♯ minor) of the

Wohltemperirtes Clavier. Such fugues are very properly called double or triple fugues.

In the middle section of a fugue the composer is usually said to be 'free' to proceed as he likes: this is only true in so far as it means that no hard and fast regulations can be laid down for his guidance at this point; but it is just here that in reality the composer is most emphatically not free, except in so far as every composer is always free. If he wishes to make his fugue an organic and inevitable whole, then it is especially in these 'free' passages that he must keep the direction and tendency of the whole movement most clearly in his mind.

After the wanderings of the middle section there follows a natural desire for home, but home under a new aspect, looked at with eyes which have witnessed all the wonderful developments of which the infant theme has become capable as it reaches maturity. This is the climax of the fugue, and is usually heralded by a return to the original key. The climax, then, is the place where the subject will be presented in its most exciting aspect. If there are several stretti in the fugue, the closest or most elaborate will be reserved for this point: if there is only one stretto, the composer will probably place it here. Indeed this portion of the fugue is often called *the stretto*, but a stretto is by no means universal in a fugue; in many of Bach's fugues the climax is marked by an emphatic entry of the subject in the principal key. In a double or triple fugue the climax is usually marked by the combination of all the subjects previously announced separately.

After the climax comes a peroration or coda. This very often contains a *pedal* on the dominant and sometimes also on the tonic. In many cases, right at the close, the contrapuntal texture gives way to massive blocks of harmony (*e.g.* Mendelssohn, 42nd Psalm). Sometimes the end takes the form of an elaborate cadenza, as in Bach's organ fugue in C minor (Peters, vol. iv.).

Before ending this description of the fugal form two slight variants must be noticed:—

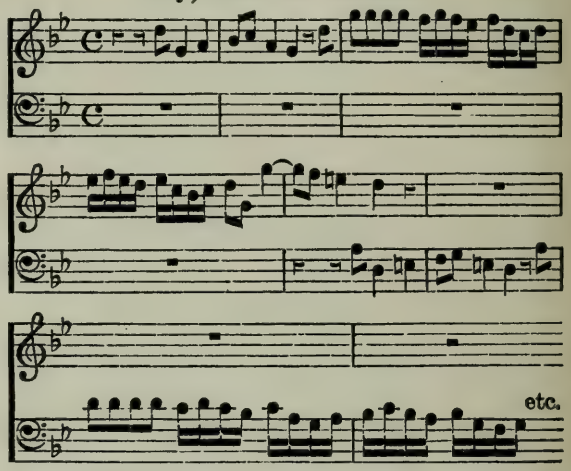
I. *The Fugue on a Chorale.*—There are two species of this form:—

(*a*) Where the fugue pursues its normal course, the chorale being superimposed as a canto fermo or an episode during its development (*e.g.* Mendelssohn, 3rd organ sonata, 1st movement).

(*b*) Where each line of the chorale-melody is made the climax of a short fugal passage. The fugal matter being founded on the chorale (*e.g.* Bach's fugue on 'Durch Adam's Fall').

II. *The Accompanied Fugue.*—A fugue is sometimes accompanied; that is to say, that besides the regular fugal exposition and development there are independent parts for other voices or instruments. The usual form of accompanied fugue consists of a normal fugue sung by a choir of voices, while an orchestra plays a partly independent accompaniment. Examples are the 'Cum sancto Spiritu' from Schubert's Mass in F, and the last chorus of Parry's 'Judith.' In an accompanied fugue the texture of the fugal parts is often much looser than in the ordinary fugue. In many of Handel's accompanied fugues the first voice after giving out the subject is silent, while the second voice sings the answer.

HANDEL, 'And He shall purify' (voice parts only) from *The Messiah.*



This then is the construction of a fugue as generally understood. It will be noticed that it falls into three sections: exposition, middle section, and climax (or stretto). These three sections coincide with the design usually described by the formula A. B. A. under which nearly every piece of music may be said to fall. This has led some theorists to trace a connection between the fugal and the sonata forms,[1] but in reality there is no more intimate connection between them than the very vague similarity just mentioned, which applies equally to every other musical form. The fugue is essentially contrapuntal in its texture, while a sonata-movement is harmonic. In a fugue there is no break, a cadence is only the signal for a fresh start. The sonata-movement is, on the other hand, by nature broken up into sections. A sonata-movement may be said to be sewn together, a fugue to be woven. It is, however, quite true that the sonata form has been occasionally affected by fugal considerations, as in Beethoven's sonatas, opp. 101, 110, and 111.[2] In the same way the prelude to Wagner's 'Die Meistersinger' is a well-known instance of a movement where three subjects are at first presented separately and harmonically as in a sonata, and afterwards combined as if in the stretto of a triple fugue.

The art of fugue has found its greatest exponent in the works of J. S. Bach. Haydn and Mozart seem to have known little of Bach and his works. Moreover, their ideas seemed

[1] Prout, *Fugue*, chap. ix. [2] Hadow, *Sonata Form*, chap. xi.

to shape themselves naturally in those cyclic forms which were developing into the great symphonic form of Beethoven. Their fugues, fine as they are, seem to have been written text-book in hand, and not to be a natural mode of expression. The result is that the fugues of Haydn and Mozart actually seem old-fashioned compared with those of Bach, and more academic in their feeling. The same may be said of Cherubini and, in spite of their splendour, of Beethoven's fugues. Perhaps Bach was attracted to the fugal means of expression because of its romantic possibilities. The definite decorative scheme of the sonata form, with its strongly contrasted sections, is eminently fitted for absolute music—music which stands for itself and by itself. Absolute music depends on contrast of mood; but the essence of romantic music is that some idea or mood from without is grafted on to the musical stem. Such a scheme as this demands unity of mood, some central idea running through the whole, surrounded by attendant episodes, the whole in a sort of chiaroscuro. This is certainly the principle which underlies the fugal form, and it is also the principle which underlies the various forms in which the romantic composers found it necessary to express themselves. Can we not trace an analogous emotional need and an analogous means of expression in the fugues of Bach on the one hand, and on the other in Schumann's pianoforte concerto with its single theme, in his C major fantasia with its 'leiser Ton,'[1] in the persistent melancholy figures of Chopin's preludes, in the 'idée fixe' of Berlioz, and above all in the 'leit-motif' of Wagner's music-dramas? Perhaps Wagner's leit-motif compares more closely with a canto fermo than with a fugue subject, and we can trace a most interesting parallel between the leit-motif of Wagner and the fugue-on-chorale of Bach. The introduction of a chorale as a canto fermo in a fugue only makes its due emotional effect when the chorale is well known to the hearers,[2] otherwise its introduction will be quite pointless. Thus the introduction of the chorale is to a certain extent dramatic in its emotional effect. In the same way a leit-motif imposed on the polyphonic web of Wagner's music makes its effect largely because of its dramatic power produced by force of association. R. V. W.

[A few additional particulars on Real and Tonal Fugue, from the articles on these subjects by W. S. Rockstro in the first edition of the Dictionary, may not be out of place.]

Real Fugue.—This is an invention of much older date than its tonal analogue; and is, indeed, the only kind of fugue possible in the ecclesiastical modes. For, in those ancient tonalities, the Dominant differs widely from that of the modern scale, and exercises widely different functions; insomuch that the answer to a given subject, constructed with reference to it, would, in certain modes, be so distorted as to set all recognition at defiance. The idea of such a dominant as that upon which we now base our harmonic combinations is one which could never have suggested itself to the mediæval contrapuntist. Accordingly, the composers of the 15th and 16th centuries regulated their subjects and answers in conformity with the principles of the system of Hexachords. When a strict answer was intended, its solmisation was made to correspond exactly, in one hexachord, with that of the subject in another. Where this uniformity of solmisation was wanting—as was necessarily the case when the answer was made in any other interval than that of the fourth or fifth above or below the subject—the reply was regarded as merely an imitative one.[3] [See Hexachord.] But, even in imitative replies, the laws of Real Fugue required that a fifth should always be answered by a fifth, and a fourth by a fourth—the only licence permitted being the occasional substitution of a tone for a semitone, or a major for a minor third. In practice both the strict and the imitative Answer were constantly employed in the same composition: *e.g.* in the *Kyrie* of Palestrina's 'Missa Brevis,' quoted as an example under Hexachord, the subject is given out by the alto in the hexachord of C; answered strictly by the bass in that of F; again answered, in the same hexachord, by the treble; and then imitated, first by the tenor, and afterwards by the bass, with a whole tone, instead of a semitone, between the second and third notes. Among the best writers of the best period of art we find these mixed fugues—which would now be called 'Fugues of Imitation'—in much more frequent use than those which continued strict throughout, and forming the foundation of some of the finest polyphonic masses and motets.

When the imitation, instead of breaking off at the end of the few bars which form the subject, continues uninterruptedly throughout an entire movement, the composition is called a perpetual fugue, or, as we should now say, a canon. A detailed classification of the different varieties of real fugue, perpetual, interrupted, strict, or free, in use during the 14th and 15th centuries, would be of very little practical service, since the student who would really master the subject must of necessity consult the works of the great masters for himself. In doing this, he will find no lack of interesting examples, and will do well to begin by making a careful analysis of Palestrina's 'Missa ad Fugam,' which differs from the work published by Alfieri and Adrien de Lafage under

[1] The motto of Schumann's fantasia could be equally well illustrated by one of Bach's fugues.

[2] It may be objected that modern audiences do experience a decided emotional thrill at the introduction of the chorale, for instance in Mendelssohn's E minor fugue, without being at all familiar with the tune, but even in this case they do recognise that it *is* a chorale. It calls up associations of church worship and a great crowd singing, and the effect is to this extent dramatic.

[3] See the admirable exposition of the Laws of Fugue in J. J. Fux's *Gradus ad Parnassum*. Vienna, 1725, pp. 143, *et seq.*

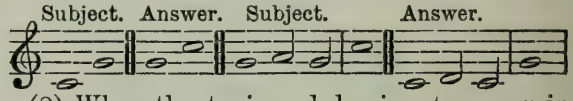
the title of 'Missa Canonica,' in one point only, and that a very curious one. In the 'Missa Canonica,' in the first or Dorian mode, two voices lead off a perpetual real fugue, which the two remaining voices supplement with another, distinct from, but ingeniously interwoven with it; the two subjects proceeding uninterruptedly together until the end of each several movement—a style of composition which is technically termed 'Canon, four in two.' In the 'Missa ad Fugam,' in the seventh mode, the four voices all start with the same subject, but after a few bars separate themselves into two choirs, each of which diverges into a perpetual real fugue of its own, which continues uninterruptedly to the end of the movement, after the manner of the 'Missa Canonica.'[1]

The real fugue of the polyphonic composers, as perfected in the 16th century, was of two kinds—limited, and unlimited. With the limited form—now called canon—we have here no concern.[2] The unlimited real fugue started with a very short subject, adapted to the opening phrase of the verbal text—for it was always vocal—and this was repeated note for note in the answer, but only for a very short distance. The answer always began before the end of the subject; but after the exact imitation carried on through the first few notes, the part in which it appeared became 'free,' and proceeded whither it would. The imitation took place generally in the fifth above or the fourth below; sometimes in the fourth above, or fifth below, or in the octave; rarely, in unlimited real fugue, in any less natural interval than these. There was no counter-subject; and, whenever a new verbal phrase appeared in the text, a new musical phrase was adapted to it in the guise of a second subject. But it was neither necessary that the opening subject should be heard simultaneously with the later ones; nor that it should reappear, after a later one had been introduced. Indeed, the cases in which these two conditions—both indispensable, in a modern fugue—were observed, even in the slightest degree, are so rare, that they may be considered as infringements of a very strict rule.

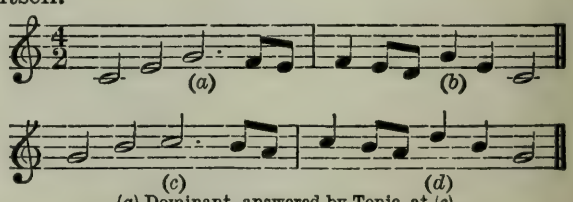
The form we have here described was brought to absolute perfection in the so-called 'School of Palestrina,' in the latter half of the 16th century. The first departure from it—rendered inevitable by the substitution of the modern scale for the older tonalities—consisted in the adaptation of the answer to the newer law, in place of its subjugation, by aid of the hexachord, to the ecclesiastical modes. [See HEXACHORD.] The change was crucial. But it was manifest that matters could not rest here. No sooner was the transformation of the answer recognised as an unavoidable necessity than the whole conduct of the fugue was revolutionised. In order to make the modifications through which it passed intelligible, we must first consider the change in the answer, and then that which took place in the construction of the fugue founded upon it—the modern tonal fugue.

TONAL FUGUE.—The essential feature of this form of fugue, which is by far the more important of the two, is the modification of the intervals of the subject in the answer, so as to return to the primary key. The essence of this modification consists in answering the tonic by the dominant, and the dominant by the tonic: not in every unimportant member of the subject—for this would neither be possible nor desirable—but in its more prominent divisions. The first thing is to ascertain the exact place at which the change from real to tonal imitation must be introduced. For this process there are certain laws. The most important are—

(1) When the tonic appears in a prominent position in the subject it must be answered by the dominant—all prominent exhibitions of the dominant being answered in like manner by the tonic. The most prominent positions possible are those in which the tonic passes directly to the dominant, or the dominant to the tonic, without the interpolation of any other note between the two; and, in these cases, the rule is absolute.



(2) When the tonic and dominant appear in less prominent positions, the extent to which Rule 1 can be observed must be decided by the composer's musical instinct. Beginners, who have not yet acquired this faculty, must carefully observe the places in which the tonic and dominant occur; and, in approaching or quitting those notes, must treat them as fixed points to which it is indispensable that the general contour of the passage should accommodate itself.

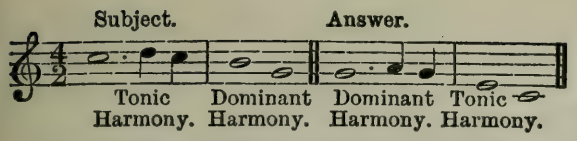


(a) Dominant, answered by Tonic, at (c).
(b) Dominant, answered by Supertonic, at (d).

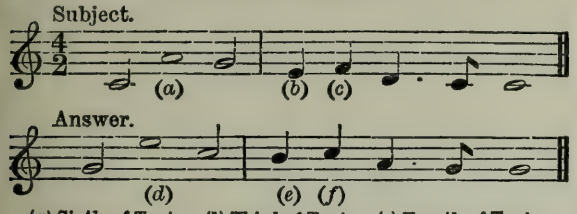
(3) The observance of Rules 1 and 2 will ensure compliance with the next, which ordains that all passages formed on a tonic harmony, in the subject, shall be formed upon a dominant harmony in the answer, and *vice versâ*.

[1] Choron's edition of the 'Missa ad Fugam' is out of print; but several copies of the work are preserved in the Library of the British Museum. [See RACCOLTA GENERALE] Albrechtsberger gives the Second Agnus Dei as an example, in his *Gründliche Anweisung zur Composition*, vol. ii. p. 330 of Merrick's Eng. Transl. (Cocks & Co.) The 'Missa Canonica' is printed in the 'Cinq Messes de Palestrina,' edited by Adrien de Lafage (Paris, Launer; London, Schott & Co.)

[2] Those who wish to trace the relation between the two will do well to study the 'Messa Canonica,' edited by La Fage, and by him attributed to Palestrina, or the 'Missa Canonica' of Fux, side by side with Palestrina's 'Missa ad Fugam'; taking the two first-named works as examples of limited, and the third of unlimited real fugue.

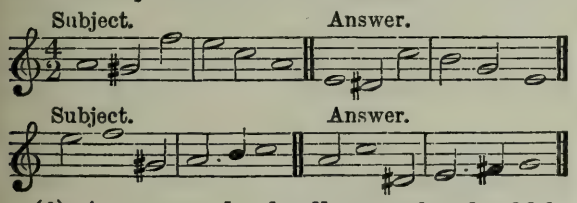


(4) The third, fourth, and sixth of the tonic should be answered by the third, fourth, and sixth of the dominant respectively.

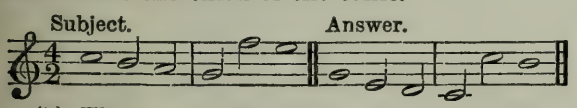


(*a*) Sixth of Tonic. (*b*) Third of Tonic. (*c*) Fourth of Tonic.
(*d*) Sixth of Dominant. (*e*) Third of Dominant.
(*f*) Fourth of Dominant.

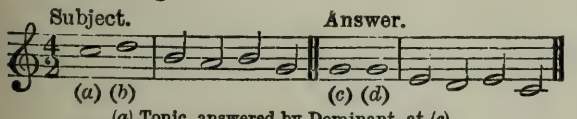
(5) The interval of the diminished seventh, whether ascending or descending, should be answered by a diminished seventh.



(6) As a general rule all sevenths should be answered by sevenths; but a minor seventh, ascending from the dominant, is frequently answered by an ascending octave; in which case its subsequent descent will ensure conformity with Rule 4, by making the third of the dominant answer the third of the tonic.

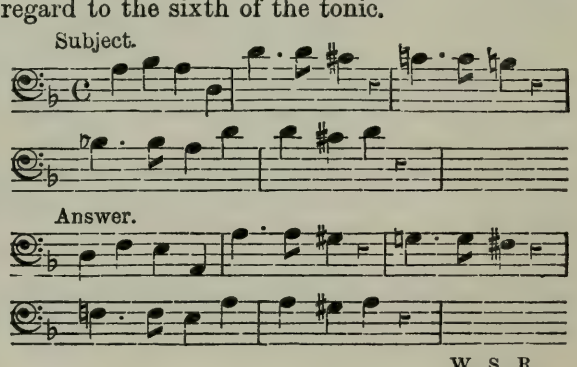


(7) The most difficult note of the scale to answer is the supertonic. It is frequently necessary to reply to this by the dominant; and when the tonic is immediately followed by the supertonic, in the subject, it is often expedient to reiterate, in the answer, a note, which, in the original idea, was represented by two distinct intervals; or, on the other hand, to answer, by two different intervals, a note which, in the subject, was struck twice. The best safeguard is careful attention to Rule 3, neglect of which will always throw the whole fugue out of gear.



(*a*) Tonic, answered by Dominant, at (*c*).
(*b*) Supertonic, answered by Dominant, at (*d*).

Simple as are the foregoing rules, great judgment is necessary in applying them. Of all the qualities needed in a good tonal subject, that of suggesting a natural and logical tonal answer is the most indispensable. But some subjects are so difficult to manage that nothing but the insight of genius can make the connection between the two sufficiently obvious to ensure its recognition. The answer is nothing more than the pure subject, presented under another aspect; and, unless its effect shall exactly correspond with that produced by the subject itself, it is a bad answer, and the fugue in which it appears a bad fugue. A painter may introduce into his picture two horses, one crossing the foreground, exactly in front of the spectator, and the other in such a position that its figure can only be truly represented by much foreshortening. An ignorant observer might believe that the proportions of the two animals were entirely different; but they are not. True, their actual measurements differ; yet, if they be correctly drawn, we shall recognise them as a well-matched pair. The subject and its answer offer a parallel case. Their measurement (by intervals) is different, because they are placed in a different aspect; yet, they must be so arranged as to produce an exactly similar effect. We have shown the principle upon which the arrangement is based to be simply that of answering the tonic by the dominant, and the dominant by the tonic, whenever these two notes follow each other in direct succession; with the further proviso, that all passages of melody formed upon the tonic harmony shall be represented by passages formed upon the dominant harmony, and *vice versâ*. Still, great difficulties arise when the two characteristic notes do not succeed each other directly, or when the harmonies are not indicated with inevitable clearness. The subject of Handel's chorus, 'Tremble, guilt,' shows how the whole swing of the answer sometimes depends on the change of a single note. In this case a perfectly natural reply is produced, by making the answer proceed to its second note by the ascent of a minor third, instead of a minor second, as in the subject—*i.e.* by observing Rule 4 with regard to the sixth of the tonic.



W. S. R.

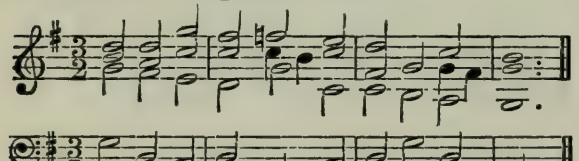
FULDA, Adam de, a Franconian monk, born about the year 1450, is chiefly celebrated for a famous Tract on Music, written in 1490, and printed by Gerbert von Hornan in his *Scriptores eccles. de Mus. Sacr.* vol. iii. p. 329. In this work Guilielmus Dufay is eulogised as the first composer who wrote in regular form; and mention is made of the fact that he overstepped the Γ ut, and e la, of Guido, by three degrees, below and above. The *Dodecachordon* of Glareanus contains a Motet *a* 4, by Adam de

Fulda, of very advanced character for the period; and an *Enchiridion*, published at Magdeburg, in 1673, contains a Motet 'Ach hülff mich layd und senlich klag.' [See list of MS. compositions in the *Quellen-Lexikon*, where it is pointed out that his reference to himself as 'musicus ducalis' indicates that he held a court position, possibly in the service of the Bishop of Würzburg.] W. S. R.

FULL ORGAN. This term, when standing alone, generally signifies that the chief manual, or Great Organ, is to be used, with all its stops brought into requisition. Sometimes the term is employed in an abbreviated form, and with an affix indicating that a portion only of the stops is to be played upon—as 'Full to Fifteenth.' In the 18th century the expressions 'Full Organ,' 'Great Organ,' and 'Loud Organ,' were severally used to indicate the chief manual organ. [See ORGAN.] E. J. H.

FUMAGALLI, ADOLFO, born Oct. 19, 1828, at Inzago in the province of Milan, received instruction in music and the pianoforte from Angeloni at the Conservatorio, Milan, and in 1848 made his début in that town as a pianist. He made a great success afterwards as a brilliant fantasia player at Turin, Paris, and Belgium, and in 1854 returned to Italy. He died at Florence, May 3, 1856, quite suddenly, after a three days' illness, having played at a concert there on the 1st. His compositions include fantasias, capriccios, and other light drawing-room pieces, among which 'Les Clochettes,' op. 21 (with orchestra), was popular at the time. His brothers, DISMA (1826-93), POLIBIO (born 1830), and LUCA were also pianists; of these the best known is Luca, born May 29, 1837. In 1860 he played in Paris. In 1875 an opera of his, 'Luigi XI.,' was produced at the Pergola, Florence. A. C.

FUNDAMENTAL BASS is the root note of a chord, or the root notes of a succession of chords, which might happen to be the actual bass of a short succession of chords all in their first positions, but is more likely to be partly imaginary, as in the following short succession of complete chords, which has its fundamental bass below on a separate stave:—



Fundamental Bass.

Rameau was the first to develop the theory of a fundamental bass, and held that it might 'as a general rule proceed only in perfect Fourths or Fifths upwards or downwards.' Helmholtz defines it as 'the compound tone which represents the chord, as distinguished from its *bass*, that is, the tone which belongs to the lowest part.' C. H. H. P.

FURIANT, a movement of a fiery, impulsive character, such as would be classed under the general name of scherzo. Like 'Dumka,' it has been introduced into the terminology of classical music by Dvořák, who uses both frequently in his chamber music.

FUX, JOHANN JOSEPH, born 1660 of a peasant family in the hamlet of Hirtenfeld, near Gratz in Styria. Nothing is known of his early life or studies, as he refused to give information on the subject even to Mattheson for his *Grundlage einer Ehrenpforte* (Hamburg, 1740; see p. 340, letter dated 1718). From 1696, however, all is clear. In that year he was appointed organist to the ecclesiastical foundation 'Zu den Schotten' in Vienna; and married a Viennese, by whom he had no children. In 1698 he became court composer, in 1705 second, and in 1712 first, capellmeister to the cathedral of St. Stephen. In 1713 he was appointed vice-capellmeister to the court, and capellmeister to the Dowager Empress Wilhelmine Amalie. This post he resigned in 1718, as he had done that at the cathedral in 1715 upon his promotion to be head capellmeister to the court. He received many proofs of court favour. To the King of the Romans—Archduke, afterwards Emperor, Joseph I.—he dedicated his first opus, *Concentus musico-instrumentalis* in seven partitas (Felsecker, Nuremberg, 1701), and the 'Missa Canonica' (1718); and to the Emperor Charles VI. his most important work *Gradus ad Parnassum* (1725). In 1723, when laid up with gout, the Emperor Charles had him conveyed in a litter to Prague, that he might be present at the performance of his opera 'Costanza e Fortezza,' written for the coronation. Fux died at Vienna, Feb. 13, 1741, and was buried at St. Stephen's. Among his best pupils were Zelenka, Muffat, Tuma, and Wagenseil. An oil-painting of him in the costume of the period is in the museum of the Gesellschaft der Musikfreunde at Vienna. Fux considered his art in a serious light, and was held in general respect. He was courteous to all, and eminently kind and just in his dealings with the musicians under him. As a composer he was most industrious; 405 works by him are still in existence: 50 masses; 3 requiems; 57 vespers and psalms; 22 litanies and completoria; 12 graduals; 14 offertoriums; 22 motets; 106 hymns; 2 Dies iræ; 1 Domine; 1 Libera (290 church-works in all); 10 oratorios; 18 operas (of which 6 were grand operas—'dramme per musica'—and the other 12 'componimenti per camera' and 'feste teatrali per musica'); 29 partitas and overtures; and 8 pieces for clavier. [See also list in *Quellen-Lexikon.*] The greater part of these compositions, either copied or in autograph, are in the Imperial Library at Vienna; and the Gesellschaft der Musikfreunde also possesses a considerable number.

Of his works only few are printed: his *Concentus*, already mentioned, 'Elisa,' festa teatrale

(Jeanne Roger, Amsterdam, 1719), and the 'Missa Canonica' (see below). Proske's *Musica divina*, vols. ii. and iii., contain seven church-works. Specimens of his masses, motets, and instrumental compositions are to be found in the *Denkmäler der Tonkunst in Oesterreich* (I. i., II. i., and IX. ii.). Thirty-six Trios for two violins and bass (published about 1700) are lost. His dramatic works are now valueless, though in their day they contributed much to the lustre of the court; while his oratorios, written for Lent, were still more quickly forgotten. Among his MSS. are thirty-eight sacred 'Sonate a tre,' which were often played in divine service, and are masterpieces of freshness, invention, and variety. It is evident that Fux enjoyed 3-part writing, for in his *Gradus* he says 'the master's hand may always be detected even in 3-part writing,' and 'I have often written in three parts, and not unsuccessfully,' a statement which even Mattheson endorses (*Critica Musica*, i. p. 131), though he was as a rule no friend to Fux. In his church music he was always reverent, and though polyphonic writing was second nature to him, he usually abstained from unnecessary subtleties in sacred music. One exception to this must, however, be made. His 'Missa Canonica,' written throughout 'a cappella,' a masterpiece containing every species of canon, is unique in its way. Here Fux displays his marvellous knowledge of counterpoint, combined with the richest modulation; and, as Marpurg says (*Abhandlung von der Fuge*, p. 130), speaking specially of the double canon in the 'Christe eleison,' 'his harmony is gorgeous, and at the same time thoroughly in keeping with the sacredness of the occasion.' The mass is dedicated to the Emperor as a proof 'that classic music, far from being extinct, has here gained one more step in advance' (see dedication in Italian). The Imperial Library at Vienna contains a copy of it by Michael Haydn (1757), and the Royal Library at Dresden another by Zelenka, Fux's pupil. It has been printed at Leipzig by Peters and Kühnel. The frequent performances of this mass at the cathedral and the court speak well for the efficiency of the singers. The most convincing proof of Fux's ability as a teacher is his *Gradus ad Parnassum*, written in Latin in the form of a dialogue between master and pupil, and consisting of two parts, the first on the theory, and the second on the practice, of composition. It has passed through innumerable editions, and been translated into four languages. The dates of publication are as follows:—the original, in Latin, Vienna, 1725; German edition, by Lorenz Mizler, Leipzig, 1742; Italian, by Alessandro Manfredi, Carpi, 1761; French, by Sieur Pietro Denis, Paris, 1773; and English, anonymous, London, 1791. Its usefulness has been attested by such men as Piccinni, Durante, P. Martini, the Abbé Vogler, Paolucci, Gerbert, Cherubini, and in our own day by Heinrich Bellermann (*Der Contrapunct*, etc., Berlin, 1862). Mozart used it in his contrapuntal exercises, and Haydn repeatedly studied it, and founded his teaching upon it. An exhaustive biography of the master, with a thematic catalogue of his compositions, has been drawn up with his usual accuracy by Dr. von Köchel from authentic information, with the title *J. J. Fux, Hof-compositor und Hofkapellmeister der Kaiser Leopold I., Joseph I., und Karl VI., von* 1698 *bis* 1740 (Hölder, Vienna, 1872). C. F. P.

FZ. The abbreviation of the Italian word *forzando*, meaning that the note or chord against which it is played should be *forced* beyond the normal sound of the passage. It is always proportionate; and thus a *fz* in a *piano* passage will be far less loud than in a *forte* passage. *sfz* or *sf* (*sforzando*) is more commonly used than *fz*. G.

G

G. The fifth note of the natural scale—the dominant of C, the relative major of E minor. It is *sol* in French and in solfaing. It has F♯ in its signature. G minor has B♭ and E♭ in the signature, and is the relative minor of B flat major. G gives its name to the treble clef, the sign for which is nothing but a corruption of the letter. [See CLEF.] The Greek Gamma gives its name to the gamut or scale.

As to its use in composition—two of Haydn's twelve Grand Symphonies are in G, and there are several others of note in the same key ('Oxford,' 'Letter V,' etc.), but there is no remarkable one by Mozart, and not one by Beethoven, nor by Schubert, Schumann, or Mendelssohn. Of Beethoven's sixteen Quartets one (No. 2), and of his eleven Overtures one ('Ruins of Athens'), the Sonata op. 31, No. 1, two Violin Sonatas, and the PF. Concerto No. 4, do something to restore the balance, but it is singular how much he avoids the key.

G minor has Mozart's Symphony, Mendelssohn's Concerto, and Brahms's quartet, op. 25, to ennoble it. G.

GABLER, JOHANN, of Ulm, built the celebrated organ in the abbey of Weingarten in 1750. It has four manuals, and seventy-six speaking stops, and is credited with 6666 pipes. It is also said that the monks were so pleased with it that they gave Gabler a florin per pipe over and above the contract price. He died about the year 1784. V. DE P.

GABRIEL, MARY ANN VIRGINIA, of Irish parentage, born at Banstead, Surrey, Feb. 7, 1825, learned the piano from Pixis, Döhler, and Thalberg, and harmony and construction from Molique. Her principal work was a Cantata named 'Evangeline,' founded on Longfellow's poem; she wrote many operettas, one of which, 'Widows bewitched,' was performed by the German Reed Company in 1867, and had a long run. Her Cantatas 'Dreamland' and 'Evangeline' were performed at Covent Garden in 1870 and 1873. Many of her songs were very popular. Miss Gabriel married Mr. George E. March (author of most of her librettos) in Nov. 1874, and died from the effects of an accident on August 7, 1877. G.

GABRIELI, a family of great Italian musicians.

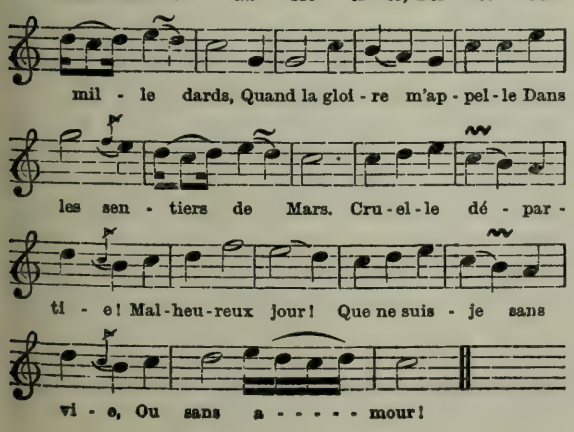
1. ANDREA, celebrated contrapuntist, born about 1510, in the quarter of Venice called Canareggio. He was a pupil of Adrian Willaert, maestro di cappella of St. Mark's (1527-62). In 1536 he entered the Doge's choir; in 1566 succeeded Claudio Merulo as second organist of St. Mark's; and at the time of his death, 1586, was first organist. His fame spread not only throughout Italy, but also to Germany and the Netherlands. His three best-known pupils were his nephew Giovanni, Leo Hassler, and Peter Sweelinck. In 1574 the Republic commissioned him to write the music to be performed at the reception of Henry III. King of France; for which occasion he composed several pieces, one being for twelve voices in two choirs, 'Ecco Vinegia bella,' printed in the *Gemma Musicalis* (Venice, Gardano, 1588). His finest work is 'Psalmi Davidici, qui poenitentiales nuncupantur, tum omnis generis instrumentorum, tum ad vocis modulationum accomodati, sex vocum' (Venice, 1583). [He edited a collection of 'Greghesche' by various composers, in 1564, under the pseudonym Manoli Blessi, and afterwards (1571) acknowledged his identity.] Among his numerous compositions may be mentioned—'Sacrae cantiones quinque vocum, liber primus' (1565); Madrigali, lib. 1, a 5 (1566); lib. 2, a 5, 6, and 8 (1570); 'Missarum sex vocum, liber primus' (1572); 'Canzoni alla francese per l'organo' (1571); Madrigali a 6 voci (1574); and a 3 (1575); 'Cantiones ecclesiasticae' (1576); and 'Canti concerti a 6, 7, 8, 10, e 16 voci' (1587). In the last are ten pieces by his nephew. [He wrote music to the choruses in 'Oedipus Tyrannus' in 1585, and they were printed in 1588; also a set of 'Mascherate' (1601). Six of his vocal works are in vol. ii. of Torchi's *Arte Musicale in Italia*, and four organ pieces in vol. iii. An eight-part Ricercar, edited by H. Riemann, is published by Augener & Co. See *Quellen-Lexikon* for detailed list.] His organ music was printed with his nephew's in three vols. of Ricercari (1593-96). Andrea seems to have strongly felt the necessity of executing vocal music on instruments. Proske's *Musica divina* contains a missa brevis and no fewer than ten motets of his, all for four voices.

2. GIOVANNI, born in Venice, 1557, pupil of his uncle Andrea, by 1575 already well known as a composer,[1] succeeded Claudio Merulo as first organist of St. Mark's, Jan. 1, 1585. He died probably in 1612, as Gianpaolo Savii succeeded him on August 12 of that year, but his monument in San Stefano gives August 12, 1613, as the date of his death. Although he seems never to have left Venice he was well known throughout the civilised world. The works of his pupils, Heinrich Schütz, Alois Grani, and Michael Praetorius, testify to the deep respect they all entertained for him. His contrapuntal facility was extraordinary; his 'Sacrae symphoniae' (1597) contains motets for varying numbers of voices, up to sixteen, and in the similar collection of 1615 nineteen parts are employed. The first part of the Symphoniae is dedicated to Count George Fugger, in acknowledgment of his having invited Gabrieli to his wedding. The necessity for the orchestra is still more marked in Giovanni than in his uncle Andrea; his modulations are

[1] This assumes that he was identical with the Giovanni d'Andrea Gabrielli, who was one of the musicians of the Duke of Bavaria in that year. This identity is disputed by Eitner in the *Quellen-Lexikon*.

often so bold and difficult that we can scarcely believe they were ever intended for voices. In this respect he may be called the father of the chromatic style. For particulars of his times and contemporaries see Winterfeld's *Johann Gabrieli und seine Zeit* (1834), two vols. of text and one vol. of examples, containing twenty-three pieces for voices (from four to sixteen), one for organ, and one for quartet. Others will be found in Bodenschatz; Rochlitz; in *Musica sacra* (Schlesinger, 1834), etc. Rochlitz's Collection (Schott) contains an In excelsis of his for Soprano and Tenor solo, and chorus (*a* 4), with violins, three horns, and two trombones; also a Benedictus for three choirs. Five vocal works are in Torchi's *Arte Musicale*, vol. ii., and an organ piece in vol. iii.

GABRIELLE, CHARMANTE, that is, Gabrielle d'Estrées, mistress of Henri IV. The reign of Louis XVIII. revived an artless little romance, which, like the song 'Vive Henri IV.' [see VIVE HENRI QUATRE], recalled pleasant memories of the Béarnais. 'Charmante Gabrielle' was not only sung far and wide at that royal epoch, but the authorship of both words and music was attributed to the gallant king, and the mistake is still often repeated. True, Henri suggested the song to one of the poets of his court, but we have his own authority for the fact that he did not himself write the stanzas. The letter in which the king sent the song to Gabrielle is in the *Recueil des Lettres missives* of Berger de Xivrey (iv. 998, 999), and contains these words:—'Ces vers vous représenteront mieulx ma condition et plus agréablement que ne feroit la prose. Je les ay dictez, non arrangez.' The only date on the letter is May 21, but it was written in 1597 from Paris, where Henri was collecting money for his expedition to Amiens, and making preparations to leave Gabrielle for the campaign against the Spaniards. It was probably Bertaut, Bishop of Séez, who, at the king's 'dictation,' composed the four couplets of the romance, of which we give the first, with the music in its revived form:—



The refrain is not original; it is to be found word for word in the *Thesaurus harmonicus* of Besard (1603), and in the *Cabinet ou Trésor des nouvelles chansons* (1602); and as at that time it took more than five or six years for an air to travel from the court to the people, we may safely conclude that it was no novelty. Fétis attributes the air to Eustache Du Caurroy, maître de chapelle to Charles IX., Henri III., and Henri IV.; but the music of that 'prince of musicians,' as Mersennus calls him, is so imbued with science, not to say pedantry, that it is impossible to suppose the author of the contrapuntal exercises in his 'Mélanges' to have had anything in common with the composer of so simple and natural a melody. Its origin is undoubtedly secular; and there is the more reason to believe it to have been borrowed from an air already popular that the words 'Cruelle départie, Malheureux jour' occur in the 'Chansons sur les airs mondains.' In the book of cantiques entitled *La pieuse Alouette avec son tirelire* (1619) we find a proof that the Church borrowed the air and prevailing idea of this song from the world, rather than the reverse, for the religious refrain,

Douce vierge Marie,
Secourez-moi!
Otez-moi ou la vie,
Ou bien l'émoi,

is obviously founded on the love-song of 1597.

Such is all the positive information we have been able to obtain about 'Charmante Gabrielle'; but the mystery which surrounds its origin rather increases than diminishes the attraction of this celebrated song. G. C.

GABRIELLI, CATTERINA, born at Rome, Nov. 12, 1730, daughter of Prince Gabrielli's cook, one of the most beautiful, accomplished, and capricious singers that ever lived. At the age of fourteen, the Prince, walking in his garden, heard her singing a difficult song of Galuppi, sent for her, and after listening to her performance, promised her his protection and a musical education. She was placed first under Garcia, *lo Spagnoletto*, and afterwards under Porpora. A great success attended her début (1747) as prima donna, at Lucca, in Galuppi's 'Sofonisba.' Guadagni gave her some valuable instruction in the style in which he himself excelled,—the pure and correct cantabile. This she was therefore now enabled to add to her own, which was the perfection of brilliant bravura, with a marvellous power of rapid execution and an exquisitely delicate quality of tone. At other theatres in Italy she met with equal success, singing in 1750, at Naples, in Jommelli's 'Didone,' after which she went to Vienna. Here she finished her declamatory style under the teaching of Metastasio, and fascinated Francis I., who went to the opera only on her nights. Metastasio is said to have been not indifferent to the charms of this extraordinary singer, still known as *la Cochetta* or *Cochettina*, in memory of her origin;

but she did not respond. Her capricious treatment of her numerous adorers gave rise to hundreds of stories, among which one may be quoted. By this it appears that the ambassadors of France and Portugal were both desperately enamoured of her at Vienna. The former, concealing himself in her apartments, saw enough to confirm his suspicions, and rushed upon her with his sword, with which he would doubtless have transfixed her, had not the busk of her bodice turned aside the point of the blade. She pardoned the Frenchman, who had thrown himself on his knees before her, on condition of her retaining his sword, on which she determined to have the words engraved, *Épée de M. . . . . qui osa frapper la Gabrielli*, etc.; but Metastasio prevailed upon her to give up this design. In 1765 she quitted Vienna, laden with wealth, and went to Sicily, where she excited the same furore, and exhibited the same caprices. She was imprisoned by the King, because she would not sing her part in the opera above a whisper. During the twelve days of her imprisonment she gave sumptuous entertainments, paid the debts of poor prisoners, and distributed alms in profusion. Each evening she assembled the other inmates of the gaol, to whom she sang her favourite songs in the most painstaking manner. The King was obliged to set her free, and her reputation with the public stood higher than ever. In 1767 she went to Parma, where the Infant Don Philip fell madly in love with her, and persecuted her so far as sometimes to shut her up in a room of which he kept the key. Terrible scenes occurred between them, and she called him on one occasion *gobbo maladetto*. Having escaped from Parma in 1768 she went to Russia, where she astonished Catherine II. by demanding 5000 ducats as salary, a sum, as the Empress objected, larger than the pay of a field-marshal; to which Gabrielli simply replied, 'Then let your field-marshals sing for you'—as Caffarelli once replied in similar circumstances. She appeared in London in the season of 1775-76. Burney says of her that 'she had no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron.' The public here was prejudiced against her by the stories current of her caprice; and she only remained during one season.[1] Burney extols the precision and accuracy of her execution and intonation, and the thrilling quality of her voice. She appeared to him 'the most intelligent and best-bred virtuosa with whom he had ever conversed, not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might be expected to have information.' She sang with Pacchierotti at Venice in 1777, and at Milan in 1780 with Marchesi, with whom she divided the public into two parties. After this, Gabrielli retired to Rome with her sister Francesca, who had followed her everywhere as seconda donna, and lived upon her savings, which amounted to no more than 12,000 francs per annum. She died in April 1796 of a neglected cold. A beautiful little portrait of her in mezzotint, now very rare, was engraved by D. Martin in 1766 from a painting by Pompeo Battoni. J. M.

[1] Fétis is mistaken in saying that she never came to England, and in the whole of his explanation of her reasons for refusing engagements in London. He also erroneously calls her sister Anna.

GABRIELLI, Domenico, dramatic composer and violoncellist, known as 'il Menghino del violoncello,' born at Bologna 1640; first in the band of San Petronio (from 1680), then in the service of Cardinal Pamfili (before 1691). In 1676 he became a member, and in 1683 President, of the Società Filarmonica in Bologna. He died July 10, 1690. Of his eleven operas, produced in Bologna, Padua, and Venice, 'Cleobulo' (1683) was the most successful. [An oratorio, 'S. Sigismondo rè di Borgogno,' MS. dated 1687, is preserved at Modena.] His instrumental compositions 'Balletti, gighe, correnti, sarabande, a due violini e violoncello con basso continuo,' op. 1 (Bologna, 1684), are interesting. F. G.

GABUSSI, Giulio Cesare, a Bolognese composer of the 16th century, pupil of Costanzo Porta, was maestro di cappella in Rome about 1580, and from 1582 to 1611 at the cathedral of Milan. He was for some time in the service of the King of Poland, and died before 1619. Books of madrigals appeared in 1580 and 1598, magnificats and other church music in 1589 and 1619, and 1623. (See *Quellen-Lexikon.*)

GABUSSI, Vincenzo, composer and teacher of singing, born at Bologna early in the 19th century, studied counterpoint under Padre Mattei. He brought out his first opera at Modena in 1825, and then came to London, and remained there for about fifteen years teaching singing and accompaniment. After this he retired to Bologna. In 1834 he produced 'Ernani' at the Théâtre des Italiens, Paris, and in 1841 'Clemenza di Valois' at the Fenice in Venice, without success. He composed chamber music for instruments, but is best known by his vocal duets, which are still sometimes heard. He died in London, Sept. 12, 1846. M. C. C.

GADE, Niels Wilhelm, was born Feb. 22, 1817, at Copenhagen, the son of a maker of musical instruments. His first instruction in music was obtained from a teacher who esteemed mechanical industry beyond talent, and it seems was not very well satisfied with the progress of his pupil. Gade learned a little about guitar, violin, and pianoforte, without accomplishing much on either instrument. Later on he met with more able masters in Wexschall, Berggreen, and Weyse, and entered the royal orchestra at Copenhagen as violinist, attaining in that practical school the rare degree of mastery in instrumentation which his publications show from the first. Through his 'Ossian' overture, which,

on the approval of Spohr and Schneider, was crowned in 1841 with the prize awarded by the Copenhagen Musical Union, he attracted the attention of the music-loving king, and at once received, like many other men of talent in Denmark, a royal stipend, intended to assist him in a foreign journey. Thus equipped, Gade turned towards Leipzig, where by Mendelssohn he was introduced to the musical public at large. (See Mendelssohn's Letters, Jan. 13, March 3, 1843.)

After the production of his first symphony (March 2, 1843) and the cantata 'Comala' at Leipzig (March 3, 1846), Gade travelled in Italy, and on his return in 1844, Mendelssohn, who was then staying at Berlin and Frankfort, entrusted him with the conducting of the Gewandhaus concerts. In the winter of 1845-46 he acted as sub-conductor to Mendelssohn at Leipzig, and after the death of the latter conducted alone till the spring of 1848, when he returned to Copenhagen for good, to occupy a post as organist and to conduct the concerts of the Musikverein. In 1861, at the death of Glaeser, he was appointed Hof-capellmeister, and received the title of Professor of Music. He visited England for the first time in 1876, to conduct his 'Zion' and 'The Crusaders' at the Birmingham Festival. He died at Copenhagen, Dec. 21, 1890.

The intimate friend of Mendelssohn and Schumann, Gade was in some sense their disciple; his earlier works showing faint traces of the influence of the former, as his later works do that of the latter. Still Gade's distinguished and amiable musical physiognomy is far from a mere reflex of theirs; he has always had something to say for himself, and has from the first contrived to say it in a manner of his own. His musical speech is tinged with the cadences of Scandinavian folk-song, and almost invariably breathes the spirit of northern scenery. All his works show the same refined sense for symmetry, for harmonious colouring and delicate sentiment. His themes, if rarely vigorous or passionate, are always spontaneous as far as they go, and never without some charm of line or colour. As with a landscape painter, the fascination of his pieces lies in the peculiar poetical impression conveyed by the entire picture rather than by any prominent details; and as in a landscape this fascinating total impression is always the result of perfect harmony of colour, so in Gade's works it is traceable to the gentle repose and proportion of his themes and the suave perfection of his instrumentation. The following is a list of Gade's compositions:—

1. Nachklänge aus Ossian, Overture, orch.
2. Frühlingsblumen, three pieces for piano.
3. Sange af Agnete og Havemanden.
4. Nordiske Tonebilleder, pf. duet.
5. First Symphony, C minor.
6. First sonata for pf. and vln. in A.
7. Im Hochland, Overture, orch.
8. String quintet in E minor.
9. Nine Lieder in Volkston, for two soprani and pf.
10. Second Symphony, in E.
11. Six Songs for 4-part male choir.
12. Comala, cantata, soli, choir, and orch.
13. Five Part-songs, S.A.T.B.
14. Overture, No. 3, in C.
15. Third Symphony in A minor.
16.
17. String Octet in F.
18. Three pianoforte pieces in march-form for four hands.
19. Aquarellen, for pf. two books.
20. Fourth Symphony, in B flat.
21. Second sonata for pf. and vln. in D minor.
22. Three Tonstücke for organ.
23. Frühlingsfantasie, cantata.
24.
25. Fifth Symphony in D minor.
26.
27. Arabeske for pf.
28. Pianoforte sonata in E minor.
29. Novelletten, pf. trio in A minor.
30. Erl King's Daughter (Elverskud), cantata, for soli, choir, and orch.
31. Volkstänze, for pf.
32. Sixth Symphony, in G minor.
33. Five Lieder for male choir.
34. Idyllen for pf.
35. Frühlingsbotschaft, cantata.
36. Der Kinder Christabend, for pf.
37. Hamlet, concert-overture.
38. Five songs for male choir.
39. Michel Angelo, concert-overture.
40. Die heilige Nacht, cantata.
41. Four Fantasiestücke for pf.
42. Pf. trio in F.
43.
44.
45. Seventh Symphony, in F.
46. Ved Solnedgang, cantata.
47. Eighth Symphony in B minor.
48. Kalanus, cantata.
49. Zion, cantata, for baritone solo, choir and orch.
50. Die Kreuzfahrer (The Crusaders), cantata.
51. Bilder des Jahres, four part-songs for female choir with solos, and pf. (4-hand) accompt.
52. Den Bjaergetagne, cantata.
53. Novelletten, four pieces for string-orchestra.
54. Gefion, cantata.
55. Sommertag auf dem Lande, five pieces for orch.
56. Violin concerto.
57.
58.
59. Third Sonata, vln. and pf. in B flat.
60. Psyche, cantata.
61. Holbergiana, orchestral suite.
62. Fourth Sonata for vln. and pf. in B flat. (Volkstänze im nordischen Charakter.)
63.
64. Der Strom (after Goethe's Mahomed), cantata, for soli, choir, pf. obbligato, and orch.

[In addition to the above, a cantata, 'Baldurs Dröm,' for soli, choir, and orchestra, was written in 1858, but not published till 1897. In 1863 he wrote a funeral march for Frederik VII.; in 1869 a 'Festsang i Rosenborg Have.' In 1872 he wrote a 'Festmusik' for the opening of the Northern Industrial Exhibition at Copenhagen; in 1879 a work for the Jubilee of the Copenhagen University; and in 1883 a composition for the northern 'Kunstnermöde' (Artists' Congress) in the same city. From 1884 dates a 'Ulysses' march, and from 1888 a 'Festmarsch' for Christian IX.'s Jubilee. The opera 'Mariotta' seems not to have been performed, although an overture and several numbers were published.] E. D.

GADSBY, Henry, son of a musician, born at Hackney, Dec. 15, 1842, entered St. Paul's choir in 1849, and remained till 1858. The instruction in harmony which he and Stainer, as an exception due to their musical faculty, received from W. Bayley, the then master of the boys, is virtually the only teaching that Mr. Gadsby ever received; the rest is due to his own perseverance. [He was organist of St. Peter's, Brockley, Surrey, for some time up to 1884, when he succeeded Hullah as professor of harmony at Queen's College, London. He was one of the original professors at the Guildhall School of Music, and is a member of the Philharmonic Society, and a fellow of the Royal College of Organists.]

Mr. Gadsby's published works are the 130th Psalm; a Cantata (1862); 'Alice Brand' (1870); 'The Lord of the Isles' (Brighton Festival, 1879); 'Columbus,' for male voices (Crystal Palace, 1881); 'The Cyclops'; Festival Service (1872); Overture, 'Andromeda' (1873); Organ Concerto in F; String Quartet (1875); Andante and Rondo piacevole, Pf. and Flute (1875); music

to 'Alcestis' (1876), and to Tasso's 'Aminta' (1898). In addition to these he has in MS. three Symphonies, in C, in A—portions of which have been played at the Crystal Palace—and in D (Crystal Palace, 1888); Overtures to the 'Golden Legend' and 'Witches' Frolic,' and an Intermezzo and Scherzo (British Orchest. Soc. 1875); orchestral scene, 'The Forest of Arden' (Philharmonic, 1886). He has also written many Songs, Part-songs, Anthems, and Services, and musical treatises and handbooks. G.

GÄNSBACHER, JOHANN, capellmeister of the cathedral at Vienna, born May 8, 1778, at Sterzing in the Tyrol. At six years old he was a chorister in the village church of which his father was choirmaster. Later he learnt the organ, piano, violoncello, and harmony at Innspruck, Halle, and Botzen. In 1795 he entered the University of Innspruck, but on the formation of the Landsturm in 1796 served as a volunteer, and won the gold 'Tapferkeits-medaille.' In 1801 he was in Vienna, studied under Vogler and Albrechtsberger, and was recommended as a teacher by Haydn, Gyrowetz, and distinguished patrons. He next accompanied Count Firmian to Prague in 1807, and devoted himself entirely to composition. In 1809 he was at Dresden and Leipzig, revisited his home, and in the following year settled for a time in Darmstadt to renew his studies under Vogler. Weber and Meyerbeer were his fellow-pupils, and the three formed a lasting friendship. Weber especially retained a sincere affection for him, took him to Mannheim and Heidelberg, where Gänsbacher assisted in his concerts, and at a later time proposed to him to compete for the vacant post of court capellmeister in Dresden. Meantime Gänsbacher lived alternately in Vienna, where he became acquainted with Beethoven, and Prague, where he assisted Weber with his 'Kampf und Sieg.' He also served in the war of 1813, went to Italy as captain in military service, and was even employed as a courier. This unsettled life at length came to a satisfactory end. At the time that Weber was suggesting his settling at Dresden, the capellmeistership of the cathedral at Vienna fell vacant by the death of Preindl (Oct. 1823); Gänsbacher applied for it, was appointed, and remained there for life. He died in Vienna, July 13, 1844, universally respected both as a man and an artist. As a composer he belongs to the old school; his works are pleasing, but betray by their solidity the pupil of Vogler and Albrechtsberger. His compositions number 216 in all, of which the greater part are sacred,—thirty-five masses, eight requiems, two Te Deums, offertories, etc. He wrote also a symphony, several serenades, marches, and concerted pieces; pianoforte pieces with and without accompaniment; songs accompanied by various instruments; music to Kotzebue's 'Die Kreuzfahrer'; a Liederspiel, etc. Two requiems, two masses, and several smaller church works were published by Spina and Haslinger; three terzettos for two soprani and tenor (op. 4) by Schlesinger; Schiller's 'Erwartung' by Simrock; and sonatas and trios by various publishers. A song of his is given in Ayrton's *Sacred Minstrelsy*.

His son Dr. JOSEPH, born 1829, was a valued teacher of singing in Vienna, and professor at the Conservatorium. C. F. P.

GAFORI, FRANCHINO, or FRANCHINUS GAFURIUS, born at Ospitaletto near Lodi, Jan. 14, 1451, a priest and a writer on music. His first instructor was Goodendag, or, as he Latinised his name, Bonadies. Circumstances led him to Mantua, Verona, Genoa, and in 1478, in company with the fugitive doge Adorno, to Naples. There he found Tinctor and two other great Belgian musicians, Garnier and Hycart; and there he remained for more than two years till driven back to Lodi by war and the plague. He passed a short time as maestro di cappella at Monticello and Bergamo, and in 1484 became attached to the cathedral at Milan, where he died June 24, 1522, still in full vigour. Though a man of much learning and research, and in some respects a pedant—witness the headings of his chapters and the terms he coined—Gafori was no mere archæologist. He addressed himself to the wants of his time, and in consequence enjoyed for long a wide and special authority. His great drawback was his overweening conceit, often displayed in the very titles of his books. Hawkins has devoted chapters 72, 73, 74, and 75 of his *History* to him, and has given copious extracts from the *Practica Musicae*, his most important work, and the *Apologia*. G.

The following is a short list of the various editions of the musical works of this writer:—

A. 'Theoricum opus armonice discipline.' Franciscus de Dino. Naples, 1480. 4to. 115 leaves.

Gerber and Becker quote another work, 'De Effectibus . . . Musicae,' as published in this year. The mistake arose from the title of the first chapter being taken as that of the whole work.

B. 'Theorica Musice.' Philippus Mantegatius. Milan, 1492. Fol. 64 leaves.

The 2nd edition of A.

C. 'Practica Musice.' Guillermus Signerre. Milan, 1496. Fol. 111 leaves.

Becker states that an Italian translation of this work was published by Gotardus de Ponte in 1500, but no copy is known. It is probably a mistake arising from a confusion with H, which is written in Italian.

D. 'Musice utriusque Cantus practica.' Angelus Britannicus. Brescia, 1497. Fol. 111 leaves.

The 2nd edition of C.

E. 'Practica Musicae utriusque Cantus.' Bernardinus Misinta de Papia. Brescia, 1502. Fol. 111 leaves.

The 3rd edition of C.

F. 'Practica Musicae utriusque Cantus. Augustinus de Zannis de Portesio. Venice, 1512. Fol. 82 leaves.

The 4th edition of C.

[G. 'Practica Musicae,' etc. Venice, 1522. Fol.]

Mentioned in Brunet's Manual as the 5th edition of C, but otherwise unknown.

H. 'Angelicum ac divinum Opus Musice.' Gotardus de Ponte, Milan. 1496, 1508. Fol. 48 leaves. Hain (7409) mentions an edition dated 1500, but this is probably a misprint.

I. 'De Harmonia Musicorum Instrumentorum.' Gotardus Pontanus: Milan, 1518. Fol. 106 leaves.

Draudius, followed by Walther, Gerber, and Becker, mentions a work called 'Practica Musica' as published in 1518; but Fétis points out that this arises from a misdescription of I.

K. 'Apologia Franchini Gafuri . . . adversus Joannem Spatarium.' A. de Vicomercato. Turin, 1520. 10 leaves.

The British Museum possesses copies of all these editions (excepting G, the existence of which is doubtful, and the 1496 edition of H, the only known copy of which is in the Musée Calvet, at Avignon); copies of A, B, C, D, H

(1508), and I, are in the University Library, Cambridge ; of B, C, F, H (1508), and I, in Anderson's College, Glasgow ; of B, E, H (1508), and I, at the Bodleian Library, Oxford ; of C at Trinity College, Dublin ; and of C and I in the Royal College of Music. W. B. S.

GAGLIANO, Giovanni-Battista da, younger brother of Marco da G., was born at Florence about 1585, and educated as a priest and musician. In 1613 he succeeded to the post, formerly held by Marco da G., of musical instructor to the younger priests of S. Lorenzo. In 1634 he is entitled musician to the Grand Duke of Tuscany. He died about 1650. List of works :—

1. Varie musiche di Giovan-Batista da Gagliano. Libro primo. Nouamente composto e dato in luce. In Venetia, appresso Alessandro Vincenti. 1623. Fol. pp. 38. In the Bibl. nazionale, Florence. (Vogel.)
2. Motetti per concertare a 2, 3, 4, 5, 6, e 8 voci. Venetia, Aless. Vincenti. 1626. 26 numbers. In the Proske Bibl. Regensburg. (Eitner.)
3. Psalmi vespertini cum Litaniis Beatissimae Virginis quinis vocibus modulandi auctore Joanne Baptista a Gagliano sereu. mag. Ducis Etruriae musico. Opus tertium. Venetiis apud Alex. Vincentium. 1634. 4to, 13 numbers. Five part-books (the Altus missing) in the British Museum.
4. Il secondo libro de' motetti a sei et otto voci per concertarsi nell' organo, ed altri strumenti. Di G.-B. da G. musico del seren. Gran Duca di Toscana. Dedicati all' illus. Sig. Marchese Cerbone dal Monte, Venetia, Aless. Vincenti. 1643. 4to. No. 17 'Lauda Sion' by Marco da Gagliano. Seven part-books in the Breslau Stadtbibl. (Bohn.)

'Salve Regina' a tre voci, No. 6 in Marco da G's Sac. Cant. 1622. In the Berlin königl. Bibl. MSS. W 59 contains six motets in score (publ. 1643); and in W 35 Nos. 424-430 are songs from the 'Varie Musiche,' 1623. (Eitner.) C. S.

GAGLIANO, Marco da (1602-1642). Although 'Fiorentino' follows Gagliano's name on the title-pages of some of his books, this was only a way of showing respect to the town in which he lived from his youth, for he was born in the little village of Gagliano, a few miles north of Florence, about 1575. His father Zanobi, when he moved into Florence, was known by the name of his village 'da Gagliano,' and not by his surname. (See Dr. Emil Vogel, *Zur Geschichte des florentiner Musiklebens von* 1570-1650, *Vierteljahrsschrift für Musikwissenschaft*, 1889.) Marco was educated as a priest, and studied music under Luca Bati, maestro di cappella, 1595-1608, at S. Lorenzo, Florence, learning to play both organ and theorbo. In 1602 he replaced Bati as instructor in church music to the younger priests of S. Lorenzo, receiving two scudi a month. On the death of Bati, Gagliano became maestro di cappella of S. Lorenzo in November 1608, and before 1611 he was also appointed maestro di cappella to the Grand Duke of Tuscany. On Jan. 26, 1609, he was made Canon of S. Lorenzo, under the designation of SS. Cosimo and Damiano, and later, on Jan. 2, 1614, a Protonotario Apostolico. In the meantime he had become the centre of the musical life of Florence. In June 1607 he inaugurated the 'Accademia degl' Elevati,' and singers, composers, and music-lovers became members of it. From 1608 it was under the protection of Cardinal Ferdinando Gonzaga. As a member Gagliano took the name of 'l'Affannato' (the anxious one). The Accademia was still in existence in 1620 ; after that nothing more is heard of it.

A great deal of light is thrown on Gagliano's life at this period by his own letters, twenty-nine of which are preserved in the Gonzaga Archives at Mantua. Written between 1607 and 1622 the larger number are addressed to Cardinal Gonzaga. They may be read in the appendix to Dr. Vogel's paper, *Viertelj.* 1889. They show that on the invitation of Prince Francesco he visited Mantua towards the close of 1607, and it was there that his opera 'Dafne' was first produced ; probably the performance took place before the end of January 1608, for Caterina Martinelli, who played 'Dafne' and 'Amore' in it, was taken ill early in February and died on March 9. 'Dafne' was received with great enthusiasm and approval. Jacopo Peri, after seeing the score, wrote to the Cardinal that this was a finer setting of Rinuccini's words than any before made. To the present age 'Dafne' and other early operatic efforts represent 'the most primitive form of modern secular music,' but they were 'very effective to minds which were absolutely free from any experience whatever of theatrical representation accompanied by music throughout' (C. H. H. Parry, *Music of the 17th Century*, 1902). It must not be forgotten that Gagliano had been trained by Luca Bati, who was a pupil of Francesco Corteccia, in the narrow contrapuntal paths of virtue, but in Florence he was in the midst of a youthful band of reformers, determined to get away from old-fashioned formulæ and to revive the old Greek idea of drama combined with music, under fresh conditions of expression. 'Dafne' shows unmistakable progress in this direction ; the declamatory recitative especially has more life, a more emotional setting of the sense of the words. The work was published in 1608 with an original and entertaining preface by Gagliano, expressing his personal opinions on many points. He protests against the habit of adding 'gruppi, trilli, passaggi ed esclamazioni' to music unless with some definite design or purpose, such as showing the grace and facility of the singer. He thinks every singer should articulate distinctly, so that the sense of the words may be understood. Turning to the origin of 'rappresentazioni in musica,' he passes rapidly in review Peri's setting of 'Dafne,' Peri's 'Euridice,' and Monteverde's 'Arianna' with expressions of the warmest appreciation. He gives practical directions as to the performance of his opera ; instruments accompanying solo voices should face the singers so that voice and instrument move in harmony ; at the rising of the curtain, to arrest the attention of the audience, a sinfonia should be played by various instruments ; the latter will also serve to accompany the chorus and play the ritornelli. It may be noted here that the only instrumental piece in the score of the opera is a short 'Ballo'

at the end, the rest consists of voice-parts and bass. Finally, he states that the songs 'Chi da lacci d'Amor,' 'Pur giacque estinto al fine,' 'Un guardo, un guardo appena,' and 'Non chiami mille volte,' which shine like stars among the others ('lampeggiano tra l' altre mie come stelle'), were composed by one of the principal members of the Accademia, 'gran protettore della musica.' He gives no name, but it is fairly certain that the composer in question was Cardinal Ferd. Gonzaga (Vogel, *Viertelj.* 1889). Later on 'Dafne' was performed in Florence, probably during the Carnival of 1610. Gagliano remained in Mantua for the wedding ceremony in May of the Duke of Mantua's son, receiving on his departure a present of 200 scudi from the Duke for his musical services. He returned in June to Florence, where Peri had been acting as his deputy at S. Lorenzo; while at Mantua he had found time to compose the music for the Holy Week services at S. Lorenzo at the beginning of April 1608. Gagliano died Feb. 24, 1642, at Florence, and was buried in S. Lorenzo on Feb. 26. A terra-cotta bust of him is placed in the chapter-house with the inscription:—'Marcus a Galliano Zenobii filius insignis hujus Collegiatae ex cappellano canonicus ser. magni Etruriae ducis musicae cappellae magister morum probitate et doctrinae praestantia celeberrimus obiit anno salutis MDCXLII.'

The comparatively small amount published by Gagliano is partly due to the fact that he severely criticised his own work, and only printed the music he thought worthy to survive him; but it is also known that a certain number of his compositions which were printed have now disappeared. For instance, the text exists of an opera written by Andrea Salvadori and set to music by Gagliano in 1619:—'Il Medoro, rappresentato in Musica nel Palazzo del Ser. Gran Duca di Toscana in Firenza per l'elezione all' Imperio della S. C. M. dell' Imp. Ferdinando II. In Firenze per il Cecconcelli.' During the Carnival of 1622 it was performed in Mantua, and Gagliano's own letters at that time prove him to have been the composer. On Jan. 31, 1622, he wrote from Florence:—'Invio a V. A. Sma. per il presente procaccio, due atti del Medoro, l' altro non ho avuto tempo di scriverlo, ma con prima occasione lo manderò. È parso all' autore di variare i corì per rappresentarla, stimando che l'opera potesse riuscire troppo grave, e perciò ha mescolato il ridicolo.' Again, on Feb. 7:—'Mando a V. A. Sma. il restante del Medoro.' Only the text by Salvadori exists of an early attempt at oratorio or sacred drama ('azione sacra') by Gagliano, the 'Rappresentazione di Santa Orsola, Vergine et Martire,' first performed at Florence in 1624; and the music of many of the small works composed for especial occasions must have been lost in the same way. List of works:—

1. Di Marco da Gagliano Fiorentino. Il primo libro de' Madrigali a cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1602. 4to, pp. 21. Dedicated to Ridolfo, Principe d'Hanalt. Also contains 'Luce soave' by Luca Bati; and 'Scherzo con l' aure' with the second part 'Così d' Arno su 'l lido' by Gio. del Turco. Five part-books in Bologna Liceo Musicale.

2. The same. Novamente ristampato. Venetia, appresso Angelo Gardano & Fratelli. 1606. Five part-books in the Bologna Liceo Musicale.

3. Di M. da G. Il secondo libro de' Madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1604. 4to, pp. 21. Dedicated to Gio. del Turco, Cavaliere di S. Stefano, who 'volle apparare da me gli insegnamenti del contrapunto, nel quale si è avanzata cotanto,' etc.: Firenze, 30 Aprile, 1604. Contains one madrigal by Luca Bati, one by Pietro Strozzi, and 'Corso hai di questa' by Gio. del Turco, which with Gagliano's 'Fuggi lo spirito' in the same volume, were written in memory of Jacopo Corsi, who must have died early in 1604. Five part-books in Bologna Liceo Musicale.

4. Di M. da G. Il terzo libro de' madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1605. 4to, pp. 21. Dedicated to Cosimo Cini; Fiorenza, 8 Febbraio, 1605. Contains two madrigals by Luca Bati, one by Giovanni, and one by Lorenzo del Turco. Five part-books in Bologna Liceo Musicale.

5. Di M. da G. Il quarto libro de' madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1606. 4to, pp. 20. Dedicated to Don Ferdinando Gonzaga, Priore di Barletta: Firenze, 1 Febbraio, 1606. Contains one madrigal by Luca Bati, one by Giovanni, and one by Lorenzo del Turco. Five part-books in the Cassel ständische Landesbibl.

6. Officium defunctorum quatuor paribus vocibus concinendum, una cum aliquibus funebribus modulationibus. Marco a Gagliano authore. Venetiis apud Angelum Gardanum et Fratres. 1607. 4to, pp. 21. Dedicated to Conte Cosimo della Gherardesca: Fiorenze, 15 Gennaio, 1607. Sixteen numbers, twelve with Latin text, four (Madrigaletti spirituali) with Italian. The Tenor and Bassus part-books only are known, in the Bibl. Riccardiana, Florence.

7. La Dafne di Marco da Gagliano nell' accademia degl' elevati l' affannato, rappresentata in Mantova. In Firenze, appresso Cristofano Marescotti. 1608. Folio, pp. IV. 55. Dedicated to Vincenzio Gonzaga, Duca di Mantova e di Monferrato: Firenze, 20 Ottobre, 1608. In British Museum, etc.

8. Il quinto libro de' madrigali a cinque voci. Di Marco da Gagliano nell' accademia degl' elevati l' affannato. Novamente stampato. In Venetia, appresso Angelo Gardano e Fratelli. 1658 (a misprint for 1608 which occurs on the title-page of each part-book, but is correctly printed on the inner leaf). 4to, pp. 21. Dedicated to Lodovico Arrighetti: Fiorenza, 25 Ottobre, 1608. Five part-books in British Museum, etc.

9. Missa et sacrae cantiones, sex decantandae vocibus Marci a Gagliano Florentini ac musices sereniss. mag. Etruriae Duci Praefecti. Florentiae, apud Zenobium Pignonium. 1614. 4to, pp. 24. Dedicated to Seren. Cosmo, Magno Etruriae Duci. Florentiae die 26 Aprilis, 1614. Contains fifteen motets and one mass. Six part-books in the Proske Bibl. Regensburg.

10. Musiche a una, due e tre voci di M. da G. maestro di cappella del serenissimo Gran Duca di Toscana. Novamente composte e date in luce. In Venetia. 1615. Appresso Ricciardo Amadino. One vol. in fol. pp. 45. Dedicated to Gio. Francesco Grazzini: Fiorenza, 15 Ottobre, 1615. Includes 'Pur venisti cor mio' by L. Arrighetti. Contains the songs from the 'Ballo di donne turche insieme con i loro consorti di schiavi fatti liberi. Danzato nel Real Palazzo de Pitti all' Altezze di Toscana. Il Carneval dell' anno 1614.' Is in the Bibl. nazionale, Florence, etc.

11. Il sesto libro de' madrigali a cinque voci di M. da G. maestro di cappella del serenissimo Gran Duca di Toscana. Al molto illre. Sigr. e Patron mio collendis. il Sig. Cosimo del Sera. Novamente stampati. Stampa del Gardano in Venetia. 1617. Appresso Bartholomeo Magni. 4to, pp. 20. Contains one madrigal by L. Arrighetti, three 'd' Incerto,' whom Dr. Vogel thinks was probably Cardinal Ferd. Gonzaga. Five part-books in Bologna Liceo Musicale.

12. The same. Novamente ristampati. 1620. Five part-books in the Canal Bibl., Crespano.

13. Basso generalis Sacrarum cantionum unis ad sex decantandarum vocibus. Marci a Gagliano, insignis et Collegiatae Ecclesiae Sancti Laurentii Canonici, et musices sereniss. magni Etruriae Ducis Praefecti. Liber Secundus. Venetiis, 1622. Sub signo Gardani apud Bart. Magnum. Folio, pp. 48. In British Museum. With the six other part-books, publ. 1623, in the Berlin königl. Bibl. Dedicated to Filippo del Nero: Firenze, 1 Agosto, 1622. 23 compositions, No. 6 'Salve Regina' for three voices is said to be by Gio. Batt. Gagliano. At the end of this volume, addressed 'ai benigni lettori,' is Gagliano's protest against Mutio Effrem's attacks on his madrigals, with the wish that they were more openly made, so that he could answer them. Effrem at once published 'Censure di Mutio Effrem sopra il sesto libro de' madrigali di M. Marco da Gagliano maestro di cappella della cattedrale di Firenze.' Venetia, 1623. Folio, pp. 30, in which he reprints Gagliano's letter with an impertinent reply (see Parisini, *Cat. della Bibl. del L. M. Bologna*, vol. i., and Vogel, *Viertelj.* 1889 app.), as well as fourteen of the madrigals in score, noting at the beginning of each the errors he or his pupils have been able to discover; he added a madrigal of his own to show what a madrigal should be!

14. La Flora del Sig. Andrea Salvadori. Posta in musica da M. da G. maestro di cappella del seren. Gran Duca di Toscana. Rappresentata nel Teatro del Seren. Gran Duca nelle reali nozze del ser. Odoardo Farnese, Duca di Parma e di Piacenza, e della seren. Principessa Margherita di Toscana. In Firenze, per Zanobi Pignoni. 1628. Fol., p. 144. Dedicated to Odoardo Farnese. Peri composed the part of Clori: 'le musiche furono tutte del Sig. M. da G., eccetto la parte di *Clori*, la quale fu opera del Sig. Jacopo Peri, e però sopra ciascuna sua aria si son poste le due lettere J. P.' In Modena Bibl. Estense, etc.

15. Responsoria Maioris hebdomadae quatuor paribus vocibus decantanda Marci a Gagliano, Musices seren. Magni Etrurie Ducis Prefecti. Venetiis apud Bart. Magni. 1630. 4to, p. 40. Dedicated to D. Alex. Martio-Medici. Florentie kalendis Martii anno 1630. Thirty-one numbers. Four part-books complete in the Canal Bibl. Crespano. This was the last work published in Gagliano's lifetime.

Other compositions:—'Bel pastor' (Dialogo di ninfa e pastore). Musiche di Pietro Benedetti. Libro primo. Fiorenza. 1611. 'Ecco solinga' a una voce. The same. Libro secondo. Venetia. 1613. 'O dolce anima' a 5 voci. Secondo libro de' madrigali a 5 voci di Gio. del Turco. Firenze. 1614. 'Nasce questo' a 5 voci. Terzo libro de' madrigali a 5 voci di Filippo Vitali. Venetia. 1629. 'Lauda Sion' a 8 voci. Secondo libro de' motetti a 6 e 8 voci di Gio. Battista da Gagliano. Venetia. 1643.

The madrigals attributed to Gagliano in 'De' fiori del giardino' 2da parte, Norimberga, P. Kaufmann, 1604, were composed by Gio. del Turco, and were included in Gagliano's first book of madrigals, 1602. MSS.—In the Bologna Liceo Musicale.—'Benedictus qui venit' for four voices, in score in the handwriting of the Abbé Santini. Folio score of the first (1606 ed.), fifth and sixth books of madrigals for five voices. The score and separate parts of the Finale dell' atto IV., and the Coro di Nereidi e Napee in the opera 'La Flora.' In a MS. of the 18th century, a Messa a cinque voci con basso continuo; a Messa festiva a quattro voci pure col basso numerato; and a motet 'Viri Sancti' a cinque voci (the last, doubtful if by Gagliano). Dated 1594, Firenze. It is improbable that this early date is correct. In the Berlin königl. Bibl. (L. 190) an 18th century MS. with the same three compositions; the five-part mass is called 'Flores apparuerunt,' and on the four-part mass is noted 'unica e rara.' Also the Lauda Sion for eight voices, published 1643 (MS. W. 59, No. 812, in score). The Responsi per la settimana santa for four voices, published 1630 (MS. L. 132). The Responsoria 'In monte Oliveti' for four voices, with basso continuo (MS. 6910, in score). Recent reprints.—Robt. Eitner. *Die Oper von ihren ersten Anfängen*, etc., vol. 10 of the *Publikation älterer prakt. u. theoret. Musikwerke*, Berlin, 1881. The first and last parts of 'Dafne.'

F. A. Gevaert. *Les Gloires de l'Italie*, 1868, vol. i. p. 116, 'Alma mia dove' a due voci; vol. ii. p. 116, 'Valli profondi' a una voce; both taken from Musiche a 1, 2 e 3 voci, 1615. The latter, arranged for the organ, was published in A. H. Brown's *Select Compositions*, 2nd series, No. 69, 1876.

Hugo Goldschmidt. *Studien zur Geschichte der ital. Oper*. 1901, App. D. From 'La Flora': 1. Coro 'Bella Diva' a 5 voci; 2. Coro 'Taci Pane' a 2 voci; 3. Clori's air, composed by Peri; 4. Zeffiro's song 'Eccomi un quel'; 5. Coro 'delle grazie.'

Luigi Torchi included a song from 'La Flora' in the 'Raccolta' published by Ricordi, Milano, and inserted a Benedictus and two madrigals in the fourth vol. of his *Arte Musicale in Italia*.

The preface to the opera 'Dafne' was published separately soon after 1844 in Florence (Parisini, i. 45). C. S.

GAGLIANO, a celebrated family of violin-makers at Naples. ALESSANDRO, the first, worked from about 1695 to 1725. His work, like that of his sons, is good and substantial, but it exhibits the same unattractive greyish-yellow varnish which was used by the sons. Alexander calls himself 'alumnus' of Stradivarius, and all the Gaglianos worked more or less on the Stradivari model. His sons, NICOLO (1700-40) and GENNARO (1710-50), made a large number of good instruments. His grandson, FERDINANDO (1736-81), son of Nicholas, like all his Italian contemporaries, exhibits a marked decline. The later Gaglianos established a manufactory of violin-strings, which to this day enjoys a world-wide reputation. P. D.

GAILHARD, PIERRE, born August 1, 1848, at Toulouse, first received instruction in singing there at the Conservatoire, and in 1866 and 1867 at the Conservatoire of Paris, from Révial, where he gained the three first prizes for singing, opéra, and opéra-comique. On Dec. 4, 1867, he made his début, with great success, at the Opéra Comique as Falstaff in Ambroise Thomas's 'Songe d'une Nuit d'Été,' and remained there until 1870 playing in the 'Châlet' and 'Toréador' of Adam, 'Mignon,' 'Haydée,' etc. On March 25, 1868, he sang Ferdinand VI. in a revival of Auber's 'Part du Diable'; in 1869 in three new operas, viz. March 10, as the Count d'Arlange in Offenbach's 'Vert Vert'; Sept. 11, Barbeau in Semet's 'Petite Fadette,' and Dec. 20, as the Chevalier de Boisjoli in Auber's 'Rêve d'Amour.' On Nov. 3, 1871, he made his début at the Grand Opéra as Mephistopheles in 'Faust.' He remained a very successful member of that company until Dec. 1, 1884, when he was appointed manager of that theatre with M. Ritt, on the death of M. Vaucorbeil. His parts included Leporello, Caspar, St. Bris, Claudius in 'Hamlet,' Don Pedro ('L'Africaine'), etc.: in new operas July 17, 1874, Paulus in Membrée's 'Esclave' (Salle-Ventadour): April 5, 1876, Richard in Mermet's 'Jeanne d'Arc'; Dec. 27, 1878, Simon in Joncières's 'Reine Berthe'; April 14, 1882, Guido da Polenta in A. Thomas's 'Françoise de Rimini,' and finally, April 2, 1884, as Pythias in the revival of Gounod's 'Sapho,' wherein he gave an admirable presentment of a drunken debauchee (*Annales du Spectacle*). He also sang with success at the various concerts, notably Nov. 19, 1874, in 'Judas Maccabaeus,' under Lamoureux. On leave of absence, from 1879 to 1883 inclusive, he was a favourite singer at the Italian Opera, Covent Garden, where on May 10, 1879, he made a highly successful début as Mephistopheles, being, in the opinion of many connoisseurs, the best representative of the part since Faure. His parts in London included Caspar, Leporello, Assur in 'Semiramide,' both St. Bris and Marcel in the 'Huguenots,' Peter in 'L'Étoile du Nord'; June 26, 1880, Girod on the production in Italian of 'Le Pré-aux-Clercs'; June 9, 1881, Osmin on the revival of the 'Seraglio'; July 11, 1882, the title part in Boito's 'Mefistofele,' and July 5, 1883, the Podesta on the revival of 'Gazza Ladra.' He was equally excellent both as a singer and actor in both serious and comic

parts. The Ritt and Gailhard management of the Opéra ended Dec. 31, 1891, on the appointment as manager of M. Bertrand. In 1893 Gailhard joined the latter as manager, soon after the production, Feb. 24, of the successful ballet 'Maladetta,' scenario by himself, music by Paul Vidal, and on the death of his partner, Dec. 30, 1899, became sole manager. The chief features of his career were the production of Wagner's operas, viz. 'Lohengrin,' Sept. 16, 1891; 'Walkyrie,' May 12, 1893; revival of 'Tannhäuser,' May 13, 1895; 'Meistersinger,' Nov. 10, 1897; 'Siegfried,' Jan. 3, 1902; Verdi's 'Rigoletto' and 'Otello'; Leoncavallo's 'Paillasse' (Pagliacci), Mozart's 'Seraglio' (1903). Of native composers, Gounod's 'Roméo' at the Grand Opéra, Méhul's 'Joseph' and Berlioz's 'Prise de Troie' (Nov. 15, 1899). Of more modern composers: Reyer's 'Sigurd' (1885); and 'La Statue' (1903); Massenet's 'Le Cid' (1885); 'Le Mage' (1891); 'Thais' (1894); Saint-Saëns's 'Ascanio' (1890); and 'Les Barbares' (1901); Paladilhe's 'Patrie' (1886); Bourgault-Ducoudray's 'Thamara' (1891); Chabrier's 'Gwendoline' (1893); Maréchal's 'Déidamie' (1893); Lefebvre's 'Djelma' (1894); Augusta Holmès's 'Montagne Noire' (1895); Duvernoy's 'Hellé' (1896); Bruneau's 'Messidor' (1897); Rousseau's 'Cloche du Rhin' and Vidal's 'Burgonde' (1898); Chabrier's 'Briséis' (1899); Joncières's 'Lancelot' (1900); Xavier Leroux's 'Astarte' (1901); Hillemacher's 'Orsola' (1902); D'Indy's 'L'Étranger' (1903), and Erlanger's 'Fils de l'Étoile' (1904). *Ballets:* Messager's 'Deux Pigeons' (1885); Wormser's 'L'Étoile' (1897), and Duvernoy's 'Bacchus' (1902), etc. Besides the ballet mentioned above, M. Gailhard wrote the libretto with M. Gheussi, the libretto of Paul Vidal's 'Guernica,' produced at the Opéra Comique in 1895, which met with no success, but obtained the Prix Monbinne in 1896. Among the artists who began their career at the Opéra under M. Gailhard's management may be mentioned Mmes. Rose Caron, Melba, Eames, Bréval, Ackté, Héglon, MM. Alvarez, Saléza, Renaud, Delmas, the De Reszke brothers, and the Gresse father and son. On July 6, 1886, he was appointed a chevalier of the Légion d'honneur. A. C.

GALEAZZI, Francesco, a violin player, born at Turin in 1738 (Fétis says 1758) and for many years leader of the band at the Teatro Valle at Rome. He deserves special notice, not so much as a composer of numerous instrumental works, as the author of one of the earliest methodical instruction-books for the violin, which bears the title of *Elementi teorico-prattici di musica, con un saggio sopra l' arte di suonare il violino analizzata*, Roma, 1791 e 1796. He died, according to Fétis, in 1819. P. D.

GALILEI, Vincenzo. Among the little group of philosophic dilettanti who were accustomed to meet in the Palace of Giovanni Bardi at Florence, during the closing years of the 16th century, no figure stands forth with greater prominence than that of Vincenzo Galilei, the father of Galileo Galilei, the great astronomer. This enthusiastic apostle of artistic progress—or retrogression?—was born, at Florence, *circa* 1533; and, after studying music, at Venice, under Zarlino, attained, in later life, considerable reputation as a Lutenist. We shall, however, do him no injustice if we describe him as a literary *savant* of high general culture, but a very imperfectly-educated musician.

When the great question of the resuscitation of the Classical Drama, on the principles adopted by the Greek Tragedians, was debated at the Palazzo Bardi, Galilei took an active part in the discussion; and, according to Giov. Batt. Doni, was the first who composed melodies for a single voice—*i.e.* after the manner of the then nascent Monodic School. His first attempt was a Cantata, entitled 'Il Conte Ugolino,' which he himself sang, very sweetly, to the accompaniment of a viol. This essay pleased very much, though some laughed at it—notwithstanding which, Galilei followed it up by setting a portion of the Lamentations of Jeremiah, in the same style. Quadrio also speaks of his Intermezzi; but no trace of these, or of the Monodic Cantata, can now be discovered.

Vincenzo Galilei's writings on subjects connected with Art are, however, of great interest. One of these—a Dialogue, entitled *Il Fronimo* (Venice, 1568)—is especially valuable, as throwing considerable light on the form of Tablature employed by the Italian Lutenists, and their method of tuning the instrument, in the latter half of the 16th century. Another important work, entitled *Dialogo di V. G. . . . della musica antica e moderna . . . . contra Gius. Zarlino* (Florence, 1581), was produced by some remarks made by Zarlino, in his *Istitutioni armoniche* (Venice, 1558), and *Dimostrationi armoniche* (Venice, 1571), concerning the Syntonous Diatonic Scale of Claudius Ptolomy, which he preferred to all other Sections of the Canon, and which Galilei rejected, in favour of the Pythagorean immutable system. It is impossible to believe that Galilei ever really tuned his lute on the Pythagorean system, which was equally incompatible with the character of the instrument and the characteristics of the Monodic School. Moreover, Zarlino himself preferred that the lute should be tuned with twelve equal semitones to the octave. But Galilei, whose prejudices were strong enough to overthrow his reason, followed up this attack by another, entitled *Discorso di V. G. . . . intorno all' opere di messer Gioseffo Zarlino da Chioggia* (Florence, 1589), and a second edition of the *Dialogo* (Florence, 1602). In these works, he argues the subject with great acrimony: but, the scale advocated by Zarlino represents the only form of Just Intonation now adopted by

any European theorist; and the scale he advocated for the lute is the only one now used for the pianoforte, the organ, and tempered instruments of every kind. The *Dialogo* contains, however, much interesting matter, but very slightly connected with the controversy with Zarlino; for instance, the text and musical notation of the three apocryphal Greek Hymns, to Apollo, Calliope, and Nemesis, which have since given rise to so much speculation, and so many contradictory theories.

Vincenzo Galilei died at Florence towards the close of the 16th century, or beginning of the 17th. W. S. R.

GALIMATHIAS. A French term of very doubtful derivation (Littré), meaning a confused unintelligible affair. 'Galimathias musicum' is a comic piece of music for orchestra with clavier and other instruments obbligato, composed by Mozart in 1766 at the Hague, for the festivities at the coming of age of William of Orange the Fifth (March 8). Mozart, then on his road from London, was just ten years old. The piece is in thirteen short numbers ending with a variation on the Dutch national air of 'Wilhelmus von Nassau.' (Köchel, No. 32; O. Jahn, 2nd ed. i. 44.) In a letter of Feb. 5, 1783, Mozart speaks of a galimathias opera —'Gallus cantans, in arbore sedens, gigirigi faciens.' G.

GALIN. See Chevé, vol. i. p. 513.

GALITZIN, Nicolas Borissovich, a Russian Prince who is immortalised by the dedication to him by Beethoven of an overture (op. 124) and three quartets (opp. 127, 130, 132). Of his birth nothing is known; he died on his estates in the province of Kurski in 1866. In 1804-6 he was in Vienna, and doubtless made the acquaintance of Beethoven and his music at the house of Count Rasoumowsky, the Russian ambassador, for whom at that very date Beethoven wrote the three quartets (op. 59) and at that of the Count von Browne, an officer in the Russian service, for whom Beethoven had written several works (opp. 9, 10, 22, etc.). In 1816 Moscheles met him at Carlsbad, and speaks of him as a practical musician (*Leben*, i. 27). In 1822 he was married and living in Petersburg in very musical society, his wife an accomplished pianoforte player and he himself a violoncellist and an enthusiastic amateur. At this time, Nov. 9, 1822, he[1] writes to Beethoven a letter full of devotion, proposing that he shall compose three new quartets at his own price, to be dedicated to the Prince. Beethoven accepts the offer (by letter, Jan. 25, 1823), and fixes 50 ducats (say £23) per quartet as the price. Feb. 19, the Prince replies, that he has 'given an order' for 50 ducats to his banker, and will immediately remit 100 more for the two others. May 5, 1823, he writes again, 'you ought to have received the 50 ducats fixed for the first quartet. As soon as it is complete you can sell it to any publisher you choose—all I ask is the dedication and a MS. copy. Pray begin the second, and when you inform me you have done so I will forward another 50 ducats.'

From this time the correspondence continues till Beethoven's death. Galitzin's further letters —in French, fourteen in number—are full of enthusiasm for Beethoven, pressing money and services upon him, offering to subscribe for mass, symphony, and overture, and volunteering his willingness to wait for 'the moments of inspiration.' In fact he had to wait a long time. The first quartet (in E♭, op. 127) was first played at Vienna, March 6, 1825, and is acknowledged by the Prince on April 29. The second (in A minor, op. 132) was first played Nov. 6, 1825, and the third (in B♭, op. 130) on March 21, 1826. These were received by the Prince together, and were acknowleged by him Nov. 22, 1826. He also received a MS. copy of the Mass in D and printed copies of the Ninth Symphony and of the two overtures in C, the one (op. 124) dedicated to him, the other (op. 115) dedicated to Count Radzivill. Thus the whole claim against him was—Quartets, 150 ducats; Overture (op. 115), 25 ducats; Mass, 50 ducats; loss on exchange, 4 ducats; total, 229 ducats, not including various other pieces of music sent. On the other hand he appears, notwithstanding all his promises, to have paid, up to the time of Beethoven's death, only 104 ducats. It should be said that in 1826 war and insurrections had broken out in Russia, which occupied the Prince and obliged him to live away from Petersburg, and also put him to embarrassing expenses. After the peace of Adrianople (Sept. 14, 1829), when Beethoven had been dead some years, a correspondence was opened with him by Hotschevar, Carl van Beethoven's guardian, which resulted in 1832 in a further payment of 50 ducats, making a total of 154. Carl still urges his claim for 75 more to make up the 150 for the quartets, which Galitzin in 1835 promises to pay, but never does. In 1852, roused by Schlindler's statement of the affair (ed. i., pp. 162, 163), he writes to the *Gazette Musicale* of July 21, 1852, a letter stating correctly the sum paid, but incorrectly laying it all to the account of the quartets. Other letters passed between him and Carl Beethoven, but they are not essential to the elucidation of the transactions.

There can be no doubt that Galitzin's intentions were excellent, that the world owes to him the existence of the three quartets, and that he was lavish of admiration and promises to pay. No doubt, too, he had to wait a long while, and to undergo a great deal of disappointment, but this he ought to have known was inevitable in dealing with a man of Beethoven's temperament, whose mode of production has been elsewhere shown to have been so slow and uncertain. For

[1] [The letters here referred to have not yet (1905) been printed in Deiters's revised edition of Thayer's *Biography of Beethoven*.]

the payments of 50 and 25 ducats he had more than ample compensation in the copies of the Mass and the Overture, the pleasure he derived from them, and the credit and importance they must have given him in the musical circles of Russia. For the copies of Sonatas, Overture (op. 115), Terzet, and other works sent him by Beethoven, he appears to have paid nothing, nor can he justly demur to Beethoven's having sold the quartets to publishers, or performed them in public, after the carte blanche which he gives him in his third letter, where all he stipulated for was the dedication and a MS. copy.

The son of the preceding, Prince GEORGE GALITZIN, was born at St. Petersburg in 1823, and died in Sept. 1872. He was not only a great lover of music, like his father, but was a composer of various works for orchestra, chamber, and voices, and an able conductor. In 1842 he founded in Moscow a choir of seventy boys, whom he fed, clothed, and educated. It was for long one of the sights of the city. He also maintained an orchestra, with which he gave public concerts, and visited England and France in 1860. A. W. T.

GALLENBERG, WENZEL ROBERT, GRAF VON, of an old Carinthian family, born at Vienna, Dec. 28, 1783, died at Rome, March 13, 1839, has his place in musical history as a prolific composer and in virtue of his indirect connection with Beethoven.

His passion for music, manifested at a very early age, led him to forego the advantages of an official career and to devote himself to the art. His master in the science was Albrechtsberger. On Nov. 3, 1803, being then not quite twenty, he married the Countess Julie Guicciardi, who had been the object of one of Beethoven's transient but violent passions.

During the winter following, young Gallenberg made his appearance in Würth's Sunday Concerts as author of several overtures, which made no impression. In 1805 we find the youthful couple in Naples, where at the great festival of May 31, 1805, in honour of Joseph Bonaparte, Gallenberg prepared the music, which was mostly of his own composition—three overtures, eight pieces for wind band, and dances for full orchestra. It was greatly applauded, and was doubtless one cause of his being appointed a year or two later to the charge of the music in the court theatre. The ballet troupe was one of the finest in Europe, and Gallenberg embraced the opportunity of improving the Neapolitan school of instrumental music by giving frequent adaptations of the best German productions—complete movements from Mozart, Haydn, Cherubini, and others, which opened new sources of delight, and afforded young composers new standards of excellence. Thus what the Neapolitan school had done for opera in Germany during the 18th century was in some degree repaid by Gallenberg in the 19th.

When Barbaja undertook the management of the court theatre at Vienna (Dec. 21, 1821), he introduced Gallenberg to assist in the management—an arrangement which, however, existed but two years. In Jan. 1829 Gallenberg himself became lessee of this theatre, on a contract for ten years, which, though at first successful, soon came to an end from want of capital. From the autumn of 1816 to the spring of 1838 we again find him in Naples employed by Barbaja as ballet composer and director; and in March, 1839, we read of his death at Rome at the age of fifty-six.

Gallenberg wrote from forty to fifty ballets, but the local records alone retain even the names of most. We add the titles of a few which in their day were reported as of some interest to the general musical public.

'Samson' (Naples and Vienna, 1811); 'Arsinoe und Telemaco' (Milan, 1813); 'I Riti Indiani' (Do. 1814); 'Amleto' (Do. 1815); 'Alfred der Grosse' (Vienna, 1820); 'Joan d'Arc' (Do. 1821); 'Margereta' (Do. 1822); 'Ismaans Grab' (Do. 1823); 'La Caravana del Cairo' (Naples, 1824); 'Ottavio Pinelli' (Vienna, 1828); 'Das befreite Jerusalem' (Do. do.); 'Caesar in Egypten' (Do. 1829); 'Theodosia' (Do. 1831); 'Orpheus und Eurydice' (Do. do.); 'Agnes und Fitz Henri' (Do. 1833); 'Biancas Wahl' (Do. 1835); 'Latona's Rache' (Do. 1838). A. W. T.

GALLI, CORNELIO, a native of Lucca, one of the Gentlemen of the Chapel to Queen Catherine in the time of Charles II. Mr. Berenclow told Humfrey Wanley that he was a great master of the finest manner of singing, and was one of the first who introduced it into England. J. M.

GALLI, FILIPPO, was born at Rome in 1783. Though destined for the clerical profession, young Galli's strong taste for music proved insurmountable. When only ten, he had developed a musical talent beyond his age, and was remarked as a player and accompanist. His voice, when formed, was a fine tenor. At the age of eighteen he married. Compelled by circumstances to choose a career, he selected that of Opera, and made his début, in the carnival of 1804, at Bologna. He met with a brilliant success, and became one of the first of Italian tenors; but six years afterwards a serious illness changed his voice completely, and made it a bass. Paisiello persuaded him to cultivate his new voice, and profit by the change. This he did, and became one of the greatest bassi cantanti that his country has produced. His first appearance in his new quality was in the carnival of 1812 at S. Mosè in Venice, in the 'Inganno Felice' of Rossini. He sang next at Milan, and then at Barcelona. Rossini wrote for him the parts of Fernando in 'La Gazza Ladra' and of 'Maometto.' Galli appeared for the first time at Paris, Sept. 18, 1821, in the former, and, though singing out of tune in the first act, achieved a considerable success

on the whole. He returned to Paris in 1825, and made a great sensation ; but his vocalisation had become rather slow and heavy. This defect was noticed when he came to London. Ebers engaged him with Zuchelli for the season of 1827, and his salary was fixed at £870. He made his first appearance, as usual, in 'La Gazza Ladra.' His voice was less flexible than Zuchelli's, but its tone was deep and full, and, according to Rossini, he was the only singer who ever filled the part of Assur satisfactorily. In 1828 Galli went to Spain ; thence to Rome and Milan in 1830. In the following year he went to Mexico, and remained attached to the Opera in that city from 1832 to 1836. In 1839 and 1840 he was singing at Barcelona and Milan, but was at length obliged to accept the place of chorus-master at Madrid and Lisbon. Amiable and cultivated, Galli had but one fault, that of boundless extravagance. At the end of 1842 he arrived at Paris in the greatest want, and, as a charity, obtained a professor's place at the Conservatoire. His chief income was derived from a yearly benefit concert, at which the Italian singers performed. Of this he was deprived in 1848. He then fell into great misery, and died June 3, 1853. J. M.

GALLI, Signora, a mezzo-soprano, who made her début in Galuppi's 'Enrico,' Jan. 1, 1743, in London. She and Frasi, 'after transplantation from Italy, took root in this country, and remained here in great public favour, for many years' (Burney). Galli was frequently employed in male parts on the stage. Though her manner was spirited and interesting, she was little noticed by the public till she sang in Handel's 'Judas,' 1746, when she gained such applause in the air ''Tis Liberty,' that she was encored in it every night, and became an important personage among singers. She had already sung in 'Joseph,' 1744, and she subsequently performed principal parts in 'Joshua,' 'Solomon,' 'Susanna,' 'Theodora,' 'Jephtha,' etc. She is said to have been a favourite pupil of Handel (Cradock). Twenty years later she sang in Sacchini's 'Perseo' (1774) and 'Montezuma' (1775). She became the companion of the celebrated Miss Ray, and was with her when she was assassinated by Hackman, April 7, 1779. She afterwards fell into extreme poverty, and, about the age of seventy, was induced to sing again in oratorios. She appeared at Covent Garden as late as 1797. Lord Mount-Edgcumbe had the curiosity to go, and heard her sing 'He was despised.' Her voice was cracked and trembling, but it was easy to perceive that her school was good. She died in 1804. J. M.

GALLI-MARIÉ, Célestine, born Nov. 1840 in Paris, was taught singing by her father, Mécène Marié de l'Isle, formerly a singer at the Paris Opera under the name Marié. In 1859 she made her début at Strasburg, and next sang in Italian at Lisbon. About this time she married a sculptor named Galli, who died soon after in 1861. In April 1862, on the production at Rouen in French of the 'Bohemian Girl,' she attracted the attention of the late Émile Perrin, and obtained from him an engagement at the Opéra Comique, of which he was then director. Here she made her début, August 12, in 'La Serva Padrona,' revived for the first time for over forty years. She made a great success in this, and in a revival of Grisar's 'Les Amours du Diable' (1863), since which time she remained at that theatre until the end of 1885, with the exception of engagements in the provinces, in Italy, Belgium, and elsewhere. Among the operas in which she has appeared may be named :—March 24, 1864, 'Lara' (Maillart) ; Dec. 29, 1864, 'Capitaine Henriot' (Gevaert) ; Feb. 5, Massé's 'Fior d'Aliza,' and Nov. 17, 1866, 'Mignon' ; Nov. 23, 1867, 'Robinson Crusoé,' and Jan. 18, 1872, 'Fantasio' (Offenbach) ; April 24, 1872, Paladilhe's 'Passant,' at Chollet's farewell benefit ; Nov. 30, 1872, Massenet's 'Don César' ; March 3, 1875, 'Carmen' ; April 11, 1876, Guiraud's 'Piccolino' ; Oct. 31, 1877, Poise's 'Surprise de l'Amour' ; Jan. 19, 1879, Pessard's 'Le Char,' etc., and in revivals of Hérold's 'Marie,' Grisar's 'Les Porcherons,' 'Mireille,' singing the parts of Taven and Andreloun, and as the heroine Rose Friquet in Maillart's 'Dragons de Villars.' As Mignon and Carmen, the most important parts created by her, she has earned for herself world-wide celebrity. In 1886 she played with a French company for a few nights at Her Majesty's Theatre as Carmen, in which she made her début, Nov. 8, and as the Gipsy in 'Rigoletto.' She was well received, but would doubtless have appeared to greater advantage with the support of a better company. On Dec. 11, 1890, she reappeared at the Opéra Comique —then located in the building now called the Théâtre Sarah-Bernhardt,—as Carmen, with Melba as Michaela, Jean de Reszké as Don José, and Lassalle as Escamillo, in a performance given to raise funds for a monument to Bizet.

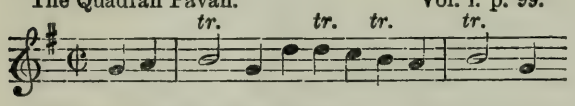
'Mme. Galli-Marié should take rank with those numerous artists who, although endowed with no great voice, have for a century past rendered to this theatre services made remarkable by their talent for acting and their incontestable worth from a dramatic point of view. . . . Equally capable of exciting laughter or of provoking tears, endowed with an artistic temperament of great originality . . . which has permitted of her making out of parts confided to her distinct types . . . in which she has represented personages whose nature and characteristics are essentially opposed' (Pougin). She died at Vence, near Nice, Sept. 22, 1905. A. C.

GALLIA, Maria, incorrectly called Maria Margherita by Burney, was a sister of Margherita de l'Épine, and pupil of Nicolo Haym. She appeared for the first time at the Lincoln's

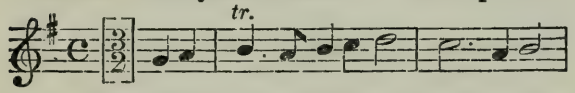
Inn Fields Theatre in 1703. She sang in 1706 and 1708 in 'Camilla,' in the libretti of which she is called JOANNA MARIA. In the former year she also performed the principal rôle in the 'Temple of Love' by Saggione,[1] to whom she was then married. Documents (in the possession of the present writer), signed by this composer, and by his wife as Maria Gallia Saggione, show that they received respectively £150 and £700 for a season of nine months,—large sums at that early date. Gallia appeared in Clayton's 'Rosamond' at its production in 1707. She sang songs also at the Haymarket Theatre 'in Italian and English,' to strengthen the attraction (*Daily Courant*). At this time she must have been very young, for we find her singing in 'Alexander Balus,' 'Joshua,' etc. in 1748; unless indeed, her name is incorrectly put for that of Galli. J. M.

GALLIARD (Ital. *Gagliarda*; Fr. *Gaillarde*). An old dance, as its name implies, of a merry character. 'I did think,' says Shakespeare, 'by the excellent constitution of thy leg that it was formed under the star of a galliard.' It was generally in 3–2, but sometimes in common time. [It was apparently used as a bright contrast to the stately pavan, which it always followed. In the *Fitzwilliam Virginal Book*, there are twenty-four instances in which the pieces are thus coupled together, often with identity of theme, as in two pieces by Bull quoted below. The theme is as follows:—

The Quadran Pavan. Vol. i. p. 99.



Galliard to the Quadran Pavan. Vol. i. p. 117.



It was described by Praetorius as 'an invention of the devil,' and 'full of shameful and obscene gestures, and immodest movements.' From the fact of its coming from Rome it was also called ROMANESCA. E. P.

GALLIARD, JOHN ERNEST, son of a perruquier of Zell, in Hanover, where he was born about 1687. He studied composition under Farinelli—uncle of the singer, and director of the concerts at Hanover—and Steffani. He soon attained distinction as a performer on the oboe, which he had studied with Marschall, and coming to England about 1706 was appointed chamber musician to Prince George of Denmark. On the death of Draghi, the then sinecure appointment of organist at Somerset House was bestowed upon him. He speedily learned English, and composed a Te Deum and Jubilate and three anthems ('I will magnify Thee, O Lord,' 'O Lord God of Hosts,' and 'I am well pleased'), which were performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories. In 1712 he composed the music for Hughes's opera 'Calypso and Telemachus,' which was performed at the Queen's Theatre in the Haymarket. In 1713 he was playing in the orchestra at the opera, having a solo part in the accompaniment of the last air in the first act of Handel's 'Teseo.' From about 1717 he was employed by Rich to furnish the music for the curious admixtures of masque and harlequinade which he exhibited under the name of pantomime, and produced several excellent compositions for pieces of that description. In 1728 he set for two voices, cantata-wise, the Morning Hymn of Adam and Eve from Milton's 'Paradise Lost.' This admirable composition was afterwards enlarged by Dr. Benjamin Cooke by the addition of orchestral accompaniments and the expansion of some of the movements into choruses. In 1742 Galliard published a translation of Pier Francesco Tosi's *Opinioni di Cantori Antichi e Moderni, o sieno Osservazioni sopra il Canto Figurato*, under the title of *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers.* In 1745 he had a benefit concert at Lincoln's Inn Fields Theatre, at which were performed his music for the choruses in the tragedy of 'Julius Caesar,' by John Sheffield, Duke of Buckinghamshire, and a piece for twenty-four bassoons and four double basses. Galliard died early in 1749, leaving a curious collection of music, most of which is now in the Henry Watson Music Library, Manchester. Besides the pieces mentioned he composed music for 'Pan and Syrinx,' opera, 1717; 'Jupiter and Europa,' pantomime, 1723; 'The Necromancer; or, Harlequin Dr. Faustus,' pantomime, 1723; 'Harlequin Sorcerer, with The Loves of Pluto and Proserpine' (the second title afterwards changed to 'The Rape of Proserpine'), pantomime, 1725; 'Apollo and Daphne; or, The Burgomaster tricked,' pantomime, 1726; 'The Royal Chace; or, Merlin's Cave,' a musical entertainment, 1736, in which occurred the famous hunting song 'With early horn,' which the singing of Beard rendered so extremely popular; music for Lee's tragedy 'Oedipus'; several cantatas, songs, solos for violin, violoncello, bassoon, etc. At the time of his death he had nearly completed the composition of an Italian opera, 'Oreste e Pilade, overo la Forza dell' Amicizia.' Sir John Hawkins conjectured, from internal evidence, that Galliard made the translation of the Abbé Raguenet's *Parallèle*, published in 1709 under the title of *A Comparison between the French and Italian Musick and Operas, with Remarks*, and was the author of *A Critical Discourse upon Operas in England, and a Means proposed for their Improvement*, printed at the end of that translation; whilst Dr. Burney, judging from the same evidence, was of a contrary opinion. W. H. H.

GALLICULUS (probably a Latinised form of the German Hähnel or Hähnlein), JOANNES, theoretical writer and composer, lived in Leipzig about 1520. He is thought to have held some

[1] Erroneously attributed to Greber by Burney.

scholastic post. His theoretical work was first entitled 'Isagoge de Compositione Cantus' (Leipzig, 1520), and was dedicated to Georg Rhau, who was then Cantor at St. Thomas's, Leipzig, and by whom it was afterwards frequently republished at Wittenberg from 1538 onwards under the title 'Libellus de compositione Cantus.' It is Galliculus who tells us of Rhau's composition of a Mass *a* 12 on occasion of the Disputation between Luther and Eck at Leipzig in 1519. He also expresses the opinion which has been practically adopted in later times, that choral compositions for four voices are the best; that bass, tenor, alto, and soprano, are sufficient for all purposes, and that every additional voice-part is so far superfluous, as wanting a definite compass. His compositions consist of (1) a Passion according to St. Mark (in Rhau's 'Harmoniae De Passione Domine,' 1538); (2) some liturgical pieces for Easter and Christmas (in Rhau's 'Officia Paschalia,' 1539, and 'De Nativitate,' 1545); (3) two Magnificats (Rhau's 'Vesperarum Officia,' 1540-45); (4) Psalm II. Quare fremuerunt *a* 4 (Ott, 1537). For a further account of the Passion Music see Otto Kade, *Die aeltere Passionscompositionen*, 1893. The part of the Evangelist is set in the simple Church Recitative; the other parts are mostly *a* 4, some *a* 2. Kade praises highly the contrapuntal art and melodic expressiveness of Galliculus. J. R. M.

GALLUS, Jacobus. See Handl.

GALLUS, Joannes, called in France Jehan le Cocq and in the Netherlands Jan le Coick, a composer of the 16th century, who was maestro di cappella to the Duke of Ferrara in 1534 and 1541. It is impossible in our present information to say whether his name was really Le Cocq or Gallus, for in the customs of the time the process of Latinising surnames and that of adopting sobriquets were equally common. Some compositions of his have been attributed to Jhan Gero, but he is not to be confused with that composer, or with the other (younger) composer called Gallus, whose real name was Handl. For works in the various collections, printed and in MS., see the *Quellen-Lexikon*; the first book of madrigals by him and other authors was published at Venice in 1541, and the motets, called 'Symphonia quatuor modulata vocibus,' in 1543. M.

GALOP. A very spirited quick round dance in 2–4 time. Galops have one and sometimes two Trios, and are often written with an Introduction and Coda.

The dance is of German origin, and its old name was Hopser or Rutscher—describing the step. It appears to have received that of Galop on its introduction into France about the beginning of the 19th century, where it soon took root. G.

GALOUBET. The French name for the tabor-pipe. The instrument is still in use in some of the French country districts. (See Fingering (Wind Instruments), Pipe and Tabor.) F. K.

GALUPPI, Baldassare, was born on Oct. 18, 1706, on the island of Burano, near Venice, whence he received the surname of Il Buranello, by which he was frequently known. His first teacher was his father, a barber, who played the violin at the local theatre. In 1722 he made his first appearance as a composer with the opera of 'La Fede nell' Incostanza, ossia Gli Amici Rivali.' It was performed at Vicenza under the first title, and at Chioggia under the second, being hissed off the stage at one if not both places. This determined Galuppi to devote himself to the serious study of composition, and he entered the Conservatorio degli Incurabili at Venice, where he became a pupil of Lotti. In collaboration with his fellow-pupil, G. B. Pescetti, he brought out an opera, 'Gli odi delusi dal sangue' (libretto by A. M. Lucchini), at the Teatro S. Angelo at Venice in 1728, which was followed the next year by 'Dorinda,' of which the libretto was by Benedetto Pasqualigo (not Marcello, as erroneously stated by Allacci). We may conclude that these operas were successful, as Galuppi thenceforward continued to compose operas by himself, sometimes as many as five in a year, for Venetian theatres. 'Issipile' (1738) and 'Adriano in Siria' (1740) were composed for Turin, and in 1741 he went to London, where he arranged the pasticcio, 'Alexander in Persia,' for the Haymarket. He also composed an original opera, 'Penelope,' which was not very successful. 'The genius of Galuppi,' says Burney (*Hist. of Music*, iv. 447), 'was not as yet matured; he now copied the hasty, light, and flimsy style which reigned in Italy at this time, and which Handel's solidity and science had taught the English to despise.' The next year's opera, however, 'Scipione in Cartagine,' as well as 'Enrico' (1743) and 'Sirbace,' was more favourably received, and, though Galuppi himself returned to Venice after their production, his music enjoyed a long-continued popularity in England. Indeed Burney considered that he had more influence on English music than any other Italian composer.

In 1748 Galuppi became vice-maestro di cappella at St. Mark's, and in 1762 he became principal maestro. The year 1749 appears to have seen the beginning of his very successful career as a composer of comic operas, with 'L' Arcadia in Brenta' (libretto by Goldoni), produced at the Teatro S. Angelo. In 1750 he and Goldoni produced 'Arcifanfano Re de' Matti,' and in 1754 'Il Filosofo di Campagna,' the most popular of all his lighter works. It was performed in London (Haymarket) in 1761, and the following year in Dublin, under the title of 'The Guardian Trick'd.'

In 1766 he was invited to St. Petersburg by

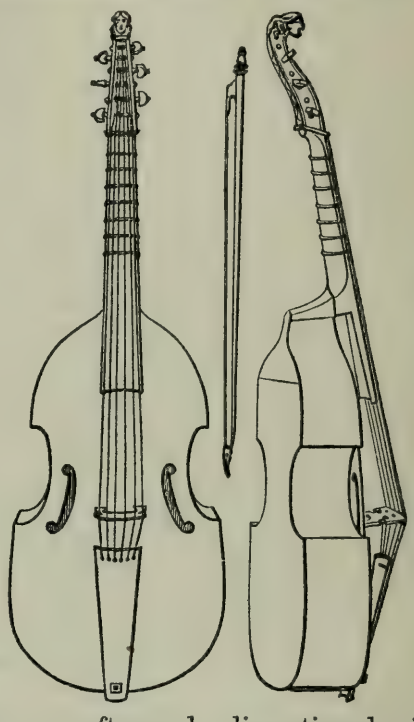
the Empress Catherine II., and made a very favourable impression with his 'Didone Abbandonata' (Madrid, 1752; Venice, 1765). 'Il Re Pastore' (Parma, 1762) was given the next year, and in 1768 he composed 'Ifigenia in Tauride' for the Russian opera-house, after which he returned to Venice. He there resumed his position as director of the Conservatorio degli Incurabili, to which he had been appointed in 1762, and had made the institution the most celebrated of its kind when Burney visited him in 1770 (*Present State of Music*, i. 175). He died on Jan. 3, 1785. [On the centenary of his death, in 1885, a monument was erected to his memory at Burano. As inquiries are often made by members of Browning Societies and others as to the 'Toccata of Galuppi,' to which Browning referred in his poem of that name, it is perhaps well to state that no particular composition was taken as the basis of the poem.]

Galuppi's principal claim to remembrance rests on his comic operas, in which he showed himself fully worthy of his more celebrated collaborator, Goldoni. His melody, though attractive, is not strikingly original; but he had a firmer grasp of harmony, rhythm, and orchestration than most of his Italian contemporaries. He is also important for his contribution to the development of the concerted finale, being apparently the first composer to extend the final ensemble of Leo and Logroscino into a chain of five or six clearly defined movements, in the course of which the dramatic action can be said to progress. He did not, however, realise the value of gradually increasing the number of persons singing; and compared with Mozart's his finales show little feeling for the imposing effect of a well-managed musical climax, although they certainly are a great advance on anything that had been attempted before.

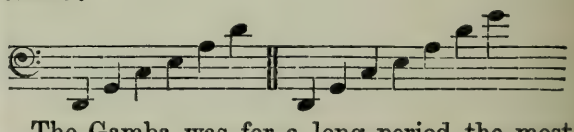
A list of Galuppi's extant works will be found in Eitner's *Quellen-Lexikon*; for the operas the most complete bibliography is that of M. Alfred Wotquenne, *Baldassare Galuppi, étude bibliographique sur ses œuvres dramatiques* (Brussels, 1902). The library of the Brussels Conservatoire possesses several of his autograph scores. E. J. D.

GAMBA. An open slotted organ-stop, generally of eight-foot pitch, and of a stringy or reedy quality of tone. The bearded Gamba has a *frein*, bar, or roller placed in front of the mouth of the pipe to augment the amplitude of the vibrations. Recent developments of this class of stop under the name of Viol d'Orchestre have resulted in such pipes possessing a very small scale, keen tone, and quick speech. T. E.

GAMBA, VIOLA DA (*gamba*, Ital. for 'leg') —a knee-viola, as distinguished from viola da braccio (*braccio*, Ital. for 'arm'), or the viola to by played on the arm—is an obsolete stringed instrument, played with a bow and held between the knees: a predecessor of the violoncello. It is of about the same size as the violoncello, but has a flat back, like a double-bass; the openings in the belly have not the *f*-shape, but are variously cut, generally in a thin crescent. The finger-board was originally provided with frets,



which were afterwards discontinued; it was mounted with six catgut strings, which were ultimately increased to seven, the three lowest covered with wire. The two kinds were thus tuned:—



The Gamba was for a long period the most popular of all bowed instruments, and, especially in England (which by some is believed to be its original home), Holland, and Germany, appears to have been the favourite instrument of society. Shakespeare, in 'Twelfth Night,' mentions as a special accomplishment of Sir Andrew Aguecheek that 'he plays o' the viol-de-gamboys.' In the pictures of Gerard Dow, Terburg, and other great Dutch masters of the 17th century we see again and again richly dressed ladies and gentlemen playing the gamba. At one time few noblemen's or gentlemen's houses were without a 'chest,' containing a set of four or more gambas of different size, often expensively got up, carved and inlaid with ivory or tortoise-shell. This popularity of the gamba lasted up to the middle of the 18th century, when the violoncello began gradually to supersede it. Burney, who heard it played by Abel, the last great performer upon it in London, describes its tone as 'radically crude and nasal,' and adds that 'a human voice of the same quality would be considered

intolerable.' This is certainly a somewhat strong statement. In tone and character the gamba does not materially differ from the tenor of our own days; and its banishment from the modern orchestra is easily accounted for by the fact that its higher notes are equally well and more easily produced on the tenor, while the effect of the lower strings is much finer on the violoncello. The gamba was handled very much in the same way as the violoncello, except that some virtuosi had additional strings attached at the back of the neck, on which they played a pizzicato accompaniment with the thumb of the left hand, [and that the bow was held, like those of all the viol family, in the way now associated with the double-bass only]. Sebastian Bach was the last great composer who wrote for the gamba, and he appears to have had a special predilection for it. We have from his pen three sonatas for clavier and gamba (B.-G. vol. ix.) and a number of obbligato accompaniments for airs in his cantatas and the Passion Music. He also employs it in a Concerto grosso for two viole da braccia, two viole da gamba, violoncello, violone, and harpsichord, and on other occasions uses it to attain special orchestral effects, its peculiar beauty being naturally the chords of six or seven notes that could be produced. A striking instance is the exquisitely beautiful introduction to the Cantata 'Gottes Zeit' (B.-G. vol. xxiii. p. 149) where we find two separate gamba-parts combined with flutes, which must have produced a very peculiar effect. [Fine compositions were written for the instrument in earlier times by the Englishmen Daniel Norcome and Christopher Sympson; Marin Marais's suites are remarkably beautiful, and among the later composers who employed it were Telemann, Aug. Kühnel, and Marcello.] By the end of the 18th century most gambas were converted into violoncellos, and for that reason are but rarely met with nowadays.

Michael Praetorius in his 'Syntagma musicum' (published 1619) distinguishes between the 'viola di gamba' and the 'gross viola di gamba,' which he also calls 'violono' or 'contrabasso di gamba.' This latter one we must suppose to have been the earlier form of the double-bass, which, as a fact, does belong to the viol tribe, and not to that of the violin, as is shown by its flat back.

C. F. Abel (died 1787), a pupil of Bach, and Lidl, an Englishman (died 1789), were the last virtuosi on the gamba. Burney, and Mozart in his letters, both speak of the Elector Maximilian III. of Bavaria as an accomplished gambist. A Mrs. Ottey (1723) and a Miss Ford (1760) are recorded among English players of reputation. [The art of the viol da gamba as a practical instrument has been revived in recent years by Miss Hélène Dolmetsch.]

The Italian instrument-makers made gambas only down to the middle of the 17th century, when after the general adoption of the violin, they seem at once to have supplanted it by the violoncello. In England, France, and Germany they were made up to the middle of the 18th century. Joachim Tielke of Hamburg (1660-1730) had a great reputation as a maker. P. D.

GAMBLE, JOHN, a violinist in the 17th century, was a pupil of Ambrose Beyland, one of the violins to Charles I. He afterwards performed at one of the theatres, and was a cornet player in the Chapel Royal. In 1656 he published 'Ayres and Dialogues to be sung to the Theorbo Lute or Bass Viol,' many of the words by Thomas Stanley, author of the *History of Philosophy*. In 1659 he published a second book entitled 'Ayres and Dialogues for One, Two, and Three Voyces.' [At the Restoration he became 'musitian on the cornet' in the Chapel Royal; he lost all his property in the fire of London; and in 1674 his name appears as one of the musicians-in-ordinary. He died in 1687.—*Dict. of Nat. Biog.*] W. H. H.

GAMUT, the name of a complicated plan of the musical scale (from G to e''), which was in use as long as the system of the hexachords was recognised; it is a contraction of 'gamma ut,' the Greek letter being used to denote the first note, or 'Ut' of the lowest hexachord, the lowest note of the bass stave. This was the starting-point of the first hexachord, and the use of the Gamut seems to have been as a kind of *memoria technica* in changing from one hexachord to another, according to the principles of Mutation. It may be remarked that a useful part of the Tonic Sol-Fa system, by which, in modulating from the tonic to the dominant, for instance, the 'soh' of one bar becomes the 'do' of the next, is a survival of the principle for which the Gamut existed. The Gamut may, indeed, be regarded as the ancestor of the T.S.F. Modulator. See HEXACHORD and TONIC SOL-FA. The word 'Gamut' was sometimes loosely used for the whole range of a voice or instrument, in the modern sense of 'compass.' 'Gamut G' is the organ-builders' name for the note G of the bass clef; and in the old English church writers, 'Gamut,' 'A re,' 'E la mi,' and 'F fa ut' are used to denote the keys of the compositions. Without some practical knowledge of the Gamut, the point of the scene in 'The Taming of the Shrew' (ii. 1) between Bianca and Hortensio, must be in great measure lost. The words 'one cliff, two notes have I,' as will be seen at once in the annexed reproduction of the Gamut, refer to the fact that the note B was expressed by a natural and a flat, being in the former case the third or 'mi' of the hexachord beginning on G, and in the latter the fourth,

The Gamut.
E *la.*
D *la sol.*
C *sol fa.*
B *fa.* B *mi.*
A *la mi re.*
G *sol re ut.*
F *fa ut.*
E *la mi.*
D *la sol re.*
C *sol fa ut.*
B *fa.* B *mi.*
A *la mi re.*
G *sol re ut.*
F *fa ut.*
E *la mi.*
D *sol re.*
C *fa ut.*
B *mi.*
A *re.*
Γ *ut.*

or 'fa,' of the hexachord beginning on F. This small circumstance was the commencement of the system of accidentals, and thus opened the door for modern modulation. M.

GANDO, Nicolas, type founder, born at Geneva early in the 18th century, resided first in Berne and then in Paris, where he established a foundry for a new musical type. His son, Pierre François, born at Geneva, 1733, was his assistant and successor. They published *Observations sur le traité historique et critique de M. Fournier*, etc. (Berne and Paris, 1766), with the view of showing that Ballard's process was an imitation of Breitkopf's. It contained, amongst others, specimens of six pieces of ancient music printed by Ballard, and a Psalm by Roussier in Gando's own characters, and printed by his process, the notes and the lines requiring a separate impression, and the effect resembling copper plate. Fournier replied (see his *Manuel typographique*, pp. 289-306), criticising the Gandos and their type, which was, however, superior to his own, though inferior to those of Breitkopf in their own day, and still more to those of Duverger and others since. The father died in 1767, the son in 1800, both in Paris. M. C. C.

GANZ. A musical family of Mayence.

1. Adolf, born Oct. 14, 1796, a violinist, studied harmony under Hollbusch; conductor at Mayence (1819), capellmeister to the Grand Duke of Hesse Darmstadt (1825); composed a melodrama, overtures, marches, lieder, and choruses for men's voices. He came to London in 1840, was conductor of the German Opera in 1840-42, and died there, Jan. 11, 1870.

2. His brother, Moritz, a violoncellist of the old school, born at Mayence, Sept. 13, 1806, was first violoncello under Adolph at Mayence, and (1826) in the royal band at Berlin, where he succeeded Duport and Romberg. In 1833 he visited Paris and London, returning to the latter in 1837, when he and his brother Leopold played at the Philharmonic on May 1. In 1845 he led the violoncellos at the Beethoven Festival at Bonn. His tone was full and mellow, and his execution brilliant, though his style was of the old school. His compositions for his instrument are numerous, but few only have appeared in print. He died Jan. 22, 1868, in Berlin.

3. The third brother, Leopold, violinist, was born at Mayence, Nov. 28, 1810, played much with Moritz in the style of the brothers Bohrer, whom they succeeded in the royal band at Berlin (1826). Leopold was well received at the Hague, Rotterdam, and Amsterdam, and in 1837 visited England with his brother. They published the duets in which their polished and brilliant execution had excited so much admiration. Leopold died in Berlin, June 15, 1869. M. C. C.

4. Eduard, son of Adolf, born at Mayence, April 29, 1827, came to London with his father in 1840, and while in England studied the pianoforte with Moscheles and Thalberg; he settled in Berlin, founded a music-school in 1862, and died there, Nov. 26, 1869.

5. Wilhelm, born at Mayence, Nov. 6, 1833, paid his first visit to England in 1848, and occasionally assisted his father, who was chorus-master under Balfe at Her Majesty's Theatre; he thus enjoyed opportunities of hearing the finest singers of the day, notably Jenny Lind. Ganz returned with his father to Mayence after the London season, but settled finally in London in 1850. He studied harmony, etc. with Carl Eckert, Carl Anschütz, and others. From about 1856, when he was engaged as accompanist for Jenny Lind's tour through England and Scotland, he has been almost constantly associated with the great *prime donne* in succession. For some years he was organist at the German Lutheran church in the Strand; and he played second violin in Dr. H. Wylde's New Philharmonic Society, at the establishment of that institution in 1852. In 1874 Ganz was conductor jointly with Wylde, and in 1879, on the latter's resignation, undertook the enterprise alone, carrying the concerts on at first under the old name, and subsequently, after 1880, as 'Mr. Ganz's Orchestral Concerts,' for three seasons, during which such large works as Berlioz's 'Symphonie Fantastique,' and Liszt's 'Dante Symphony' were heard for the first time in London in their entirety. Among the artists who first appeared at these concerts were Mme. Essipoff, Mme. Sophie Menter, Saint-Saëns, Pachmann, and others. Ganz has been for many years a professor of singing at the Guildhall School of Music, and a Jubilee concert was held in his honour in 1898. M.

GARAT, Pierre Jean, born at Ustaritz, April 25, 1764, died in Paris, March 1, 1823, the most extraordinary French singer of his time. He was the son of an avocat, and destined for the bar, but early manifested a passion for music, which he studied under Franz Beck, composer and conductor at Bordeaux. He seems, however, never to have gone deeply into the subject, for he was a poor reader, and owed his success to his natural gifts and the opportunity he enjoyed of hearing Gluck's works and of comparing the artists at the French and Italian operas in Paris. He possessed a fine-toned expressive voice of unusual compass, including both baritone and tenor registers, an astonishing memory, and a prodigious power of imitation, and may fairly be said to have excelled in all styles; but his great predilection throughout his life was for Gluck's music. Having been the favourite singer of Marie Antoinette, who twice paid his debts, he fled from Paris during the Terror, and with Rode took refuge at Hamburg, where the two gave very successful concerts. After his return to France at the end of 1794 he appeared at the 'Concert Feydeau' (1795) and the 'Concert de la rue Cléry' with such brilliant success that he was appointed professor of singing at

the Conservatoire in 1799. Among his pupils were Roland, Nourrit, Despéramons, Ponchard, Levasseur, Mmes. Barbier-Walbonne, Chevalier-Branchu, Duret, Boulanger, Rigaut, and Mlle. Duchamp, whom he married when he was fifty-five. He retained his voice till he was fifty, and when that failed him tried to attract the public by eccentricities of dress and behaviour. He composed several romances, 'Bélisaire,' 'Le Ménestrel,' 'Autrefois,' 'Je t'aime tant,' etc., extremely popular in their day, but now so monotonous and uninteresting as to make it evident that the style in which Garat sang them alone ensured their success. G. C.

GARCIA, a Spanish family of musicians, who have been well characterised as 'representative artists, whose power, genius, and originality have impressed a permanent trace on the record of the methods of vocal execution and ornament' (Chorley). Various church musicians of the name were eminent at different times in Spain, notably Don Francisco Saverio (1731-1809) who was maestro de capilla at Saragossa, and wrote an oratorio 'Tobia' in 1752. He may have been related to the family of singers, the founder of which, MANUEL DEL POPOLO VICENTE, was born at Seville, Jan. 22, 1775. Beginning as a chorister in the Cathedral at the age of six, at seventeen he was already well known as composer, singer, actor, and conductor. By 1805 he had established his reputation at home, and his pieces —chiefly short comic operas—were performed all over Spain. He made his début in Paris, Feb. 11, 1808, in Paër's 'Griselda,' singing in Italian for the first time. Within a month he had become the chief singer at that theatre. In 1809 he produced his 'Poeta calculista,' originally brought out at Madrid in 1805. In 1811 he set out for Italy. At Naples Murat appointed him (1812) first tenor in his chapel. There he met Anzani, one of the best tenors of the old Italian school, by whose hints he profited largely. There also, still combining the rôles of singer and composer, he produced his 'Califfo di Bagdad,' which obtained an immense success. In 1815 Rossini wrote for him one of the principal rôles in 'Elisabetta,' and in 1816 that of Almaviva. About the end of 1816 he returned from Naples to England, and thence to Paris, where he revived his 'Califfo,' produced 'Le Prince d'occasion,' and sang in Catalani's troupe, where he made a great hit as Paolino in the 'Matrimonio Segreto.' Annoyed by Catalani's management, he left Paris for London about the end of 1817. In the ensuing season he sang in the 'Barbiere' with Mme. Fodor, and in other operas, with much éclat. In 1819 he returned to Paris, and sang in the 'Barbiere,' not till then heard there. There he remained till 1823, performing in 'Otello,' 'Don Giovanni,' etc., and composing 'La mort du Tasse' and 'Florestan' for the Grand Opèra, besides 'Fazzoletto' at the Italiens, 'La Meunière' at the Gymnase, and three others which never reached the stage. In the spring of 1823 he reappeared in London, where he was still a most effective singer (Ebers). Here he founded his famous school of singing. He sang in London again in 1824 in 'Zelmira' and 'Ricciardo e Zoraide.' In the same year his 'Deux contrats' was given at the Opéra Comique. In 1825 he was in London again, his salary having risen from £260 (1823) to £1250. He continued to gain still greater fame by teaching than by singing, and his fertility as a composer was shown by at least two Italian operas 'Astuzia e prudenza' and 'Un Avertimento.' The education of his illustrious daughter Marie, subsequently Mme. Malibran, was now completed, and under his care she made her début. [See MALIBRAN.] He then realised the project he had long entertained of founding an opera at New York, and set out with that object from Liverpool, taking with him an Italian company, which included the young Crivelli as tenor, his own son Manuel and Angrisani, De Rosich, Mme. Barbieri, Mme. Garcia, and his daughter. At New York he produced no less than eleven new Italian operas in a single year. In 1827 he went to Mexico, where he brought out eight operas, all apparently new. After eighteen months' stay, he set out to return with the produce of this hard toil; but the party was stopped by brigands, and he was denuded of everything, including nearly £6000 in gold.

Garcia now returned to Paris, where he reappeared at the Italiens. He then devoted himself to teaching; and died June 2, 1832. Garcia was a truly extraordinary person. His energy, resource, and accomplishments may be gathered from the foregoing brief narrative. His singing and acting were remarkable for *verve* and intelligence. He was a good musician, and wrote with facility and effect, as the list of his works sufficiently shows. Fétis enumerates no less than seventeen Spanish, nineteen Italian, and seven French operas. Words and music seem to have been alike easy to him. His most celebrated pupils were his daughters Marie—Mme. Malibran, and Pauline—Mme. Viardot, Mmes. Rimbault, Ruiz-Garcia, Méric-Lalande, Favelli, Comtesse Merlin; Adolphe Nourrit, Géraldy, and his son Manuel Garcia.

MANUEL GARCIA was born at Madrid, March 17, 1805. His education began early, and at fifteen he received instruction in harmony from Fétis, and in singing from his father. In 1825 he accompanied his father to America. Once more in Paris (1829) he quitted the stage, and devoted himself to teaching. A little later he undertook a serious scientific inquiry into the conformation of the vocal organs, the limits of registers, and the mechanism of singing; of which the results were two—(1) his invention of the Laryngoscope, the value of which is now universally recognised by physicians and artists, and (2) his *Mémoire sur la voix humaine,*

presented to the French Institut in 1840, which may be said to be the foundation of all subsequent investigations into the voice. Appointed professor of singing at the Conservatoire, he published in 1847 his *Traité complet de l'art du chant*, which has been translated into Italian, German, and English, and has gained a world-wide reputation. Among his pupils were Mmes. Jenny Lind, Catherine Hayes, Henriette Nissen, M. Bataille, and his son Gustave. In 1848 Garcia resigned his position at the Conservatoire, and came to London, where he was appointed a Professor at the Royal Academy of Music, a post which he retained until 1895. On March 17, 1905, his hundredth birthday was celebrated by a banquet, at which many eminent persons were present. His portrait, by J. S. Sargent, R.A., was presented to him earlier in the day. Among other distinctions, special orders were conferred upon him by the sovereigns of England, Germany, and Spain. [See also MALIBRAN, and VIARDOT.] J. M.

GARCIN, JULES AUGUSTE (real name SALOMON), violinist and conductor, born at Bourges, July 11, 1830. He came of a family of artists, his maternal grandfather, Joseph Garcin, being director of a travelling company which performed opéra-comique in the central and southern provinces of France for nearly twenty years with great success. At the age of thirteen Garcin entered the Paris Conservatoire, where he studied the violin under Clavel and Alard; he gained the first prize in 1853, and in 1856 became a member of the opera orchestra, and after a competitive examination was appointed (1871) first solo violin and third conductor. In 1878 he was appointed second conductor at the concerts of the Universal Exhibition. From 1860 he was a member of the orchestra of the Concerts du Conservatoire, first as solo violin, and then as second conductor in place of Altès, who had become first conductor at the opera at the end of 1879. At that time the first conductor of the Société des Concerts was Deldevez, who had replaced Hainl in 1872. In 1885, Deldevez having retired on account of health, Garcin was elected conductor of the Société des Concerts with a majority of twenty-six votes over Guiraud.

Garcin, who was a pupil of Bazin for harmony, and of Adam and Ambroise Thomas for composition, wrote a number of works for violin and orchestra or piano, the most prominent of which is a concerto played by himself at the Conservatoire, at the Concerts Populaires in 1868. He was an experienced and conscientious artist, without the exaggerated gestures and manner which too often deceive the public. He retired in 1892, and died in Paris, Oct. 10, 1896. A. J.

GARDANE, ANTONIO, a composer, printer, and publisher of music in Venice from 1538 to 1569. From and after 1557 his name is given as Gardano. After 1570 his sons Cipriano and Annibale published a few works, and an Angelo Gardano, whose relationship does not appear, many more. [There was an Alessandro in a small way at Rome who published between 1583 and 1623 (*Quellen-Lexikon*).] The Venice house lasted till 1619. Their publications consist of the Masses, Psalms, Motets, Madrigals, Canzoni, and other compositions, of Arcadelt, Jachet, Lasso, Rore, Nanini, and other great Flemish and Italian writers, and fill many volumes. [See Eitner, *Bibliog. der Sammelwerke*, *Quellen-Lexikon*, and Vogel, *Bibl. d. ged. Weltl. Vocalmusik Italiens.*] G.

GARDINER, WILLIAM, the son of a stocking manufacturer at Leicester, was born in that town March 15, 1770. He became an assistant to his father in his business, to which he afterwards succeeded, and which he carried on during the rest of his life. But the taste for music never forsook him. His business occasionally required him to visit the continent, and he availed himself of such opportunities to become acquainted with the works of the best foreign composers, particularly of the great German masters, so that for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors. [See Thayer, *Beethoven*, i. 441.] Both at home and abroad he sought and obtained the acquaintance of the best musicians of all ranks, both professors and amateurs. In his youth he composed some songs and duets, which were published as the productions of 'W. G. Leicester.' He next produced, under the title of 'Sacred Melodies,' a selection of pieces by the best masters, chiefly foreign, adapted to English words, which he hoped might be adopted in our churches to the exclusion of the clumsy verses of Sternhold and Hopkins, and Tate and Brady. Six volumes of this work appeared at distant intervals, and it included a volume of selections from the works of English cathedral composers. It must be confessed that the Procrustean plan was followed with the music in order to fit it to the words; yet, notwithstanding, the work had the merit of introducing to the notice of the English public many fine compositions. In 1817 Gardiner edited and added notes to the Rev. C. Berry's translation of Beyle's *Life of Haydn* and R. Brewin's translation of Schlichtergroll's *Life of Mozart*, and other pieces. He next compiled an oratorio, entitled 'Judah' (1821), by adapting English words to music selected principally from the masses of Haydn, Mozart, and Beethoven, and connected by compositions of his own. He wrote to Beethoven offering him 100 guineas for an overture to this work, but received no reply, owing, as he supposed, to the miscarriage of his letter. In 1832 he published a work, entitled *The Music of Nature; or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.* The musical examples were

published separately. In 1838 he published two volumes called *Music and Friends; or, Pleasant Recollections of a Dilettante*—the utility of which is much impaired by its frequent inaccuracy,—with a third volume in 1853. In 1840 he adapted Pope's *Universal Prayer* to music by Haydn, Mozart, and Beethoven. *Sights in Italy, with some Account of the present State of Music and the Sister Arts in that Country*, appeared in 1847. Besides these works Gardiner composed a few anthems. He died at Leicester, Nov. 16, 1853, in the eighty-fourth year of his age. W. H. H.

GARDONI, ITALO, born at Parma late in 1821, studied singing under De' Cesari. He made his début at Viadana in 1840 in 'Roberto Devereux.' In the same year he was engaged by Ronzani, with whom he went to Turin and Berlin, where he sang the rôle of Rodrigo, with Rubini as Otello. Rubini took a great fancy for the young artist, and predicted for him a brilliant career. Gardoni sang during two seasons at Milan, and afterwards at Brescia. Thence he went to Vienna, and sang, in company with Viardot, Alboni, and Tadolini, in the 'Barbiere,' 'Linda,' etc. In 1844-45 he appeared at the Académie Royale, creating the tenor parts in 'Marie Stuart,' 'L'Âme en peine,' etc. In Paris Gardoni remained for three years, singing the principal rôles in the 'Favorite,' 'Robert le Diable,' 'Charles Six,' etc. In 1847 he went to the Théâtre des Italiens, and in the same spring made his first appearance at Her Majesty's Theatre, and 'by his charm of person and of voice (somewhat slight though the latter has proved) did more to reconcile the public to the loss of Signor Mario than could have been expected. A word is his due—as the due of a real artist, who has finished every phrase that he has sung, and has pointed every word that he has said. There has always been the real Italian elegance—and that more universal elegance which belongs to no country—in Signor Gardoni' (Chorley). Here he created the tenor rôle in Verdi's 'Masnadieri.' Since then, with the exception of a few seasons spent at St. Petersburg, Madrid, Amsterdam, and Rome, Gardoni came every spring to London, and returned to Paris (Italiens) for the winter.

Gardoni belonged to the *mezzo carattere* class of tenors. His répertoire was rather exceptionally large; for he sang in the 'Barbiere,' 'L'Italiana in Algieri,' and 'Le Comte Ory,' as well as in the 'Puritani,' 'Sonnambula,' 'Robert le Diable,' 'Masaniello,' and Gounod's 'Faust.' He was a member of the 'Société de Bienfaisance Italienne' of Paris, and a chevalier of the Corona d'Italia. He married a daughter of Tamburini, August 14, 1847; and in 1874 retired from the stage, dying on March 30, 1882. J. M.

GARLANDIA, JOHANNES DE. The works on music which appeared under this name were formerly ascribed to a Gerlandus who, owing to some confusion of dates, was said to have flourished in 1041, but who was afterwards identified with the mathematician Gerlandus, canon of the abbey of St. Paul at Besançon in the middle of the 12th century. It appears, however, more probable that the writer on music, Johannes de Garlandia, was identical with the grammarian and poet of that name who flourished nearly a century later. Of the life of this latter we gather several particulars from his great work *De triumphis Ecclesiae* (finished in 1252), of which the British Museum possesses an almost contemporary copy (Claudius A. X.), which has been printed by Mr. Thomas Wright. Born in England [or in Co. Louth, Ireland. W. H. G. F.] late in the 12th century, Johannes de Garlandia studied first at Oxford, about 1206 and afterwards, about 1212 at Paris. Here he opened a school in the Clos de Garlande, since known as the Rue Gallande, from which he is supposed to have derived his name de Garlandia, or, as one early writer spells it, de Gallandia. It was probably about this time that he wrote his treatise on music. In 1218 we find him present at the siege of Toulouse, apparently himself taking part in the crusade against the Albigenses. It was to this place also that he was invited in 1229 to assist in the formation of the newly founded University; and here he remained till 1232, when he and his colleagues were forced to leave owing to the persecution to which they were subjected at the hands of the Dominicans and others. They escaped after many dangers to Paris, where John de Garlandia was still residing in 1245. Here no doubt were written most of his poems on historical and theological subjects, and his grammatical treatises. The titles of his musical works which have come down to us are two fragments, *De fistulis* and *De nolis*, printed by Gerbert from a MS. at Vienna;—*De musica mensurabili positio*, of which there are MSS. at Paris and Rome; in this work the author figures as a composer, giving, among many other examples of his own, one in double counterpoint;—a treatise, *De cantu plano*, to which he himself refers in the last-mentioned work; this may be the *Introductio musice plane et etiam mensurabilis* in the St. Dié MS. —Philip de Vitry refers to other works by de Garlandia, of whom he writes as 'quondam in studio Parisino expertissimum atque probatissimum.' The *Optima introductio in contrapunctum pro rudibus*, contained in MSS. at Pisa and Einsiedeln, should perhaps be assigned to a Johannes de Garlandia of a later date; or, if the work of the same man, must have been written by him when at an advanced age. The same may be said of the extracts quoted by Handlo and Hanboys. Most of the above works are printed by de Coussemaker.

A John de Garlandia is mentioned by Roger Bacon as eminent at Paris apparently shortly before 1267. A. H.-H.

GARRETT, Dr. George Mursell, was born at Winchester, June 8, 1834. In 1844 he entered the choir of New College, Oxford, where he studied under Dr. S. Elvey until 1848. He then returned to Winchester and studied for six years with Dr. S. S. Wesley, to whom he acted as assistant from 1851 to 1854, when he accepted the post of organist at the cathedral of Madras, but returned to England in 1857 on his appointment as organist at St. John's College, Cambridge. Dr. Garrett took the degree of Mus. B. in 1857, and that of Mus. D. in 1867. In May 1873 he succeeded J. L. Hopkins as organist to the University. In Nov. 1878, by grace of the senate, he received the degree of M.A. *propter merita*, a distinction which had never been previously conferred on a musician who did not fill a professorial chair. Dr. Garrett was also an examiner for the University, the Local Examination, and the Irish Intermediate Education Board; University Lecturer on Harmony; an Honorary Fellow of Trinity College, London; and a member of the Philharmonic Society. His compositions include a sacred cantata, 'The Shunammite' (performed by the Cambridge University Musical Society in 1882 and at the Hereford Festival in the same year), church music, songs, part-songs, and a few pieces for the organ; but it is chiefly as a composer of services that he won his wide reputation. He died at Cambridge, April 8, 1897. W. B. S.

GASCHET (or GACHET), John. Originally a stationer in Hereford, who settled at York in or before the year 1516, living within the Minster Close. It may be claimed that he was the first English provincial music publisher, for he issued at least six musical service books according to the usage of the York Cathedral,—a Missal, 1516, a Breviary, 1526, a Processional, 1530, and other works. These will be found fully described in Davies's *Memoirs of the York Press*, 1868. It has been suggested that Gaschet was also a printer, but this is rather doubtful. The Missal of 1516 was printed by one Peter Oliver, and it was afterwards reprinted on the Continent. After Gaschet's time there is no evidence that any one of the York presses printed music until the beginning of the 18th century. Psalm books from movable music type are found with York imprints bearing dates 1715-20, etc.; general music came forty years after this latter date. F. K.

GASPAR DI SALÒ. See Salò.

GASPARINI, Francesco, born at Camajore near Lucca, March 5, 1668, was a pupil, first of Corelli and afterwards of Bernardo Pasquini, was Maestro di Coro at the Ospedale di Pietà in Venice, and a member of the Accademia Filarmonica. In 1725 he was elected maestro by the Chapter of St. John Lateran, but he was already in broken health at the time of his appointment, and retired upon half-pay in August of the following year. He retained his post nominally, with Girolamo Chiti for a coadjutor, [until his death, which took place on March 22, 1727]. The celebrated Benedetto Marcello was his pupil for many years both at Venice and at Rome, and a correspondence between them, continued up to a few weeks before the death of Gasparini, testifies to the esteem in which the great scholar held his master. A professional conflict between Gasparini and A. Scarlatti, the origin of which was unknown to Baini, took the form of an exchange of cantatas, by no means a regrettable method of retort between rival and disputative artists.

Gasparini wrote equally well for the church and for the stage, and Clément gives a list of thirty-two operas. Several of them were favourites in London in the early part of the century. [His oratorios were 'Mosè liberato dal Nilo' (Vienna, 1703), 'Nascita di Cristo' and 'Nozze di Tobia' (1724), 'Santa Maria egittiaca,' and 'L'Atalia.' *Quellen-Lexikon.*] He also composed several cantatas. But the work by which he is now best remembered is his treatise upon accompaniment entitled *L'Armonico prattico al cembalo, ovvero regole, osservazioni ed avertimenti per ben suonare il basso e accompagnare sopra il cembalo, spinetta ed organo*, 1708. This work was republished as lately as 1802 at Venice, and has maintained its position in Italy even since the appearance of the clearer and better arranged treatise of Fenaroli. [Cerù's mistake of ten years in the dates of appointment to the Lateran, and death (*Cenni Storici dell' insegnamento della musica in Lucca*) was followed in various dictionaries, and in the appendix to the first edition of the present work. It has been fully disproved in an interesting article by Enrico Celani in the *Rivista Musicale Italiana*, vol. xi. p. 228, entitled 'Il primo amore di Pietro Metastasio.'] E. H. P.

GASSIER, Édouard, born 1822 (Pougin), was taught singing at the Conservatoire, Paris, and in 1844 gained the first prize for opera and opéra-comique, and the second prize for singing. On April 22, 1845, he made a successful début at the Opéra Comique in Paris as Fiesque on the production of Auber's 'Barcarolle.' He soon left that theatre for Italian opera, and played on the stages of Palermo, Milan, Vienna, and Venice. In 1848 he married Josefa Fernandez (see below). From 1849 to 1852 the Gassiers were engaged in Spain, and in 1854 at the Italiens, Paris, where Gassier made his début as Assur in 'Semiramide.' Chorley heard him in the part, and described him 'as more competent than interesting . . . a voice not of first-rate quality, wanting strength'; but he admitted that he sang the difficult and florid music very well. On Dec. 23 of this year he sang as Ferrando on the production in Paris of 'Trovatore.' In 1855 the Gassiers were engaged at Drury Lane in Italian opera under

E. T. Smith, where Gassier made his début, April 16, as the Count in 'Sonnambula,' and later played Figaro in 'Il Barbiere,' and Malatesta in 'Don Pasquale,' his wife being the heroine on each occasion. In 1860 he was engaged alone by Smith at Her Majesty's; in 1861 with Mme. Gassier at the Lyceum under Mapleson, where they sang together as Samuel and Oscar in the production in England of Verdi's 'Ballo in Maschera,' and as Don Juan and Zerlina. From 1862 to 1867 Gassier was engaged at Her Majesty's, and in 1868 at Drury Lane under Mapleson, and sang the usual baritone repertory; and in the operas new to England—in 1863 as Troilo in Schira's 'Nicolo de' Lapi,' and Mephistopheles in 'Faust'; in 1864 as Page in Nicolai's 'Merry Wives,' and Ambrose in Gounod's 'Mireille'; in 1866 Thoas in Gluck's 'Iphigénie en Tauride'; in 1867 Pirro in a revival of Verdi's 'Lombardi,' Fra Melitone in 'La Forza del Destino,' Figaro in the 'Nozze,' etc. In 1870 he sang under Wood at Drury Lane in two operas new to England—May 12 as Don Beltrano in Mozart's 'L'Oca del Cairo,' and, July 5, Laertes in 'Mignon.' He was a very useful singer and actor, and withal, according to Santley, 'a very good comrade.' He died in Havana, Dec. 18, 1871.

His wife, Josefa, *née* Fernandez, was born in 1821 at Bilbao. She was originally a chorus-singer, but later was taught singing by Pasini, a favourite tenor of the period. On April 8, 1846, she made her début at Her Majesty's as Elvira in 'Ernani,' according to Chorley; but she was admittedly a failure. Later she sang in Spain, Milan, and Genoa. In 1855 at Drury Lane she made a great temporary success as Amina, Lucia, Norina, and Rosina in 'Il Barbiere.' In this opera she introduced with great success 'Ah che assorta,' called the Gassier vocal waltz, composed for her by the Genoese composer Venzano. At the end of the season, according to the *Musical World*, she was presented with the managerial testimonial of a magnificent piece of plate. In the autumn she sang at Jullien's Concerts, Covent Garden. In 1858 she sang again under Smith at the same theatre, and in 1861 with Mapleson at the Lyceum, with diminished favour. Chorley's description of her in the *Athenæum* was that she was 'one of the sour and acute soprani,—still the effect she produced in certain parts by the dash and audacity of her execution' was such that Meyerbeer wanted her to sing at Covent Garden as Catherine in 'L'Étoile,' 'a notion of which he was only dispossessed by the lady's utter physical unfitness for . . . male attire' (*Athenæum*). She died at Madrid, Nov. 8, 1866. A. C.

GASSMANN, Florian Leopold, born May 4, 1729, at Brüx in Bohemia: in 1736 ran away from his father, who wished to educate him as a merchant. By playing the harp he worked his way to Bologna, where he studied for two years under Padre Martini. He then entered the service of Count Leonardi Veneri at Venice, and his compositions were soon in general request. In 1762 he was invited to Vienna as a ballet-composer. In 1771 he had entered on his new office and suggested the formation of the 'Tonkünstler Societät,' a Fund for the Widows and Orphans of Vienna musicians, a society which in 1862 was reorganised under the name of the 'Haydn.' See Pohl's *Denkschrift*, etc. (Vienna, 1871). On the death of Reutter, the Emperor Joseph II. appointed him in March 1772 Court capellmeister with a salary of 800 ducats. Gassmann died at Vienna, Jan. 22, 1774, owing to a fall from his carriage. He composed twenty-three Italian operas, of which two were translated into German, 'L'Amor artigiana' by Neefe and 'La Contessina' by Hiller. [See list in the *Quellen-Lexikon.*] He also composed an oratorio, 'La Betulia liberata' (Vienna, 1771), and much church music, which Mozart thought more of than of his operas (Letter, Feb. 5, 1783). When at Leipzig, he said to Doles, who could not quite join in his praises, 'Papa, if you only knew all we have of his in Vienna! As soon as I get back I shall study him in earnest, and hope to learn a great deal.' Gassmann cannot be said to have exercised any special influence on the development of musical form effected during his time by Emanuel Bach, Haydn, and Mozart. His best pupil was Salieri, who educated Gassmann's daughters as opera-singers after their father's death. F. G.

GASTOLDI, Giovanni Giacomo, born at Caravaggio about the middle of the 16th century; maestro di cappella at Santa Barbara in Mantua [from about 1581 until his death, which seems to have taken place in the first decade of the 17th century.] He was the author of 'Balletti *a* 5 per cantare, suonare, e ballare' (Venice, 1591-95; Antwerp, 1596), which are said to have served Morley as models for his 'Ballets or Fa-las.' His later collections are 'Balletti *a* 3 voci,' etc. 1594, and 'Canzonette *a* 3 voci.' Two of them are well known to English amateurs under the names of 'Maidens fair of Mantua's city,' and 'Soldiers brave and gallant be.' Two others, 'Viver lieto voglio,' and 'A lieta vita,' are given by Burney in his *History of Music.* These were adopted as Hymn tunes by Lindemann in 1597 to the words 'Jesu, wollst uns weisen,' and 'In dir ist Freude' respectively (Döring, 'Choralkunde,' 45). [A magnificat and two madrigals are in vol. ii. of *L'Arte Musicale in Italia*, and 'Al mormorar' in *Ausgewählte Madrigale.*] F. G.

GATES, Bernard. Second son of Bernard Gates of Westminster, Gent. Born probably in 1685, is mentioned in 1702 as one of the Children of the Chapel Royal; was made a Gentleman of the same in 1708 in place of John Howell, who died July 15, and Master of the Choristers,

vice J. Church [at some time before 1732]; resided in James Street, Westminster. He was a member of the choir of Westminster Abbey, and held the sinecure office, now abolished, of Tuner of the Regals in the King's household—see the memorial tablet at Aston.

His chief claim to mention is his connection with Handel, whose 'Esther' was acted under Gates's care by the Children of the Chapel Royal at his house, Feb. 23, 1732, and afterwards at the King's Theatre, Haymarket. He also sang one of the airs in the Dettingen Te Deum on its first performance in 1743. [In 1737 his wife died and he retired to North Aston near Oxford, where he died, Nov. 15, 1773, at the age of eighty-eight (according to the epitaph at Westminster). He was buried in the north cloister of the Abbey on Nov. 23; he bequeathed his property to Dr. T. S. Dupuis with a further remainder to Dr. Arnold. He composed a service in F, and some single songs. His portrait is in the Music School Collection at Oxford. (Corrections from *Dict. of Nat. Biog.* etc.).] G.

GAUL, Alfred Robert, born at Norwich, April 30, 1837, was a chorister in Norwich Cathedral from 1846, and was afterwards articled pupil and assistant to Dr. Buck. He held the post of organist in succession at Fakenham, St. John's, Lady Wood, Birmingham, and St. Augustine's, Edgbaston. He took the degree of Mus.B. at Cambridge in 1863. He was appointed conductor of the Walsall Philharmonic Society in 1887, and has been teacher of harmony and counterpoint at the Birmingham and Midland Institute, and other places. His works, the superficial fluency of which has won them a wide popularity, include 'Hezekiah,' oratorio, Amateur Harmonic Association, Birmingham, 1861; Psalm i. 1863; 'Ruth,' sacred cantata, 1881; 'The Holy City' (Gaul's best-known work), Birmingham Festival, 1882; Passion Music, 1883; Psalm cl. London Church Choir Association, 1886; 'Joan of Arc,' Birmingham Festival Choral Society, 1887; 'The Ten Virgins,' 1890; 'Israel in the Wilderness,' Crystal Palace, 1892; and 'Una,' Norwich Festival, 1893. Many psalms, hymn-tunes, chants, part-songs, etc. and some pianoforte pieces, are also included among his compositions. *Brit. Mus. Biog.*

GAULTIER, Denys, and Gaultier 'le vieux,' the last two members of a celebrated family of lute players, or 'luthériens' as they were then called, lived in Paris during Louis XIII.'s reign. Titon du Tillet (*Le parnasse françois*, 1732) states that they both came from Marseilles, but in a lute codex in the Bibliothèque nationale, Paris (Vm. 2659, No. 5), is an 'Allemande giguée de Gautier de Lion' which occurs again in four other lute-books and is in each case called 'Gigue du vieux Gaultier,' so it seems probable that Gaultier 'le vieux,' born about 1597, lived originally in Lyons. (O. Fleischer, *Denis Gaultier, Vierteljahrs. für Musikwiss.* 1886.) It is just possible that this Gaultier was 'Mr. Gootiere, the famous lutenist in his time' (Thos. Mace, *Musick's Monument*, 1676, p. 48), the Jacques Gaultier or James Gouter, court-lutenist in England from 1617 to 1647, whom Constantin Huygens met in London in 1622. In October 1647 Gaultier sent him 'quelques petites choses de nostre luth et quelques airs à chanter,' presumably of his own composition. Two years later they were corresponding on the subject of a 'luth de Bologne' that Huygens was anxious to acquire; in a letter preserved in the British Museum (Add. MS. 15,944, f. 46, dated in pencil '28 Aug. 49'), Gaultier writes: 'Je vous prie, Monseigneur, de ne trouver rude que je traite avec vous de pris pour quoy que ce soit, qui soit à moy. Je vous priray de regarder l'état de ma fortune. Après trent année de service à un si grand roy et royne, que je n'ay rien à montrer que ce luth; et de plus je suis marié,' etc. (See also MM. Jonckbloet et Land, *Correspondance de Constantin Huygens*. Leyde, 1882, pp. 207, 210.) This was rather ungrateful, for he was receiving an annuity of £100 for his services by royal warrant (see *Dict. Nat. Biog.* s.v. Gouter). M. de la Barre also writing to Huygens (p. 148) on Oct. 15, 1648, alludes to 'Mrs. les Gautiers et autres excellents joueurs de luth.' There is a portrait of Jacques Gaultier with the inscription:—'Jacobo Goutero, inter regios magnae Britanniae Orpheos et Amphiones Lydiae, Doriae, Phrygiae, testudinis fidicini et modulatorum,' etc. 'Joannes Livius fecit et excudit' (Claussin, *Suppl. au cat. de Rembrandt*, 1828, p. 75, No. 58). It is thought that he returned to France about the time of the Commonwealth and settled in Paris with his cousin Denys (Fleischer, *Viertelj.* 1886, p. 81). There his great reputation brought him numbers of pupils, 'même des personnes de la première condition,' says Titon du Tillet, who mentions amongst others, Gallot, du Fau, du But, Mouton, etc. He adds that M. de Troys, the famous painter who died 1730 at the age of eighty-six, was in his youth a friend of Gaultier, and painted a fine portrait of him which he believes was engraved. This does not give us any very definite date, but would be about 1664 if de Troys painted it when he was twenty.

Mattheson (*Grundlage einer Ehrenpforte*, 1740, p. 88), mentioning Froberger's stay in Rome between 1650 and 1655, says he then went to France 'und nahm die frantzösische Lautenmanier von Galot und Gautier auf dem Clavier an, die damahls hochgehalten wurde.' Gaultier 'le vieux' died about 1672 in Paris. The title only is known of a volume that included compositions of both Gaultiers:—'Livre de tablature des pièces de luth de M. Gaultier, Sr. de Neüe et de M. Gaultier, son cousin, sur

plusieurs différentes modes, avec quelques règles qu'il faut observer pour le bien toucher,' gravé par Richer, à Paris chez la veuve de M. Gaultier, dans La Monnoye. (Becker, *Die Tonwerke des 16. und 17. Jahrhunderts*, 1855, p. 280, gives 'Livre de tablature de pièces de luth sur différens modes,' Paris, 1664, folio.) Titon du Tillet also mentions 'L'Immortelle,' 'La Nonpareille,' and 'Le Tombeau de Mesangeau' as the principal pieces composed by Gaultier 'le vieux.' The last named is in a MS. in the Bibl. nationale, Paris. De La Borde (*Essai sur la musique*, 1780, iii. p. 522) says that Gaultier, a friend and pupil of Mesangeau, composed it in memory of him; 'on ne se lassait pas de l'entendre.' Fleischer gives the names of three other pieces, 'Le Loup,' 'La conquérante,' and 'Les Larmes de Boset ou la volte.' See also the list of works of Denys Gaultier.

Denys Gaultier, of Marseilles, migrated to Paris and was certainly living there some time before the death of Sieur l'Enclos, the lute player, in 1630. He composed three pieces in his memory, Nos. 60, 61, and 62 in the Hamilton Codex, entitled 'Tombeau de Monsr. de Lenclos,' 'La consolation aux amis du Sr. Lenclos' and 'La résolution des amis du Sr. Lenclos sur sa mort.' Denys was a renowned lute player; Mersenne (*Harmonie universelle*, 1636, livre 2, p. 92), writing of the lute, mentions 'la difficulté qu'il y a de le toucher aussi parfaitement que les sieurs l'Enclos, Gautier,' etc. Gaultier's compositions for the lute are always effectively written, generally consisting of short dance tunes grouped together in sets or suites. The characteristic fashion of labelling each piece with a descriptive title such as 'Phaëton foudroyé,' 'Artemis ou l'oraison funèbre,' 'La coquette virtuosa,' 'La caressante,' is shown in the Hamilton Codex, an important collection of sixty-two of Denys Gaultier's compositions, entitled 'La Rhétorique des Dieux' compiled between 1650 and 1655, and now in the Berlin königl. Museum (No. 142, obl. 4to). Fleischer published all the music in the *Vierteljahrsschrift* for 1886. He mentions that Dr. Suchier of Halle drew his attention to the fact that in the list of 'Lieutenans-généraux au bailliage et Comté en Beauvoisis,' 1414-1680, is a 'M. Denis Gaultier, lieutenant-général en 1656.' Gaultier died before 1664. Among his compositions Titon du Tillet mentions 'L'Homicide' and 'Le Tombeau de Lenclos' (both in the Hamilton Codex) and 'Le Canon' (in Perrine's Livre de musique). Fleischer adds 'Le Tombeau de Raquette,' 'La champré,' 'La belle ténébreuse' and 'Allemande grave ou son tombeau.' List of compositions:—

The Hamilton Codex: 'La Rhétorique des Dieux' de D. G. (see for contents O. Fleischer. *Viertelj.* 1886).

Livre de musique pour le lut. Contenant une métode nouvelle et facile, etc. par le Sr. Perrine. (Priv. du. roy dated Dec. 9, 1679.) Has 'Le canon ou courante de Mr. Gaultier,' lute tablature with transcription.

Pièces de luth en musique par le Sr. Perrine. Paris. 1680. A collection of lute pieces by both Gaultiers in tablature with transcription. Fleischer reprints two: 'Pavane du Jeune Gaultier,' and 'Allemande ou Tombeau de l'Enclos du Jeune Gaultier.'

Pièces de luth de Denys Gaultier sur differens modes nouveaux. Gravé par Richer avec privilège du roy. A Paris chez l'autheur, rue baillete, proche la Monnoye. obl. 8vo, no date. Is in the Paris Bibl. nationale (Vm. f. 2687 de la réserve); also the following MSS:—Vm. 2658. obl. 4to. Pièces de luth recueillies et écrites à Caen et autres lieux es annés 1672-73, par S. de Brossard. Contains pieces by Gaultier.

Vm. 2659, obl. 4to. Lute pieces by 'Gautier le vieux,' 'Gautier de Paris,' 'Gautier de Lion,' 'Gautier.'

Vm. 2660, obl. 4to. Pieces by Gaultier.

Vm. 2660, (3) obl. 8vo. Pieces by Denys Gaultier, the larger number initialled G. only. (Fleischer.)

In the Paris Conservatoire Bibl. No. 22,342. The Codex Milleran, a collection of lute pieces.

In the Berlin königl. Bibl. No. 20,052. The lute-book of Virginia Renata von Gehema, includes two pieces by 'Gottier,' a 'Gigue' and 'Cuoranta Gravelin.'

In Vienna Hofbibl. No. 17,706. A collection of pieces in lute tablature by various composers. Includes 'L'Homicide,' anonymous, and 'Courante (d.g.) Le Canon'; 'Allemande Courente'; 'Gigue, Courente; L'Immortelle'; 'Courente, suit la superbe de Dufeaux,' 'Dernière Courente'; all by Denys Gaultier. (Mantuani's Cat.)

In the Mecklenburg-Schwerin Bibl. A MS. in lute tablature, dated Oct. 10, 1651. Among the seventy-two compositions Nos. 52, 54, and 69 are 'Courantes de gauttier'; No. 56, 'Jacconne de gauttier'; 57, 'Courante de l'immortelle de gauttier'; 59, 'Capr. de gautier'; and 63, 'Allemande de gauttier.' (Kade's Cat. p. 267.)

In No. 97 of the Gripsholm Bibl. 'La Payssant,' 'L'immortelle,' 'Courante de D. Gautier,' 'Le canon courante du Gautier,' 'Courante du Gautier,' etc. (Tobias Norlind, *Die Musikgeschichte Schwedens*).

In the Basle Universitätsbibl. is a 'Courante de Gauthier' and 'Gigue de Gautier' (J Richter's Cat.).

In the Bodleian (MS. Mus. Sch. G. 616-618) there is a very fine collection of MS. lute music, in three small obl. volumes, by Dubut le vieux, Mouton, Pinel, Gallot, Blanrocher, Emon, etc., but the larger number of preludes, pavans, sarabandes, courantes, allemandes, gigues, and one canarie, are all by Gautier, 'le vieux Gautier,' 'Gautier de P.,' and 'Gautier de Lyon.' These include the allemande 'Les dernières paroles ou Testament de Mezangeau,' the courantes 'Les larmes de Boisset,' 'L'immortelle,' with the 'Contrepartie de l'immortelle,' and 'L'adieu' by le vieux Gautier; the sarabande 'La Bergère' by Gautier; the allemand 'Le tombeau de Blanrocher,' the pavan 'La dedicace,' the courantes 'La belle homicide,' 'La champré,' and 'La confidente,' and the canarie by Gautier de P(aris).

A similar MS. (Mus. Sch. F. 576) contains the three courantes 'Le Canon,' 'L'immortelle,' 'L'homicide,' and a sarabande by Gautier.

C. S.

GAUNTLETT, Henry John, eldest son of the Rev. Henry Gauntlett, was born July 9, 1805, at Wellington, Salop. He was educated by his father, and at an early age evinced an aptitude for music, especially for playing on the organ. His father was presented to the vicarage of Olney, Bucks, and there, at the age of nine, young Gauntlett entered on the duties of his first organist appointment. [His father took him to London about 1821, and Attwood wished to take the boy as a pupil, but his father refused, and, after a short stay in Ireland as a private tutor,] he was articled to a solicitor in 1826. During his clerkship he pursued the study of law and music with equal assiduity, and in 1827 obtained the post of organist of St. Olave's, Southwark, which he held for upwards of twenty years. In 1831 he was admitted a solicitor, and commenced practice in the City of London in partnership with a brother. About 1836, having attained a high reputation as an organist, he commenced his advocacy of a reform in organ-building by the adoption of the C organ in the place of the old F and G instruments. He met with the strongest opposition, but finding a valuable auxiliary in William Hill, the organ-builder (who, under his superintendence constructed the organs in St. Luke's, Cheetham, Manchester; St. Peter's, Cornhill; Ashton-under-Lyne Church; Dr. Raffles' Chapel, Liverpool; and St. John's, Calcutta; and reconstructed the large organs in Birmingham Town Hall, and Christ Church, Newgate Street), he attained his

aim, and through his exertions the C organ was firmly settled in England. In 1836 he became evening organist of Christ Church, Newgate Street, [at a salary of two guineas a year. The organ at this church was transformed in time for the visit of Mendelssohn in 1837, and he played upon it (see an account in the *Musical World* of Sept. 15, 1837). He lectured at the London Institution in 1837-42.] In 1842 Dr. Howley, Archbishop of Canterbury, conferred on him the degree of Doctor of Music. About the same time he gave up the law and devoted himself wholly to music. In the year 1844 Gauntlett, in conjunction with Charles Child Spencer, drew attention to the subject of Gregorian music (of which he was a devoted adherent) by the publication of the Hymnal for Matins and Evensong (Bell & Daldy). It is as a composer and editor of psalm and hymn tunes that he will be best remembered. For upwards of forty years he worked in that field with unwearied enthusiasm, and there was scarcely a publication of any note issued during that period in which he was not engaged as editor, assistant, or contributor. Able articles from his pen, abounding in learning and spirit (the opinions confidently expressed), will be found in the first six volumes of *The Musical World*, in *The Morning Post*, *The Orchestra*, and *The Church Musician*. After quitting St. Olave's and Christ Church in 1846, Gauntlett was successively organist of Union Chapel, Islington (for eight years), of All Saints, Notting Hill, and of St. Bartholomew the Less, Smithfield. He was chosen by Mendelssohn to play the organ part in 'Elijah,' on its production at Birmingham, August 26, 1846. He died suddenly, from heart disease, Feb. 21, 1876, and was buried at Kensal Green Cemetery.

Gauntlett's principal publications, besides those mentioned, were :—

The Psalmist, 1839-41; *Gregorian Canticles*, 1844; *The Church Hymn and Tune Book* (with Rev. W. J. Blew), 1844-51; *Cantus Melodici*, 1845 [originally intended as the title of a separate work, and subsequently as the preface to *The Church Hymn and Tune Book*]; *The Comprehensive Tune Book* (with Kearns), 1846-47; *The Gregorian Psalter*, 1846; *Harmonies to Gregorian Tones*, 1847; *Comprehensive Choir Book*, 1848; *Quire and Cathedral Psalter*, 1848; *Christmas Carols*, 1848; *The Bible Psalms*, 1848; *Chants, Ancient and Modern*, 1848; *The Hallelujah* (with Rev. J. J. Waite), 1848-55; *The Stabat Mater, set to eight melodies*, 1849; *Order of Morning Prayer*, 1850; *Church Anthem Book* (incomplete), 1852-54; *Hymns for Little Children*, 1853; *The Congregational Psalmist* (with Rev. Dr. Henry Allen), 1856; Carlyle's *Manual of Psalmody*, 1860; *Christmas Minstrelsy*, 1864; *Tunes, New and Old*, 1866; Harland's *Church Psalter and Hymnal*, 1869; *Service of Song*, 1870; *Parish Church Tune Book*, 1871; *National Psalmody*, 1876. In 1856 he worked at an *Encyclopædia of the Chant*, for the Rev. J. J. Waite (published in 1885.) [List from *Dict. of Nat. Biog.*] W. H. H.

GAVEAUX, Pierre, born at Béziers, August 1761; died insane at Charenton, Feb. 5, 1825; studied composition under Beck, conductor of the theatre at Bordeaux. There he made his début as tenor with a success which decided his future career. His voice was warm and flexible, he sang with great expression, and during an engagement at the Opéra Comique in Paris in 1789 created many important parts. As a composer he produced between 1792 and 1818 no less than thirty-five operas, written in an easy and essentially dramatic style, natural and simple in melody, but not characterised by depth or originality. Among these may be specified 'Les deux Suisses' (1792); 'Le petit Matelot' (1796); 'Léonore ou l'amour conjugal' (1798), the same subject which Beethoven afterwards set as 'Fidelio'; 'Le Bouffe et le Tailleur' (1804), sung by Ponchard and Cinti-Damoreau as late as 1835, and played in London in 1849; and 'Monsieur Des Chalumeaux' (1806), afterwards played as a pantomime. He also published a book of Italian 'Canzonette' dedicated to Garat, and another of French 'Romances.' These are forgotten, but some of his opera airs have maintained their popularity, and occupy an honourable place in 'La Clé du Caveau.' [The titles of twenty-six operas are given in the *Quellen-Lexikon.*] G. C.

GAVINIÉS, Pierre, an eminent French violin player, born at Bordeaux, May 26, 1726. [But see the *Quellen-Lexikon* on the question of the date.] His instructors are unknown, but it is assumed that he was self-taught, forming his style chiefly after the great Italian violinists, who were then much in the habit of travelling in France. He was still a boy when he made his first successful appearance at the Concert Spirituel in 1741, and after this to the end of his life he but rarely left Paris, where he soon came to be considered as the best living violinist, and was a great favourite in fashionable circles. Contemporary writers attribute to him all the qualities of a really great performer—wonderful execution, a great tone, spirit, and feeling. His fiery temperament at one time got him into considerable trouble: he became involved in a *liaison* with a lady of the court, and on being detected had to fly from Paris, but was captured and imprisoned for a year. This experience effectually sobered him, and we are assured that later in life he was as much esteemed for his social virtues as for his artistic gifts. During his imprisonment he composed a piece which, under the name of 'Romance de Gaviniés,' for a long time enjoyed considerable popularity in France, and, according to Fétis, used to move the hearers to tears, when performed by the composer. He directed the Concert Spirituel in 1773-77, and on the foundation of the Conservatoire in 1794, was appointed to a professorship of the violin. He died at Paris, Sept. 9, 1800.

In France Gaviniés is generally considered the founder of the great French school of violinists. This is true in one sense, as he was the first professor of the violin at the Conservatoire, but with such a predecessor as Léclair, the title appears at least disputable. Viotti is said to have spoken of him as the French Tartini. But, although there can be no doubt that Gaviniés did more than any one before him towards transplanting into France the true and earnest style of the great Italian school of violin playing, it is impossible to rank him in any way with Tartini as a composer for the violin or even as

a performer. His works, while not devoid of a certain pathetic dignity, do not show an individual original style, and are in every respect inferior to Tartini's masterpieces. They are on the whole rather dry and laboured. On the other hand it must be granted that they indicate considerable advance in technical execution. His most celebrated work, 'Les vingt-quatres Matinées,' surpasses in difficulty anything ever written by Tartini, and as we are assured that Gaviniés used to play them even in his old age with the greatest perfection, we must assume him to have possessed an eminent execution. But it cannot be denied that his manner of writing for the violin, and the peculiar class of difficulties which his studies contain, show a tendency to go beyond the natural resources of the instrument—in fact, a tendency to exaggeration, such as invariably makes its appearance after a classical period in any art, and such as, in the art of violin playing in particular, is represented towards the end of the 18th century by the masters who lived after Tartini and before Viotti. It is for this reason that Gaviniés's 'Matinées' cannot be ranked with the classical studies of Rode, Kreutzer, and Fiorillo. This, however, does not preclude their being both of interest and use to advanced students.

Capron, Robineau, and Le Duc *aîné*, are the best known of Gaviniés's numerous pupils. Besides the 'Matinées' he published six Concertos for the Violin, two sets of Sonatas for Violin and Bass (some of which have been recently republished by Alard and David), six Sonatas for two violins, three Sonatas for Violin Solo (one of them entitled 'Le Tombeau de Gaviniés'). He also composed an opera, 'Le Prétendu,' which was played at the Comédie-Italienne in 1760. P. D.

GAVOTTE. A French dance, the name of which is said to be derived from the Gavots, or people of the *pays de Gap* in Dauphiné. Its original peculiarity as a *danse grave* was that the dancers lifted their feet from the ground, while in former *danses graves* they walked or shuffled—(Littré). It is in common time, of moderately quick movement, and in two parts, each of which is, as usual with the older dances, repeated. In the original form of the dance the first part consisted of four and the second of eight bars; when introduced as one of the movements of a suite, it has no fixed number of bars. The gavotte should always begin on the third beat of the bar, each part finishing, therefore, with a half-bar, which must contain a minim, and not two crotchets. Occasional exceptions may be found to the rule that the gavotte is to begin on the third crotchet, as, for instance, in that of No. 3 of Bach's 'Suites Françaises,' which commences on the first crotchet, but of which, it should be noticed that in the most authoritative editions it is termed an 'Anglaise.' In any case it is not strictly a gavotte. The same may be said of the 'gavotte' in Gluck's 'Orphée,' which begins on the fourth beat of the bar, and should therefore rather have been marked 'Tempo di Gavotta.' A second gavotte frequently succeeds the first as a 'trio,' in the modern sense of that term. This second gavotte is either similar in construction to the first, as in Bach's orchestral Suite in D ('Französische Ouvertüre'), or is a MUSETTE, *i.e.* founded on a 'drone-bass,' as in the third and sixth of Bach's 'Suites Anglaises.' The position of the gavotte in the suite is not invariable, but it usually follows the sarabande, though occasionally it precedes it. E. P.

GAWLER, WILLIAM, an organist and composer, said to have been born at Lambeth in 1750; he died there March 15, 1809. In 1785 he was organist to the 'Asylum of Refuge for female orphans, Lambeth,' and in the following year published a book of 'Hymns and Psalms' in use there, followed by a 'Supplement.' Other sacred compilations and compositions followed and preceded this work, including 'Harmonia Sacra,' Dr. Watts's 'Divine Songs,' 'Voluntaries for the Organ,' etc. 'Lessons for the Harpsichord' and similar works also came from his pen. Before 1798 he had turned music publisher, living at 19 Paradise Row, Lambeth, and from here he issued much sheet and other music. F. K.

GAWTHORN, NATHANIEL, clerk at the Friday Lecture in East Cheap, published in 1730 a collection of psalm tunes in four parts under the title of 'Harmonia Perfecta,' containing also some hymns and anthems, and an Introduction to Psalmody. W. H. H.

GAYARRÉ, JULIAN, born Jan. 9, 1844, either at Roncal[1] or near Pampeluna,[2] was the son of a poor blacksmith. Through the kindness of Señor Eslava, a Spanish musician, he studied singing at the Conservatorio of Madrid. He began his career at Varese as a second tenor, but soon after made a great success as Nemorino in 'L'Elisir.' He sang at Parma and Rome 1873, where on April 6 he played Amadeus II. in Libani's 'Conte Verde,' and on April 8, 1876, Enzo in Ponchielli's 'Gioconda' at the Scala, Milan; he sang at Vienna, St. Petersburg, South America, and elsewhere. From 1877 to 1881 he was engaged at Covent Garden, where he made his début, April 7, 1877, as Fernando in 'La Favorita,' and proved himself a very serviceable tenor, though he did not fulfil the hopes entertained of him as Mario's successor. He played with success in the 'Huguenots,' 'Prophète,' 'Tannhäuser,' 'Lohengrin,' 'Der Freischütz,' 'Puritani,' 'Lucia,' 'Lucrezia,' 'Rigoletto,' etc. He reappeared there in 1886 and 1887, and sang, on July 12, 1887, the tenor part in the production of Glinka's 'Vie

[1] *Grande Encyclopédie.*
[2] *Illustrated Sporting and Dramatic News.*

pour le Czar.' In the meantime he played in Madrid, in 1884 at Paris in Italian, in 1886 for a few nights as Vasco da Gama in French at the Opéra, in 1888 at Milan, and in 1889 in Spain. On Jan. 2, 1890, he died at Madrid, universally regretted on account of his many charitable actions—*e.g.* the foundation of a school of singing for indigent youths of his native country. (*Gazzetta Musicale di Milano.*) A. C.

GAZZA LADRA, LA (The Thieving Magpie). A comic opera in two acts; libretto by Gherardini; music by Rossini; produced at La Scala, Milan, May 31, 1817, in London at the King's Theatre, March 10, 1821, and in Paris, Sept. 18. In English (adapted by Bishop) as 'Ninetta, or the Maid of Palaiseau,' at Covent Garden, Feb. 4, 1830. G.

GAZZANIGA, Giuseppe, one of the most celebrated opera composers of his time, born at Verona, Oct. 1743; pupil of Porpora, both in Venice and at San Onofrio in Naples. He also studied under Piccinni. Through Sacchini's influence his first opera, 'Il finto cieco,' was performed in Vienna (1770). [But Riemann gives the date of this work as 1786, and says that Gazzaniga's first opera was entitled 'Il barone di Trocchia.'] Among his many operas may be mentioned 'Il convietato di pietro,' the forerunner of 'Don Giovanni,' which had an extraordinary success in Venice (1787), Ferrara, Rome, Bergamo, and London, where it was performed repeatedly. [See the *Monatshefte f. Musikgeschichte*, 1870, No. 3, and the *Viertelj. f. Musikwiss.* vol. iv. p. 251.] Gazzaniga was afterwards maestro di cappella at Crema, where he devoted himself entirely to church music, [He died there early in 1819. Three oratorios are mentioned in the *Quellen-Lexikon*, where eight of his numerous operas are noted as extant.] F. G.

GEBAUER, Franz Xaver, born in 1784 at Eckersdorf, Glatz, Prussian Silesia, received his early musical education from his father, the village schoolmaster. In 1804 he became organist at Frankenstein; and in 1810 went to Vienna, where he soon became known for his extraordinary execution on the Jew's-harp, and lived by giving excellent pianoforte lessons, and playing the violoncello. In 1816 he was appointed Chordirector of the church of St. Augustin, and there, thanks to his indefatigable efforts, the larger works of the great masters were satisfactorily performed. He was also one of the earliest and most active members of the Gesellschaft der Musikfreunde, founded in 1813. In 1819, through his endeavours, were started the Spirituel-Concerte, which continued in existence until 1848, and into the programmes of which none but sterling works were admitted. Gebauer was the first conductor, but did not long enjoy the fruit of his labours. In Oct. 1822 he returned from a journey to Switzerland seriously ill, and died in Vienna on Dec. 13, sincerely regretted as a sterling musician and an upright man. He published a few lieder, and left a small number of choral compositions in MS. He was intimate with Beethoven, who in a note preserved by Seyfried (*Beethovens Studien*, Anh. 36, and Nohl's *Briefe*, No. 234), puns upon his name in his favourite style, calling him 'Geh' Bauer' and 'der Bauer.' C. F. P.

GEBEL, Johann Georg, who gives a detailed account of his own life in Mattheson's *Grundlage einer Ehrenpforte*, 1740, was born at Breslau in 1685. He was apprenticed to a tailor when fourteen, but threw this up for music when eighteen, and became a pupil of Fr. Tiburtius Winckler, the cathedral organist. At the Hofcapelle concerts he often accompanied soloists, either from the figured bass, or when they were extemporising, by ear only. He acted as deputy organist for Winckler, Krause, and others, and also gave lessons in music. In 1709 he was appointed organist at the Pfarrkirche at Brieg, and continued his studies with the capellmeister G. H. Stöltzel. In 1713 he returned to Breslau and was appointed organist, and in 1714 Musikdirector at the Church of S. Christopher. Gebel failed to obtain the principal organistship of S. Elisabeth in 1739, a post which his second son occupied ten years later. Of an ingenious turn of mind, he invented a Clavichord with quartertones, and a large Clavicembalo with six complete octaves, etc. In 1749, although old and feeble, he took the place of his second son as organist of the Dreifaltigkeitskirche at Breslau, but died in 1750. His two elder sons were both professional musicians, and it is not always easy to distinguish between the respective compositions of father and son, but to the father may probably be attributed:—In the Berlin königl. Bibl. MS. 7210, Passion-music with instrumental accompaniment. MS. 7212, four sonatas for string instruments. MS. 7213, two sonatas for two flutes or strings. (Eitner, *Quellen-Lexikon.*) In the Bibl. of the Joachimsthalsche Gymnasium, Berlin, three cantatas in score. (Eitner.) In Lübeck Stadtbibl. in a MS. collection of motets for four voices in score: No. 20, G. Gebel. Motetta: 'Der Herr ist mein Licht.' (Stiehl's Cat. p. 19.)

Gebel himself (Mattheson, p. 407, etc.) says he composed many Clavier pieces; a Canon in thirty parts, which had to be played through twelve times if it were to end in the key in which it began; Psalms for double choir; a Mass for double choir with instrumental accompaniment; forty-eight Chorales for the organ; Partite, Chaconnes, etc.

Georg Gebel, his elder son, born Oct. 25, 1709, at Brieg, began to play the harpsichord when four years old. He was carefully taught by his father, and when twelve years old was taken to exhibit his powers as an organist before the Duke and Duchess of Oels. He acted as deputy organist to his father, studied composition,

and in 1729 became sub-organist at S. Maria Magdalena, Breslau. In 1730 he was playing the second harpsichord at the Italian opera in Breslau. Among his friends were Fedele, the organist Hoffmann, and the lutenist Kropfgans. In 1733 he became capellmeister to the Duke of Oels. In 1735 he was appointed Clavicembalist in the Dresden Hofcapelle, then at Warsaw under the direction of Count von Brühl, but soon after returned to Dresden, where he learned to play the Pantaleon, a difficult stringed instrument invented by Hebenstreit. He married Susanna Gebel, a clever painter, and devoted a great deal of his time to painting. In 1747 Johann Friedrich von Schwarzburg appointed him concertmeister and later capellmeister at Rudolstadt. He died Sept. 24, 1753, at Rudolstadt at the early age of forty-four, worn out by the strain of constant overwork. The mass of his music probably suffered from the haste with which it was produced; for he rivalled his father in the quantity that he composed. In the Mecklenburg-Schwerin grossherzogl. Bibl. is a 'Partita per il cembalo composta da Georg Gebel, maestro dei concerti di sua Altezza sereniss. Monsignore il Principe regnante di Schwartzburgo,' etc. Dedicated to Joh. Fried. of Schwarzburg. Printed at the expense of C. F. Eschrich at Rudolstadt. And in MS. part-books: —Oratorium auf den heiligen Christ-Abend, 'Jauchzet ihr Himmel, erfreue dich Erde,' for Soprano, Alto, Tenor, Bass, Clarino I. and II., Fagotto, Flauto, Viol. I. and II., Viola e Fondamento. The text-book is dated 1748. Sinfonia in G, and Sinfonia in D♯ (*i.e.* D major), for Corno I. and II., Oboe I. and II., Viol. I. and II., Viola e Fondamento. Sinfonia in D major, for same instruments, with the addition of Clarino I. and II. (Kade's *Cat.* p. 295).

In the Gotha herzogl. Bibl. is a MS. cantata 'Ich will meinen Engel senden.' (Eitner.)

In the Darmstadt Hofbibl. is a MS. score of a sinfonia for Viol. I. and II., Viola and Basso. (Eitner.) Three MS. Partite *a* 4 (2 vln., viola, and bass) and one overture *a* 7 (Fl. douce, Fl. trav., ob. 2, vln., viola, and bass) are in Breitkopf's Catalogue for 1765.

Gebel is also said to have composed music for two years of Church high-days and festivals; more than a hundred Sinfonie and Partite; Passion-music; Christmas oratorios; twelve operas, of which one 'Serpillius und Melissa' was performed at Dresden, and five more at Rudolstadt, 'Oedipus,' 1751; 'Medea,' 1752; 'Tarquinius Superbus,' 1752; 'Sophonisbe,' 1753; and 'Marcus Antonius,' 1753.

Georg Sigismund, the second son of Johann Georg Gebel, was born in Breslau, 1715. He was a clever composer and clavier player. In 1736 he was appointed sub-organist at S. Elisabeth, Breslau. He married, June 17, 1744, the daughter of the organist J. G. Hoffmann. In 1748 he became organist at the Dreifaltigkeitskirche, Breslau, and in 1749 principal organist at S. Elisabeth, which post he held till his death in 1775. (Marpurg, *Hist.-krit. Beyträge*, 1754, i. 364.) He published various compositions for the organ. C. S.

GEDACKT-WORK (*i.e. gedeckt*). All the Flue-stops of an organ composed of pipes that are entirely covered or closed in at the top are members of the 'Gedackt' or Covered-work. To this class, therefore, belong the Sub-Bourdon, 32; Bourdon, 16; Stopped Diapason, 8; and Stopped Flute, 4 foot-tone. When made to a 'small scale,' and voiced so as to produce a sweet tone, the adjective 'Lieblich' is prefixed, as Lieblich Bourdon, 16 ft., Lieblich Gedackt, 8 ft., Lieblich Flote, 4 ft. Large stopped pipes are generally made of wood; the smaller ones either of wood or metal. Covered Stops were first made in Germany, in the early part of the 16th century. E. J. H.

GEIGE (Germ.), the exact equivalent of our word 'fiddle,' as a familiar, if not slightly contemptuous, term for instruments of the violin family. It seems more than likely that it is derived from the same source as the word 'jig,' for the old French word 'gigue' or 'gique' originally meant a fiddle, whether or not it were derived from the English. See the *Oxford Dictionary*, s.v. 'Jig.'

GEIGEN-PRINCIPAL, *i.e.* Violin Diapason. An organ-stop of 8 ft. or unison pitch; crisp in tone, and held to resemble the violin in quality. A 'violl and violin' stop originally formed one of the features in the choir organ of the instrument in the Temple Church, built by Father Smith in 1688; but seems to have been removed shortly afterwards to make room for an additional reed stop. The Geigen-principal was first brought under notice in England in recent times by Schulze, who introduced two, one of 8 ft. and another of 4, into the admirable little organ he sent to the Great Exhibition of 1851. The stop was subsequently adopted by the English organ-builder Lewis, who made several excellent specimens of it. E. J. H.

GEISLER, Paul, born August 10, 1856, at Stolp in Pomerania, received his first musical instruction from his grandfather, who was conductor at Marienburg in Prussia, and was afterwards a pupil of Constantine Decker, a pianist and composer of considerable distinction. In 1881 he conducted at the Leipzig Musical Theatre. The following year he was associated with A. Neumann's travelling Wagner company, after which he occupied for two years a post as conductor in Bremen. He resided for many years first in Leipzig and then in Berlin before taking up his present post, that of director of the Conservatoire at Posen. He has produced three operas: 'Ingeborg' (Bremen, 1884), 'Hertha' (Hamburg, 1891), and 'Palm' (Lubeck, 1893). His remaining works include two cyclic cantatas: 'Sansara' and 'Golgotha'; several symphonic poems, of

which two deserve special mention: 'The Pied Piper of Hamelyn' and 'Till Eulenspiegel'; the music to five dramas, a number of smaller vocal compositions, and a few piano works. His style is thoroughly modern, but without extravagance. He has a consummate mastery of the resources of technique, and his compositions exhibit qualities both in the intellectual and emotional sense which make it hard to understand that he should not have achieved a more prominent position amongst the contemporary German composers than that he now occupies. The bulk of his compositions remain in MS., but a few of his more interesting works are available, amongst them the full score of the 'Pied Piper,' which was performed in 1880 under the auspices of the Allgemeiner deutscher Musikverein at Magdeburg, where it had considerable success. E. E.

GELINEK, JOSEPH, secular priest, composer of variations for pianoforte, born Dec. 3, 1758, at Selcz in Bohemia, where his father was schoolmaster. He was well grounded in music at home, and on going to Prague to complete his philosophical studies took lessons from Segert in composition and organ playing. In 1783 he became a divinity student at the General-Seminar, the orchestra of which at that time executed standard works so well as to elicit praise from Mozart himself when in Prague. Mozart also applauded Gelinek's pianoforte playing, and encouraged him to persevere. In 1786 he was ordained priest, and became domestic chaplain and pianoforte teacher to Prince Joseph Kinsky, who settled an income upon him for life, and took him to Vienna, where he studied with Albrechtsberger. He then accompanied Prince Poniatowsky to Rome, with the view to obtain further instruction, but illness obliged him to return to Vienna. There he became the favourite pianoforte teacher of the nobility, and was liberally paid. In 1795 he entered Prince Esterhazy's household as chaplain and music master, and remained there till his death, which took place in Vienna, April 13, 1825. For Gelinek's relations with Beethoven, see vol. i. p. 223*a*, and Czerny in Pohl's *Jahresbericht des Conservatoriums in Wien*, 1869-70.

Gelinek composed with ease and rapidity; both he and his publishers made large profits from his works, the variations in the fashionable style of the day especially having a ready sale; many of these were no doubt made by other hacks under Gelinek's name. Of these there is a thematic catalogue (Offenbach, Andre) containing ninety-eight, with spaces for more. [The catalogue of Gelinek's extant works is summarised in the *Quellen-Lexikon.*] The monotony which was one of their weak points is well hit in Weber's epigram:—

An den berühmten Variationen-Schmidt Gelinek.

Kein Thema in der Welt verschonte dein Genie,
Das simpelste allein—Dich selbst—variirst Du nie.

Although at that time the rage, they are shallow and superficial; and like his fantasias, rondos, marches, dance-music and arrangements, his few sonatas, songs, etc. are all now forgotten. Notwithstanding considerable losses, Gelinek left 42,000 gulden (about £4000) among his poor relations. C. F. P.

GEMINIANI, FRANCESCO, an eminent violin player and composer, was born at Lucca in 1680. His first teacher on the violin was Carlo Ambrogio Lunati, surnamed 'il Gobbo,' at Milan. He afterwards studied under Corelli at Rome, and is said to have had instruction in composition from Alessandro Scarlatti. [He was violinist in the band of the Signoria at Lucca from 1707 to 1710.] Geminiani must be considered one of the foremost representatives of the school of Corelli, however different, owing to the peculiarity of his character and talent, he proved himself to be as a performer and composer from his great master. While classical beauty and imperturbable dignity were the main characteristics of Corelli's style, Geminiani's unbounded vivacity of temperament showed itself in his performances, which contemporary critics invariably describe as eccentric. Tartini is said to have spoken of him as 'il furibondo Geminiani.' This easily accounts for the fact that, however great his success as a solo player, he failed as a leader and conductor, from want of the necessary calmness and control. Burney relates, on the authority of Barbella, that he lost the post of leader of the opera-band at Naples because 'none of the performers were able to follow him in his tempo rubato and other unexpected accelerations and relaxations of measure,' and that 'after this discovery he was never trusted with a better part than tenor during his residence in that city.'

In 1714 he came to England, and quickly gained a great reputation as a virtuoso, although he appears to have but rarely played in public, and to have supported himself by teaching and playing in the houses of the nobility. When invited to play at a court-concert, he only consented under the condition that Handel should accompany him. If nevertheless he failed to gain an established and secure position in life, this again is attributable to the peculiarity and eccentricity of his character, which did not allow him to make the best of his opportunities or to pursue any definite plan of life. While he made but rare use of his really great talent as a performer, he spent much time in writing theoretical works of but doubtful value. He also indulged in a foolish passion for dealing in pictures, without, we are assured, having much knowledge of the subject. This at one time involved him in difficulties and brought him even into prison, from which he was only extricated by Lord Essex, his friend and pupil. This same nobleman procured for him in 1728 the post of master and composer of the State Music in Ireland, on

Cousser's death in 1727. It is supposed that Horace Walpole objected to this appointment on account of Geminiani being a Roman Catholic. At all events it was not Geminiani, but Dubourg, his pupil, who went to Dublin in this official capacity. [Geminiani paid long visits to Dublin, and in 1736 settled down in a splendid house with concert-room attached, in Spring Gardens, a court at the lower end of Dame Street. Here, from 1737 to 1741, he received pupils, and gave private concerts. On his return to London, his 'Concerns and Great Music Room' were taken over by one Charles, a horn player (*Dublin Journal*, Nov. 1742). In 1741 Geminiani gave a benefit concert in the 'little theatre in the Haymarket,' and his third set of concertos, op. 6, was published in London. He seems to have lived in London until 1749, when he conducted Lenten Concerts at Drury Lane Theatre;] he then went to Paris and remained there until 1755. Nothing, however, is known about his doings there, except that he brought out a new edition of his Solo-Sonatas. From Paris he returned to London. [At the close of 1761, he went to visit Dubourg. Grief for the loss of a MS. treatise on music, stolen from his lodging in College Green, is said to have hastened his death, which took place on Sept. 17, 1762. In Pue's *Occurrences*, Sept. 18-21, 1762, the fact is noted, and the composer is stated to have been in the ninety-sixth year of his age, which would make the date of his birth 1667. *The Gentleman's Magazine* for 1762, gives Sept. 24 as the date of death.]

Geminiani and Veracini (see that name), coming at about the same time to England, found the art of violin playing in every respect in its infancy. Corelli's Solos were considered to afford almost insurmountable difficulties of execution. Now Geminiani not only played these, but in his own compositions shows considerable progress in the technique of the violin, by freely employing the shift, and by frequent use of double-stops. Burney naïvely enough assures his readers that some of Geminiani's Sonatas were too difficult to be played by any one. His published compositions—Sonatas and Concertos for the violin—show him to have been a clever musician, but, with all his impetuosity, wanting in originality and individuality. His slow movements are more modern in feeling than most of Corelli's, bearing a certain likeness to Tartini's style, though without ever equalling the best works of that great master. His Allegros have a more developed and freer form than those of Corelli, but it is gross exaggeration of Burney to describe them as eccentric and rhapsodic.

The most valuable contribution, however, which he has made to the literature of the instrument is his *Art of Playing the Violin*, op. 9, London.[1] This book, written in English, was the very first of its kind ever published in any country; six years earlier than Leopold Mozart's *Violinschule*. It has the great merit of handing down to posterity the principles of the art of playing the violin, as they were finally established by Corelli. The rules which Geminiani gives for holding the violin and bow, the management of the left hand and the right arm, are the same as are recognised in our days. In one particular point he even appears to have been in advance of his time, since he recommends the holding of the violin on the left hand side of the tail-piece—a practice now universally accepted and indispensable for a higher development of the technique—but, strange as it seems, not adopted either by Leopold Mozart or by the masters of the German school until the beginning of the 19th century.

His other theoretical works, including *Rules for Playing in a true Taste on the Violin, German Flute, Violoncello and Harpsichord*, op. 8 (qu. 1739); *Guida Armonica*, op. 10 (1742); *The Art of Accompaniment*, op. 11 (1755); *Treatise of Good Taste* (1749); *The Art of Playing the Guitar*, 1760; are of little value, although many of them appeared not only in English, but in Italian, French, German, and Dutch.

Of original compositions he published the following:—XII Solos, op. 1, London, 1716; Six Concertos in seven parts, op. 2, London, 1732, and Paris, 1755, in score; Six Concertos, op. 3, London and Paris, 1775; Six Concertos, op. 4, 1743; XII Solos, op. 4, London, 1739; Six Solos for Violoncello, op. 5 (these are arrangements from the violin-solos); Six Concertos, op. 6, London, 1741; Six Concertos in eight parts, op. 7, 1746; XII Sonatas for Violin, op. 11, London, 1758; XII Trios and VI Trios, the latter arrangements of op. 1; Pièces de Clavecin, Harpsichord, London, 1743. He also made and published in London an arrangement of Corelli's Solos, op. 5, as 'Concerti grossi.' See list of works in the *Quellen-Lexikon*. P. D.; additions and corrections by W. H. G. F. *et al.*

GEMSHORN (*i.e.* Chamois horn), an organ-stop eight, four, or two feet in length, the pipes of which, generally of metal, are taper-shaped, being at the top only about one-third the size of what they are at the mouth, with a tone somewhat lighter than that of a cylindrical stop of the same scale at the mouth; and very musical. It was first introduced here by Father Smith, who placed one in the choir organ at the Temple. It passed out of sight for many years; but was reintroduced by William Hill, and has remained in great favour ever since. E. J. H.

GENÉE, Franz Friedrich Richard, the son of a music-director in a theatre at Danzig,

[1] [This seems to have been practically identical with an anonymous work, *The Art of Playing on the Violin with a New Scale*, etc. included in Pralleur's *Modern Musick-Master*, 1731. See E. Heron-Allen's *De Fidiculis Bibliographia*, pt. v. sect. 2, where the date 1720 is conjectured for that of the publications of this treatise in book form, but reference to F. Kidson's *British Music Publishers* shows that it cannot have appeared before 1734. The whole question is discussed in *The Oxford History of Music*, vol. iv. *The Age of Bach and Handel*, p. 175, note.]

born there, Feb. 7, 1823; was at first intended for the medical profession, but took up music and studied with A. Stahlknecht at Berlin. Between 1848 and 1867, he was successively capellmeister at theatres at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam, and Prague, from 1868 to 1878 he was conductor at the Theatre 'an der Wien' in Vienna, retiring in the latter year to his villa at Pressbaum in the neighbourhood of Vienna. He was a clever writer of librettos, and often collaborated with F. Zell, writing some of his own books as well as others for Strauss, Suppé, and Millöcker. The list of his own operettas, very few of which have attained more than an ephemeral success, is as follows: 'Der Geiger aus Tirol' (1857), 'Der Musikfeind' (1862), 'Die Generalprobe' (1862), 'Rosita' (1864), 'Der schwarze Prinz' (1866), 'Am Kunenstein' (with Flotow, 1868), 'Der Seekadett' (1876), 'Nanon' (1877), 'Im Wunderlande der Pyramiden' (1877), 'Die letzten Mohikaner' (1878), 'Nisida' (1880), 'Rosina' (1881), 'Die Zwillinge' (with Roth, 1885), 'Die Piraten,' 'Die Dreizehn' (1887). He also wrote many part-songs, among which one for male-voices, 'Italienische Salat,' is most amusing in its travesty of the older style of Italian operas sung to nonsense words. [Riemann's *Lexikon* and *Opern-Handbuch*; Baker, *Dict. of Mus. Biog.*]

GENERALI, Pietro, born Oct. 4, 1783, at Masserano, near Vercelli. His real name was Mercandetti, but his father, becoming bankrupt, changed his name and removed to Rome. Pietro studied music under Giovanni Massi, a pupil of Durante, and soon wrote masses and church music. In 1800 he produced his first opera, 'Gli Amanti ridicoli,' after which he travelled to Southern Italy, and coming back to Rome in 1801 composed a cantata, 'Roma Liberata,' and two operas, 'Il Duca Nottolone' and 'La Villana al cimento.' These were followed by 'Le Gelosie di Giorgio' (Bologna, 1802); 'Pamela nubile' and 'La Calzolaja' (Venice, 1803); 'Misantropia e pentimento,' after a play of Kotzebue's; 'Gli Effetti della somiglianza' (*ibid.* 1805); and 'Don Chisciotto' (Milan, 1805). These are for the most part *opere buffe*; and an attempt at opera *semi-seria*, 'Orgoglio e Umiliazione' (Venice), was a failure. In 1807 he wrote 'L'Idolo Cinese' for the San Carlo, and 'Lo Sposo in Bersaglio' for Florence. Many other comic operas were well received in Venice, especially 'Adelina,' a farce, 'La Moglie di tre mariti,' and his *chef-d'œuvre* 'I Baccanali di Roma' (Venice, 1815). In the meantime Rossini had come to the front, and Generali's popularity suffered. [In 1817 he accepted a situation as conductor of the theatre at Barcelona, but returned to Italy in 1821.] Ultimately he withdrew to Novara, and accepted the post of maestro di cappella to the cathedral. In his retirement he studied Rossini's style, appropriating as much of it as he could; and in 1827 reappeared, first at Trieste and then at Venice, where his 'Francesca di Rimini' (Dec. 26, 1829) was a total failure. He returned to Novara, and died there Nov. 3, 1832. His operas number in all more than forty-five. [He also wrote much church music, an oratorio, masses, etc.] Generali's reputation, says Fétis, rests on his having been the first to employ certain harmonies and modulations of which Rossini took advantage. In fact he was the true precursor of Rossini, but the latter possessed genius, while Generali had only talent. An 'Elogio' of him by C. Piccoli was published at Novara in 1833. F. G.; additions from Riemann's *Lexikon*.

GENET, Eleazar, also called Carpentras, after the French town in which he was born, was priest, singer, and composer, attached to the papal court from 1508 to 1518, when he is said to have been made a bishop; he was soon afterwards sent by the Pope on a mission to Avignon, where he seems to have spent the rest of his life. He once revisited Rome, and during his stay there his 'Lamentations' for Holy Week were performed by his former colleagues. Struck by many defects, he made considerable alterations in his work, had a magnificent copy made, which is still preserved in the Pontifical Chapel, and wrote a dedication to Clement VII., who was Pope at the time. Of detached pieces by Genet in the various collections of the time, we know very few. [See Eitner's *Bibl. d. Mus. Sammelwerke*, the *Quellen-Lexikon*, etc.] Two motets from the first and third books of the 'Motetti della Corona' (Petrucci, Fossombrone, 1514), two psalms from the 'Psalmorum Selectorum Tom. II.' (Petreius, Nuremberg, 1539), and a few two-part motets printed by Gardane in 1543, a slender legacy, if in truth these had been all the works—and they were very nearly being all—that were to come to us; for Genet's position and the powerful patronage he enjoyed made him independent of the usual collections and publishers, and enabled him to bring out his works in an exceptional way, which almost resulted in their being lost to posterity. It was only in modern times that a copy, the only complete one known at present, of four splendid volumes, printed by De Channay for Genet at Avignon, was found in the Imperial Library at Vienna. These books are remarkable for being the first to introduce Briard's new types, in which the notes are round instead of square and diamond shaped, and, what is much more important, ligatures are abandoned, and the complicated system in which the same notes have different meanings at different times gives place to a simple method, such as we use at present, in which the notes bear at all times a fixed ratio to each other. This improvement, first introduced in the publication of Genet's works, may, we think, be fairly attributed to his suggestion. Of the four volumes the first contains five masses—'Se

mieulx ne vient,' 'A lombre dung buissonet,' 'Le cueur fut mien,' 'Fors seulement,' and 'Encore iray je jouer.' The second volume contains Hymns for the principal church festivals of the year, the third, Lamentations, and the fourth a collection of Magnificats. The composer, who cared so little for a wide popularity in his lifetime, and wrote with the learned musicians of the Papal Chapel in his mind's eye rather than the general public, who scorned the popular editions and published his works for a chosen few, does not belie his character in the works themselves. We have in them music that appeals to serious and learned musicians alone. Solemn and dignified, the bishop-musician writes as if from his episcopal throne, unbending and severe in style, but appealing not in vain to the sympathy of his Roman colleagues, who indeed valued so highly and cherished so long the works he gave them, that fifty years after his death nothing less than the special command of Pope Sixtus IV. could shake their firm adherence to the 'Lamentations' of Genet or cause them to recognise in place of them those of the popular Palestrina. Much of Genet's music was written in the short intervals of comparative health allowed him by an agonising complaint which attacked him in the ears and brain, was beyond the experience of his physicians, and embittered the last years of his life. J. R. S. B.

GENOVEVA. Opera in four acts, the words, after Tieck and Hebbel, arranged by Robert Reinick, and the composer; music by Schumann (op. 81). Produced at Leipzig, June 25, 1850. Performed in English, by the pupils of the Royal College of Music, at Drury Lane Theatre, Dec. 6, 1893.

GEORGES, Alexandre, born at Arras, Feb. 25, 1850, studied at the École de Musique Religieuse (Niedermeyer), where he carried off the first prizes for organ, piano, and composition, as well as diplomas as maître de chapelle, and organist, awarded by the State. Georges has written music for two plays by Villiers de l'Isle-Adam, 'Le Nouveau Monde' in 1883, and 'Axel,' 1894; for 'Alceste' at the Odéon, 1891; an opéra-comique in one act, 'Le Printemps,' was performed at the Ministry for Public Works, in 1888, and later at the Théâtre Lyrique; a three-act 'opéra lyrique,' 'Poèmes d'Amour,' (Bodinière, 1892); 'Charlotte Corday,' lyric drama in three acts (Opéra Populaire, March 1901). Among his concert works, his 'Chansons de Miarka' for voice and orchestra, words by J. Richepin), are some of the most beautiful of modern French songs, and his symphonic poems, 'Leila,' 'La Naissance de Vénus,' 'Le Paradis Perdu,' etc., have added greatly to his reputation as a master of orchestration; he is distinguished by his interesting harmonisation, and his essentially French musical temperament. G. F.

GERARDY, Jean, Belgian violoncellist, was born at Spa, on Dec. 7, 1877, commencing his studies when seven years of age under Bellmann, a pupil of Grützmacher and member of the famous Heckmann Quartet. In 1885 he entered the Verviers Conservatoire, made phenomenally rapid progress, and was already a graduate in 1888. Prior to this he had made occasional appearances as a soloist near home (at Liège where his father was professor at the Conservatoire, at Aix la Chapelle, Lille, and elsewhere), but it was in the year 1888 that he definitely adopted the career of travelling virtuoso which he has continued since, fulfilling his first engagement at a concert at Nottingham in which Ysaÿe and Paderewski also took part. His next appearance was in London, where he gave several successful recitals, followed up by tours in France, Germany, and Russia. He has visited the United States three times and Australia twice, being heard chiefly in solos, though in America he has occasionally taken part in concerted music, playing quartets under Ysaÿe and Marteau and trios with Kreisler and Hofmann. In London, which he visited in 1903 after an absence of five years, he has been heard so far mainly in concertos, solos, and sonatas, but may be credited with the intention to give more attention later on to chamber music. He is still of course a very young man, and upon the threshold of his career. As a boy his style was a marvel of purity, and he was marked out by the critics as the legitimate successor of Piatti as a classical player. In his present day playing he displays more feeling for the romantic than the Italian master, as well as a greater *penchant* for modern works (especially those of the French and Belgian school); but there is the same absence of exaggeration, the same mastery over the bow in the production of long-sustained notes, and the same perfect taste in the management of the portamento. Some living violoncellists play with greater power, none with greater charm than Gerardy. W. W. C.

GERBER, Heinrich Nicolaus, born Sept. 6, 1702, at Weingen-Ehrich in the principality of Schwarzburg; son of a peasant, studied at the University of Leipzig, where his love of music found encouragement in the teaching and conversation of Sebastian Bach; in 1728 he was organist at Heringen, and in 1731 court organist at Sondershausen. Here for the first time he felt himself safe, as, on account of his extraordinary height, he had been constantly pursued by the recruiting officers of Frederick William I. He composed much for clavier, organ, and harp; a complete Choralbuch, with figured basses; and variations on chorales, long and widely used. He also made musical instruments, and planned many improvements and new inventions. Among others a kind of Strohfiedel or Xylophone, harpsichord-shape, with a compass of four octaves; the keys liberated wooden balls which struck on bars of wood, and thus produced the notes. From 1749 Gerber was

also court-secretary. He died at Sondershausen, August 6, 1775.

His son Ernst Ludwig, was born at Sondershausen, Sept. 29, 1746; learned singing and clavier from his father, and studied music from an early age. In 1765 he went to the University of Leipzig, but returned home in order to assist his father in his offices, and succeeded him on his death. He then entered on those labours which finally conducted him to an end he himself scarcely contemplated, and by which he has earned the gratitude of all lovers of music. His love of musical literature suggested to him the idea of making a collection of portraits of musicians, for which he wrote biographies, mainly on the authority of Walther's *Lexicon* (1732). As Walther was at that time out of date, he procured the necessary additions, obtained biographical sketches of living musicians, took journeys, and tried to fill up the gaps by consulting all the books then in existence on the subject. Thus the idea suggested itself of adapting Walther's work to the wants of the time, and of writing a completely new work of his own, which eventually became the *Historisch-biographische Lexikon der Tonkünstler* (two vols. Leipzig, Breitkopf, 1790 and 1792) translated into French by Choron (1810, 1811). While writing musical articles and reviews for various periodicals (*Erfurter Gelehrten Zeitung; Leipziger Allg. Musik. Zeitung* from 1798, etc.; Becker's *Literatur der Musik* and the *Quellen-Lexikon* contain a list of his scattered articles) he received from all quarters corrections and information of all kinds, which enabled him, or rather made it his duty, to prepare an enlarged edition. Accordingly his *Neues hist. biogr. Lexikon der Tonkünstler* appeared in four vols. with five appendices (Leipzig, Kühnel, 1812, 1814). This new edition did not supersede the former one, to which it often refers the reader; but rather completed it. Gerber took pains to keep up with the times, recorded events for after use, was continually making additions to his collection of books and music, and composed industriously pianoforte sonatas and organ preludes. Hoping to keep together the collection he had made at the cost of so much labour and pains, he offered it for sale to the Gesellschaft der Musikfreunde in Vienna, with the solitary stipulation that he should retain it during his own life. The price was fixed, and the negotiation completed in January 1815, but he still continued his additions, encouraged doubtless by the knowledge that his treasures would be in safe keeping, in a city so famed for its musical tastes. He was still court secretary at Sondershausen when he died, June 30, 1819, in universal respect; leaving behind him the reputation of one who, with singular disinterestedness and out of a true love for music, had devoted the energies of his whole life to a single end. His Lexicon forms the foundation of all future undertakings of the same kind; and if new Dictionaries are to satisfy the wants of the age to the same extent that his did, their authors must possess industry as persevering, knowledge as eclectic, and a love of music as devoted, as those which inspired Gerber. C. F. P.

GERBERT von Hornau, Martin, an eminent writer on the history of music, born August 12, 1720, at Horb on the Neckar. He received a thorough literary education, including music, at Ludwigsburg. In 1737 he entered the Benedictine monastery of St. Blaise in the Black Forest, was ordained priest in 1744, and appointed Prince-Abbot, Oct. 15, 1764. Historical research, especially in music, was his favourite pursuit, and a taste for this he endeavoured to infuse into the convent. The library afforded him ample materials, and much valuable matter hitherto unused. But this was not enough. Between the years 1759 and 1765 he travelled through Germany, France, and Italy, making important discoveries, and establishing relations with various learned societies. His acquaintance with Padre Martini at Bologna was of special service to him. Their objects were closely connected—Gerbert's work being a history of Church music, Martini's one of music in general. In 1762 Gerbert published his prospectus in Marpurg's *Critische Briefe*, vol. ii. p. 313, and invited contributions, which were furnished him in abundance. The first volume was nearly complete when a fire at the monastery in 1768 destroyed all the materials which had been collected; in 1774, however, the complete work appeared at St. Blaise, in two vols. 4to, with 40 engravings, under the title *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus*; a book which has ever since formed the foundation of all musical scholarship, although naturally requiring much correction at the present day. A description of it appears in Forkel's *Geschichte der Musik*, which without Gerbert's work would possibly never have been written, or would at any rate have been published later and in a far less complete form. Ten years after, in 1784, appeared Gerbert's second great work *Scriptores ecclesiastici de musica sacra potissimum*, three vols. also printed at St. Blaise; a collection of treatises by the most important writers on music, afterwards continued by Coussemaker. Three more works, also printed at St. Blaise, deserve special mention, *Iter alemannicum, accedit italicum et gallicum* (1765; 2nd ed. 1773; German ed. by Kochler, Ulm, 1767), which contains the account of his travels, and abounds in interesting particulars; *Vetus liturgia alemannica* (two vols. 1776); and *Monumenta veteris liturgiae alemannica* (two vols. 1777). He also made the Latin translation of *Opusculum theodiseum de Musica*, a treatise in four chapters written in old German by Notker (Labes) a monk of St. Gall in the 10th

century (see Becker's *Literatur der Musik*, p. 68). His other writings are mainly theological. Some offertories of his composition were published at Augsburg. [A 'Missa in Coena Domini' by him is printed at the end of *De cantu et musica sacra*. In 1787 the abbot obtained the consent of the chapter to banish all instruments but the organ from the church, and thenceforth nothing was heard but the Gregorian chant, or simple four-part masses with organ accompaniment.]

Gerbert died at St. Blaise, May 13, 1793. He realised the ideal of virtue and industry in his illustrious order; his gentle character and engaging manners secured the friendship of all who came in contact with him. Bonndorf (four leagues from St. Blaise, and the chief town of the principality) is indebted to him for a hospital and house of correction, over the entrance of which is the inscription 'Dedicated by Martin II. to the poor, and to the improvement of mankind.' He also built the fine church of the Convent (after the model of the Pantheon at Rome), and founded and endowed an orphanage for the five surrounding districts. The peasants of the neighbourhood, of their own accord, erected his statue in the market-place of Bonndorf, a most unusual tribute of respect. His memory still lives in the district. Carl Ferdinand Schmalholz, the able musical director of the Cathedral at Constance, possessed an excellent half-length oil picture of Gerbert. [See the *Musical Times* for Nov. and Dec. 1882, which contains an admirable essay on Gerbert by Professor F. Niecks, based on such sources as Schlichtegroll's *Nekrolog auf das Jahr* 1793 and Sander's *Reise zu St. Blasien*, 1781.] C. F. P.

GERICKE, Wilhelm, orchestral, choral, and operatic conductor, born April 18, 1845, in Graz, Styria; studied at the Vienna Conservatorium, 1862-65, chiefly under Dessoff. On leaving the Conservatorium he went to Linz as conductor, remaining there till offered the second conductorship of the Hofoper in Vienna in 1874. At the opera he was associated with Hans Richter. In 1880 he became conductor of the Gesellschaftsconcerte, and also took the leadership of the Singverein in the Austrian capital. He remained thus employed until 1884, when he went to America, and for five years conducted the Boston Symphony Orchestra, declining a re-engagement on account of his health. Returned to Vienna, he again became conductor of the Gesellschaftsconcerte, and continued in the office until 1895. After three years of rest he accepted a reappointment as conductor of the Boston orchestra, whose great efficiency is largely due to his indefatigableness and skill as a drill-master, his conscientious devotion to high ideals, and his remarkable sense of euphony and tonal balance. He is the composer of an operetta, 'Schön Hannchen' (Linz, 1865), a requiem, a concert overture, many solo songs and choruses, and considerable chamber music. H. E. K.

GERLE, Hans, lutenist and lute-maker of Nuremberg, published in 1532 a book of instructions for the viol and the lute entitled *Musica Teusch auf die Instrument der grossen und kleynen Geygen auch Lautten*. A second part appeared in the following year. It is quoted by John Dowland in the short treatise on lute-playing appended to Robert Dowland's *Varietie of Lute-lessons* (1610). A second edition, with additional examples, was printed in 1546, under a slightly different title. In 1552 Gerle published *Ein newes sehr kunstliches Lautenbuch*, containing compositions by distinguished lutenists in tablature. There are copies of these three books, all of which are now of extreme rarity, in the Royal Library at Berlin. J. F. R. S.

GERMAN, J. Edward, one of the most distinguished of the younger English composers, was born at Whitchurch, Shropshire, Feb. 17, 1862, and was educated at Bridge House School, Chester, until 1878, when he returned to Whitchurch. Here he spent much time in organising a local band, which used to perform at village concerts. While arranging and composing the music for this band, he taught himself the violin, enough to play solos. At the beginning of 1880, he went to Shrewsbury to study with Walter Hay; in September of that year he entered the Royal Academy of Music, with the organ (under Dr. Steggall) as principal study. In the following year he took the violin as principal study, under Weist-Hill and Alfred Burnett. In 1885 he won the Charles Lucas medal with a Te Deum for chorus and organ, and became a sub-professor of the violin. His principal composition, while at the Academy, was an operetta, 'The Rival Poets,' performed at St. George's Hall, Dec. 21, 1886. This work showed very remarkable power of writing graceful and really comic music, and on its revival by the pupils of the Academy at the same hall on March 7, 1901, its success was emphatic. He left the Academy in 1887, and was made an Associate. For a little more than a year German led the life of an orchestral violinist, playing in theatres and elsewhere, and occasionally appearing as a soloist, cultivating his talent for composition at the same time. At the close of 1888 he was engaged as musical director of the Globe Theatre, under the management of Richard Mansfield, and his first great opportunity came in the production of the incidental music to 'Richard III.' This, the first of a long series of compositions for plays, was at once hailed as something a good deal better than what theatre-goers were as a rule accustomed to hear, and in the form of orchestral suites, arrangements, and extracts, many of the compositions for plays have obtained universal and lasting popularity. From the second theatrical composition, the

music for 'Henry VIII.' at the Lyceum (1892) the 'Shepherds' Dance' and other numbers at once caught the ear of musical people and the general public, and have maintained their popularity ever since. Although so much in request as a purveyor of music for Shakespearean revivals and original plays, German has never lost sight of the higher walks of art; since the production of his first symphony in E minor, at the Crystal Palace in 1890, many orchestral suites, symphonic poems, etc. have been brought forward, mostly at the provincial festivals of the autumn, and always with great success. In non-orchestral music, it is curious to see how, although himself a violinist, he has favoured the wind instruments, as in his charming 'Suite' for flute and piano, a serenade for wind instruments, another serenade for tenor voice with accompaniment of piano and wind, and many other compositions. When Sir Arthur Sullivan's last opera 'The Emerald Isle' was left unfinished at his death (1901), German was commissioned to finish it, and his part of the work was done with such remarkable skill that with the production of his charming 'Merrie England,' it seemed as if the success which the Savoy Theatre had enjoyed for so long under Sullivan was to be continued under German; this might indeed have been so if the younger man had been strong enough to resist the various influences which allowed all kinds of interpolations into the score of this and of his next work, 'A Princess of Kensington' (1903). The cultivated section of the public which had hailed the new composer as the legitimate successor of Sullivan (and it must be admitted that German had contrived to give them something quite as good as Sullivan, while preserving his own individuality), naturally resented the liberties taken with the pieces, and the career of the theatre as the home of national light opera of a high class ceased with this work. German's music leans to what is light and graceful rather than to what is strongly emotional or tragic; but his ideas are original, their expression is always exquisitely refined, and his skill of orchestration is remarkable. He writes admirably for the voice, and it is no wonder that his songs are as popular with singers and musicians as they are with the public. He was made a Fellow of the Royal Academy of Music in 1895, and a member of the Philharmonic Society in 1901. The following is a list of his compositions:—

Operetta, 'The Rival Poets' (with accompaniment of two pianos), 1886.
Overture, 'On German airs,' 1889.
Music to *Richard III.* (Globe Theatre), 1889.
Symphony No. 1, in E minor (Crystal Palace), 1890.
Funeral March (Henschel's Symphony Concerts), 1891.
Music to *Henry VIII.* (Lyceum Theatre), 1892.
Gypsy Suite (Crystal Palace), 1892.
Serenade for wind instruments, 1892.
Suite, flute and piano, 1892.
Music to *The Tempter* (Haymarket Theatre), 1893.
Symphony No. 2, in A minor (Norwich Festival), 1893.
Serenade, tenor voice, piano, and wind instruments, 1894.
Music to *Romeo and Juliet* (Lyceum Theatre), 1895.
Symphonic Suite in D minor (Leeds Festival), 1895.
Church music in *Michael and his Lost Angel* (Lyceum Theatre), 1896.
Music to *As You Like It* (St. James's Theatre), 1896.
Fantasia, 'In Commemoration' (Philharmonic, Jubilee concert), 1897.
Symphonic Poem, 'Hamlet' (Birmingham Festival), 1897.
Music to *Much Ado about Nothing* (St. James's Theatre), 1898.
Symphonic Suite, 'The Seasons' (Norwich Festival), 1899.
Music to *Nell Gwyn* (Prince of Wales's Theatre), 1900.
Opera, 'The Emerald Isle' (with Sir Arthur Sullivan), 1901.
Opera, 'A Princess of Kensington' (Savoy Theatre), 1903.
Welsh Rhapsody (Cardiff Festival, 1904).
Music to *Antigone* (published but not performed).
Music for pianoforte solo, and duet, violin and piano, clarinet, flute, violoncello, etc. part-songs, songs, etc.

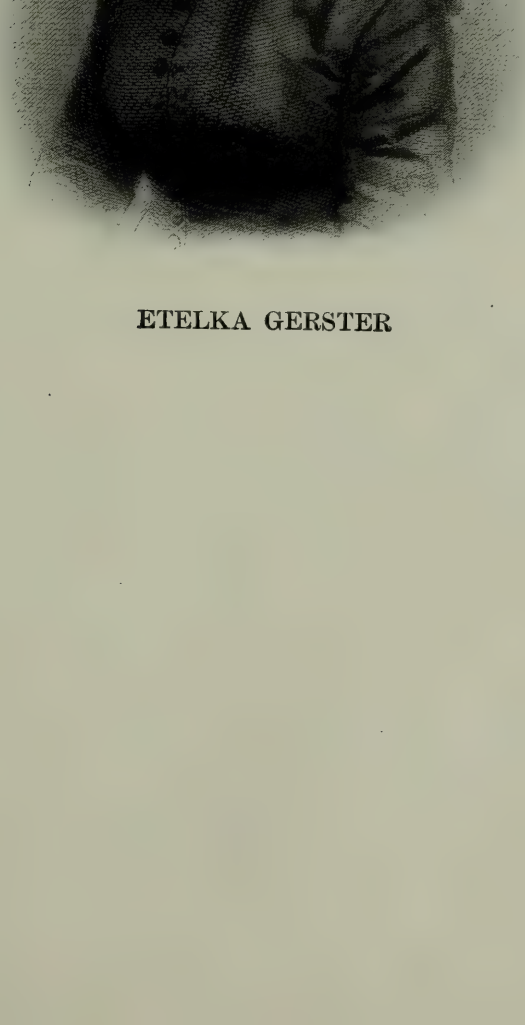
M.

GERMAN SIXTH. See SIXTH.

GERN, AUGUST, was foreman to Cavaillé-Col of Paris, and came over to London to erect the organ built by the latter for the Carmelite Church at Kensington. Having set up on his own account in London in 1866, he built an organ for the French Church near Leicester Square, besides many excellent instruments for churches and private houses. V. DE P.

GERNSHEIM, FRIEDRICH, eminent player, composer, and conductor, born of Hebrew parents at Worms, July 17, 1839. He received his first instruction in music from his mother, an able pianist, and was then put successively into the hands of Liebe, Pauer, and Rozenheim. He also learned the violin, and under Hauff the theory of music. His ability might have tempted him to become a virtuoso, but he fortunately preferred a different path, and at the Conservatorium of Leipzig under Moscheles, Hauptmann, Rietz, and Richter, during the years 1852-55 underwent a thorough musical education. He followed this up by a residence in Paris, where he was much esteemed as a teacher and player. Since then he has been successively at Saarbruck (1861); Cologne, as Professor of Pianoforte, Counterpoint, and Fugue (1865); Rotterdam, as conductor of the 'Eruditio Musica,' and of the Theatre (1874). [In 1890-97 he was a teacher at the Stern Conservatorium and director of the Sternscher Gesangverein till 1904; he was made a member of the senate of the Royal Academy of Arts in Berlin. His works include four symphonies, of which those in G minor and B♭ are remarkable, an overture, 'Waldmeisters Brautfahrt,' concertos for violin and pianoforte, and many choral works, such as 'Salamis,' 'Hafis,' 'Wächterlied an der Neujahrsnacht 1200,' 'Preislied,' 'Nornenlied,' 'Phöbus Apollo,' 'Agrippina,' etc. His chamber music consists of three quartets and two quintets, for piano and strings; two trios, one of which, in F (op. 28) was often given at the Popular Concerts; three violin sonatas, two string quartets, and a string quintet.] G.

GERO, JHAN (? 1518-1553). For some time it was thought that Jhan Gero and Maistre Jhan were one and the same person, and under this impression Fétis records that Gero was maestro di cappella first at Orvieto Cathedral, and afterwards to the Duke of Ferrara. The latter part of the statement certainly applies to Maistre Jhan and not to Gero. That there were two composers is shown by their compositions being



ETELKA GERSTER

always kept quite distinct, a *primo libro de madrigali* by Jhan Gero and one by Maistre Jhan were published at Venice (Ant. Gardane) in 1541. Collections of various compositions contain works by both, as in *Selectissimae cantiones*, Augsburg, 1540; *Electiones diversorum motetorum*, Venice, 1549; and the *Sextus tomus evangeliorum*, Nuremberg, 1556.

List of works :—

Jhan Gero. Il primo libro de madrigali italiani et canzoni francese, a due voci. Novamente composti, etc. Aggiuntovi alcuni canti di M. Adriano, e di Const. Festa. 1541. Excudebat Venetiis, apud Antonium Gardane. Duo primi, di Jhan Gero. Obl. 4to, pp. 56. The Cantus part-book in the Vienna Hofbibl. Eighteen editions of this book appeared down to 1687.

Di Jehan Gero musico eccellent. Libro primo delli madrigali a quatro voci, a notte negre, da lui novamente composti, etc. Et da gli suoi proprii exemplari estratti. Opera nova, artificiosa et dilettevole, come a Cantanti sarà manifesto. Venetiis, apud Hieronymum Scotum. 1549. Obl. 4to, pp. 34. The Tenor part-book in the Bologna Liceo Musicale.

The same. Libro secondo. 1549. Obl. 4to, pp. 22. Tenor part-book in Bologna Liceo Musicale.

Jhan Gero primo a tre. Quaranta madrigali a tre voci de l' eccellente Musico Jhan Gero. Novamente con somma diligentia ristampati e corretti. A tre voci. In Venetia appresso di Antonio Gardane. 1553. Obl. 4to, pp. 34. Libro secondo, 1556. Three part-books in the Munich Hofbibl.

In Collections :—

1. Selectissimae necnon familiarissimae cantiones. Augsburg, M. Kriesstein. 1540. Jhan Gero :—'Io v' amo anci' for three voices.

2. Trium vocum cantiones centum a praestantiss. divers. nationum. Tomi primi. Norimbergae, J. Petreium. 1541. Contains thirty-two Italian songs by Jhan Gero (see Eitner, *Bibliog.* for text).

3. Di Constantio Festa. Il primo libro de madrigali a tre voci, con la gionta de quaranta Madrigali di Jhan Gero, etc. 1541, Venetiis. Ant. Gardane. The title-page appears to be incorrect. possibly thirty-nine madrigals were composed by Jhan Gero, of these, thirty-two were certainly his. Four of the madrigals in this volume were reprinted in the 1543-51-56-64-68 editions.

4. Il secondo libro de li madrigali de diversi eccellentiss. autori a misura di breve. A quatro voci. Venetiis. Ant. Gardane. 1543. Contains fourteen madrigals by Jan Gero. Another edition was published 'Venetia. G. Scotto. 1552.'

5. Electiones diversorum motetorum distincte quatuor vocibus. Venetia. Ant. Gardane. 1549. Jhan Gero :—'Deus qui sedes' and 'Tibi derelictus.'

6. Musica quatuor vocum, quae materna lingua Moteta vocantur. Venetiis. H. Scotum. 1549. Six motets by Jehan Gero.

7. Il vero terzo libro di Madrigali de diversi autori a note negre . . . a quatro voci. Venetia. 1549. Jhan Gero :—'Felice l'alma'; 'Una ragazz' una.'

8. Madrigali a tre voci de diversi eccellentiss. autori. Libro primo. Venetia. Ant. Gardane. 1551. And in 1555-59-61-69-97 editions. Nine madrigals by Jhan Gero.

9. Evangelia dominicorum et festorum dierum musicis numeris. Tomi primi. Noribergae. 1554. Joan. de Gero :—'Hodie Christus natus est' for five voices.

10. Sextus tomus evangeliorum. Noribergae. 1556. Joh. Gero :—'Peccantem me quotidie' and 'Deus in homine tuo' for four voices.

11. Selectissimorum triciniorum (Bassus). Noribergae. 1559. Thirteen Italian madrigals by Joan. Gero.

12. Musica libro primo a tre voci di Adrian Wigliar, Cipriano de Rore, Archadelt, Jhan Gero. etc. Vinegia. Scotto. 1566. Five madrigals by Gero, from the 1551 Madrigali a 3 voci, *q.v.*

13. Della scelta di madrigali de più eccellenti autori de' nostri tempi a tre voci. Libro primo. Firenze. G. Marescotti. 1582. Jhan Gero: 'Alla dolce ombra,' 'Rare grazie celesti.'

14. Bicinia, sive cantiones suaviss. duarum vocum. Antverpiae. P. Phalesius. 1590. Giovan. Gero: 'Au joly son du chansonet,' 'Non si vedra giamai,' 'Quand je boy du vin.'

MSS.

In the Berlin Königl. Bibl: some madrigals in MS. T. 141. In the Bologna Liceo Musicale: motets by Joan Gero, 'O magnum mysteriuin (*a* 4), 'Vox de coelis' (*a* 4), 'O sacrum convivium' (*a* 5) in a codex inscribed '1518 a di 10 di giugno,' which if correct is an earlier date for Gero than is to be found elsewhere. It is a year before the first appearance of a motet by 'Maistre Jhan' (see Parisini's Cat. iii. 3).

In the British Museum: A madrigal for two voices, 'Non si vedra giamai' in Add. MS. 5054, p. 218. Three for two voices: 'Refuses d'amours,' 'Quant j'estoie à marier,' 'Tant que vivrai en cage,' in Add. MS. 31,406. copied 'from a MS. written in ye year 1551, and wch. belonged to Walterus Erle one of the Gentlemen of ye Bedchamber to K. Henry ye 8th.' Two of the madrigals for two voices from the 1545 edition, 'Phillida mia,' and 'Au joly son du chansonnet' in Add. MS. 34,071, ff. 14*b*, 15.

In the Fitzwilliam Museum, Cambridge: Nine madrigals for two voices in MS. 112.

Gero's compositions have been reprinted in Stafford Smith's *Musica Antiqua*, p. 134, 'Phillida mi più chei' (*a* 2) from the 1545 edition.

In Peter Wagner's 'Das Madrigal und Palestrina' (*Vierteljahrsschr.* viii. 478), three from the *Madrigali de diversi autori a quatro voci*, 1543.

In Luigi Torchi's *L'arte musicale*, 1897, vol. i. four compositions for four voices. Two from the *Madrigali de diversi autori*, 1552; one from *Il vero terzo libro*, 1549, and 'O beatum pontificem' from *Musica quator vocum*, 1549.

C. S.

GERSTER, Etelka, born June 17, 1855, at Kaschau, Hungary, received instruction in singing from Mme. Marchesi at Vienna, and made her début, in Jan. 1876 (*Illustr. Zeitung*), at Venice as Gilda, and Ophelia, with great success. She played next at Genoa and Marseilles, and in February and March 1877 at Kroll's Theatre, Berlin, with her sister Mme. Bertha Kauser Gerster at an Italian season there under the direction of Signor Pietro Gardini. She made a great success there, and subsequently at Pesth, where she married Gardini; she also appeared at the Silesian Festival at Breslau. On June 23 of the same year she made her début at Her Majesty's as Amina, and became an immediate favourite, remaining there for four seasons until 1880 inclusive. Her parts there included the Queen of Night, Elvira ('Puritani'), Linda, Dinorah, Lucia, Edith ('Talismano'), Margaret, Violetta, and Gilda. Apropos of the last, the *Saturday Review* of June 29, 1878, wrote that she has 'given a fresh proof of her extraordinary vocal and dramatic genius. The exquisite beauty of her singing has never been shown to greater advantage, and her acting at every moment reveals true art and feeling. Among fine touches in Mme. Gerster's dramatic performance, we may specially note her wrapping her head in a cloak before she rushes in at the fatal door in the last scene, that she may at least not see the descending knife.'

In 1878, 1883, and 1887, she sang in opera and concert, in America. She also sang with great success at the Birmingham Festival of 1879. On May 29, 1890, she reappeared in London, at Covent Garden, as Amina, but her vocal powers were impaired. Soon after this she retired from public life to her villa at Bologna. In 1896 she opened a school of singing at Berlin; among her pupils was Frau v. Dulong. A. C.

GES. The German term for G flat.

GESE or GESIUS, Bartholomäus (or more familiarly Barthel Göss), was born about 1555 at Müncheberg near Frankfurt-on-the-Oder in Brandenburg. Like many of the older Lutheran cantors he was first a student of theology. He was cantor at Frankfurt from at least 1595 to his death in 1613 (according to some authorities), or 1621 (according to Eitner). His works, like those of Michael Praetorius, are important as covering the whole field of the liturgical music of the older Lutheran Church, and showing the thoroughly liturgical character of the older Lutheran service with its mixture of Latin and German and its combination of plain-song and vocal polyphony, before first the Church Cantata and then the Organ-accompanied Chorale had swallowed up everything, and before Pietism and Rationalism between them had destroyed all further interest in the artistic development of a proper Church Music in Lutheran or Protestant Germany. His more important works are as follows :—

1. 'Historia vom Leiden und Sterben unsers Herrn Jesu Christi,' etc. (Passion according to St. John for two to five voices), Wittenberg, 1588. This work was reprinted by Commer in his edition of Lassus, and appears also in Schöberlein's 'Schatz des liturgischen Gesanges.'
2. Hymni Scholastici . . . 4 v. (adjectae quaedam precationes 3 voc. unâ cum cantionibus Gregorianis), 1597. Two editions appeared, with 37 and 41 numbers respectively.
3. Psalmodia choralis continens Antiphonas, Psalmos, Responsoria, Hymnos, Introitus, etc. additis Lamentationibus quae Vesperi in hebdomada Palmarum . . . 1600. 631 plain-song melodies to Latin and German texts.
4. Geistliche Lieder . . . mit 4 und 5 Stimmen nach gewöhnlichen Choral-melodien gesetzet . . . Various collections, 1601, 1603, 1605, 1607. The collection of 1607 contains 252 German texts and 45 Latin.
5. Cantiones sacrae Chorales . . . Introitus, Kyrie, Sequentiae, etc. 4-6 voc. 1610.
6. Missae ad imitationem Orlandi et aliorum . . . 5 voc. 1611, contains ten masses with Nicene Creed, Sanctus, and Agnus, based on themes from Motets of Lassus and others.
7. Opus novum continens Missas, Introitus, etc. 4-9 voc. 1613, contains fourteen masses and other music, including a St. Matthew Passion for six voices.
8. Magnificat 5 and 6 ton . . . insertis cantionibus aliquot natalitiis . . . Resonet in laudibus, In dulci jubilo, etc. (It was a favourite custom at Christmas in Lutheran churches to sing the Latin Magnificat with Christmas carols inserted between the verses. It was in a similar fashion that Bach's Magnificat was originally produced at Leipzig. See Spitta, *J. S. Bach* (Eng. tr. vol. ii. pp. 369-374).
9. Eitner enumerates a large number of occasional compositions, chiefly for weddings and funerals, after the custom of the time.

Gese also published in 1615 a theoretical work entitled 'Synopsis musicae practicae' with numerous examples of Hymns for four voices.

Besides the 'St. John Passion,' Schöberlein's 'Schatz' contains a large number of Gese's four and five-part settings of German Chorales. J. R. M.

GESELLSCHAFT DER MUSIKFREUNDE at Vienna. This institution, now of world-wide celebrity, was suggested in 1812, and founded in 1813, mainly through Dr. Joseph von Sonnleithner, after two great performances of Handel's 'Alexander's Feast,' by all the first artists of Vienna, in the Imperial Riding-school, on Nov. 29 and Dec. 3, 1812. In 1814 the statutes received the Imperial sanction, a president (Count Apponyi) and board of directors were appointed, the formation of a musical library and museum decided upon, and four annual subscription-concerts announced. These took place in the Redoutensaal—the first (Dec. 3, 1815) in the Small Hall, the others in the large one. The 'Musikfeste' (oratorios only, with 1000 performers) were repeated in the Riding-school every year until 1847, when Mendelssohn was to have conducted his 'Elijah,' but his death occurred a few days before the date fixed for the performance. Since 1859 two extra concerts have been given every year, besides the original four. For many years the number of performers has been about 80 in the orchestra, and from 300 to 350 in the chorus; the latter form the 'Singverein,' founded in 1858. The 'Orchesterverein,' established in 1860, gives a few soirées annually. Soirées, with miscellaneous programmes, were held regularly from 1818 to 1840. At the four general concerts all masters worthy of note have been and are still represented. Beethoven himself was invited to write an oratorio for the Society, but was unfortunately at the time too busy with other works (the Mass in D, etc.) to comply with the request. The Society has twice had a well-known patron of music at its head—the Archduke and Cardinal Archbishop Rudolf from 1814 to 1831, and the Archduke Anton from 1831 to 1835. Down to 1848 the concerts were conducted by the best musicians among the members in turn; but in 1851 Hellmesberger was appointed as professional conductor. His successors were—Herbeck in 1859, Rubinstein in 1871, Brahms in 1872, and Herbeck again in 1875. Herbeck died Oct. 28, 1877, and Hellmesberger resumed the duties of the office in the following season. In 1878 Eduard Kremser was conductor till 1880, when W. Gericke held the post; between his departure for America in 1884 and his return, the concerts were conducted by Hans Richter (1884-90), and Gericke had a second tenure of the office in 1890-95, since which date it has been in the hands of Richard von Perger (1895-1900), Ferdinand Löwe (1900-4), and Franz Schalk (1904). The formation of the 'Singverein' under Herbeck added greatly to the interest of the concerts. Besides such works as Beethoven's Mass in D, and Bach's Passion-music (both St. Matthew and St. John) several of Schubert's works—'Der häusliche Krieg,' 'Lazarus,' the B minor Symphony, etc.—have been produced.

The possessions of the Society in works of art have gradually increased, and are now of enormous extent. The library, the foundation of which was formed by Gerber's valuable collection, acquired in 1819, now contains nearly 4000 printed vols. and about 40,000 numbers of music, printed or manuscript. [Gerber.] Among the latter are many valuable autographs and literary curiosities, including Mozart's PF. concerto in D minor, a quintet (1768), his last cantata (Nov. 1791); Schubert's 9th Symphony, Masses in A flat and G, the opera 'Alfons und Estrella,' the Singspiele 'die Zwillingsbrüder,' and 'der vierjährige Posten,' four stringed quatuors, and many songs; Haydn's 'Ten Commandments,' Mass in B flat, a great cantata (1768), six stringed quatuors (1771); Beethoven's first violin concerto (a fragment), many songs, the sonata op. 81 (first part), a quantity of sketches, the Eroica (a copy, revised by Beethoven); choruses by Gluck and Handel, and other treasures. The museum includes a large collection of pictures and engravings of celebrated musicians, and a collection of ancient musical instruments, medals, busts, etc. [Herr C. F. Pohl, the writer of this article, was archivist and librarian from 1866 until his death, in 1887, when he was succeeded by Dr. Eusebius Mandyczewski.] In 1830 the Society built a house of its own (Tuchlauben), but having far outgrown the accommodation there, removed in 1870 to the present large building 'an der Wien,' where the concerts are now held.

The 'Conservatorium,' founded by the Society in 1817, and still in connection with it, has grown to great importance from very small beginnings. It includes instruction in every branch which a pupil can possibly require. In 1870 an opera school was opened, which gives operatic performances. To this was added in 1874 a dramatic school, which gives theatrical

representations. At present (1905) the Institution is attended by 950 pupils, who receive instruction from sixty-seven professors. The successive directors of the old institution were Kiesewetter (1817-25), Hauschka (1825-32), Lannoy (1833-34), Chimani (1835-36), Klemm (1837-42), and Preyer (1843-47). For four years the school was shut up, and on its reorganisation Hellmesberger was appointed professional director in 1851, and continued at the post until his retirement in 1893. He was succeeded in that year by J. N. Fuchs, who was followed in 1899 by the present director, Ritter von Perger. Amongst the innumerable artists who have been educated there we may mention Ernst, Goldmark, Staudigl, and Hans Richter, as representatives of a number too large for our space. C. F. P.

GEVAËRT, FRANÇOIS AUGUSTE, Director of the Brussels Conservatoire, born July 31, 1828, at Huysse, a village near Oudenarde. His father, a baker, wished to bring him up to his own trade, but his great musical ability becoming apparent, he was sent in 1841 to the Conservatoire at Ghent, where he studied under Sommère and Mengal. He was then appointed organist of the Jesuits' Church, and in 1846 a Christmas cantata of his composition was performed in Ghent. In June 1847 his Psalm 'Super flumina' was performed at the festival of the 'Zangverband'; and Spohr, who was present, congratulated the young composer. In the previous May he had won the first prize for composition at the national competition in Brussels, but was allowed to postpone his foreign tour for two years, during which he produced in Ghent his first opera, 'Hugues de Somerghen' (March 23, 1848), followed by 'La Comédie à la ville,' at Brussels, a decided step in advance. In 1849 he started on his tour, and after a short stay in Paris proceeded to Spain, where he composed an orchestral fantasia 'Sobre motivos españoles.' His reports on Spanish music, regularly forwarded to the Ministre de l'Intérieur, were printed in the bulletin of the Académie of Brussels for 1851. From Spain he went to Italy, and returning through Germany reached Ghent in the spring of 1852. On Nov. 27 of that year he produced 'Georgette' (one act) at the Théâtre Lyrique in Paris; and in Oct. 1854 'Le Billet de Marguerite,' in three acts, libretto by Leuven and Brunswick—both with extraordinary success. 'Les Lavandières de Santarem' (Oct. 28, 1855), however, was a fiasco. Gevaërt received the order of Leopold for his cantata 'De nationale verjaerdag,' composed in honour of the fifth anniversary of King Leopold's reign. 'Quentin Durward' (March 25, 1858), 'Le Diable au Moulin' (1859), 'Château Trompette' (1860), 'La poularde de Caux' (1861, with other composers) and 'Le Capitaine Henriot' (Dec. 29, 1864), were all successes at the Opéra Comique in Paris. So also was 'Les Deux Amours,' opéra-comique, at the theatre of Baden-Baden, 1861. A cantata 'Le Retour de l'armée' was performed at the Grand Opéra in 1859. Other important compositions are a Requiem for male voices and orchestra; 'Jacques van Artevelde,' ballads, choruses, etc. In 1867 he was appointed 'Chef de chant' at the Académie de Musique, Paris, a post resigned by Halévy in 1845. This post Gevaërt retained till the Opéra in the Rue Le Peletier was closed (Sept. 1870) on account of the war. From that time he devoted his attention to the history of music, and in 1875 brought out the first part of his *Histoire et Théorie de la musique dans l'Antiquité* (Henzel, Paris, one vol. 8vo), a work remarkable for much new matter, the result of careful and original research. This had been preceded by his *Leerboek van den Gregoriaenschen zang* (Ghent, 1856), his *Traité d'instrumentation* (1863), and *Les Gloires d'Italie* (Paris, 1868), a collection of secular vocal music by Italian composers of the 17th and 18th centuries, with introduction and biographies, etc. [Among his later works are *Recueil de chansons du XVe Siècle* (1875), and other editions of old compositions; *Les origines du chant liturgique* (1890); *La mélopée antique* (1895); *La Musique, l'art du XIXe Siècle* (1896)]. In 1871 he succeeded Fétis as director of the Conservatoire at Brussels; a post which gave scope for his remarkable powers of organisation. One of his reforms consisted in placing the singing-classes under the annual inspection of some celebrated singer. Faure was the first engaged. In 1873 Gevaërt was elected a member of the Académie des Beaux-Arts in place of Mercadante; an appointment hailed with satisfaction in France. Gevaërt is incontestably a musician of a very high order; and his fame rests on the solid foundation of a thoroughly good early education. [See also BRUSSELS CONSERVATOIRE.] G. C.

GEWANDHAUS CONCERTS. So called from their being held in the Hall of the Gewandhaus, the ancient armoury of the city of Leipzig. They date from the time when Bach was Cantor of the Thomasschule (1723-50), and the original title was 'das grosse Concert.' The first performances were held in a private house in 1743; the conductor was Doles, afterwards Cantor of the Thomasschule (1756-89), and the orchestra consisted of sixteen performers. They were interrupted by the Seven Years' War, but resumed on its termination in 1763, under the direction of J. A. Hiller, who conducted them at his own risk, and gave them the title of 'Liebhaber-concerte.' The orchestra was increased to thirty, and regular performances were held down to Easter 1778. After a pause of three years the concerts were resumed, and located in the Gewandhaus, to which a hall for balls and concerts had lately been added. The credit of this change is due to Bürgermeister Karl Wilhelm Müller, who has a right to be considered as the founder of the

institution in its present form. He and eleven of his friends constituted themselves a board of directors, appointed J. A. Hiller as conductor, and opened a subscription list for twenty-four concerts. The first concert in the new rooms took place on Sept. 29, 1781; the first regular subscription concert on Nov. 25. At present there are twenty winter-concerts and two benefit concerts, one for the orchestra pension-fund, the other for the poor. The programmes are miscellaneous—orchestral pieces, instrumental and vocal solos, and choruses. Since 1809 eight soirées, devoted to chamber-music, have also been given. The most brilliant period of the Gewandhaus Concerts was during Mendelssohn's conductorship.

The names of the conductors are as follows:—Johann Friedrich Doles (1743-44); Johann Adam Hiller (1763-85); Johann Gottfried Schicht (1785-1810); Johann Philipp Christian Schulz (1810-27); Christian August Pohlenz (1827-35); Felix Mendelssohn Bartholdy (1835-1843); Ferdinand Hiller (1843-44); Niels W. Gade (1844-48); Julius Rietz (1848-60); Karl Reinecke (1860-95); Arthur Nikisch (1895). [For the centenary celebration of the concerts in 1881, a history of the institution was written by A. Dörffel. A new building, much more convenient than the old, was opened in 1884. See also Dr. Emil Kneschke's *Zur Geschichte des Theaters und der Musik in Leipzig* (1864).] C. F. P.

GHAZEL. A short form of Persian poetry, in which the rhyme of the two first lines is repeated in every alternate line throughout the piece. The name has been adopted by F. Hiller for a pianoforte piece (opp. 54, 130) in which a phrase recurs occasionally as a refrain. G.

GHEYN, VAN DEN. A Flemish family of bell founders, who originally belonged to the town of Malines, and afterwards spread to Saint Trond, Tirlemont, Nivelles, and Louvain. Their names are found on bells in the chimes of Malines and Louvain with various dates ranging from 1516 to 1757, that of the second great bell of the church of St. Rombaud at Malines.

The ornament of the family, MATTHIAS VAN DEN GHEYN, son of André François, was born April 7, 1721, at Tirlemont, removed to Louvain, was appointed organist of the church of St. Peter 1741, and on July 1, 1745, became by public competition carillonneur to the town of Louvain, which two posts he retained till his death, June 22, 1785. As carillonneur his duties were to play on all market days, fête days, and other public occasions, to keep the chimes in tune and to set fresh tunes for hours and half-hours on the drum of the carillon, whenever so required by the authorities; for this the salary was 100 'pattacons' a year. For private festivities extra fees were paid. His habit was, in addition to his regular duties, to extemporise on the carillon for half an hour every Sunday. Matthias married Feb. 24, 1745, and had seventeen children, one of whom, Josse Thomas (born 1752), succeeded him as organist after his death.

Chev. X. V. van Elewyck, from whose pamphlet (*Matthias van den Gheyn*, Louvain, Peeters, 1862) the foregoing account has been condensed, has collected fifty-one compositions by Matthias. Of these three were printed—*Fondements de la basse continue*, etc. (Louvain, Wyberechts); '12 petites sonates pour l'orgue ou le clavecin et violon' in continuation of the foregoing; 'Six Divertiments pour clavecin' (London, Welcker, Gerrard Street, Soho). The rest remained in MS. during his lifetime; they consist of a second treatise on harmony and composition, Preludes and Fugues for the organ, Sonatas for Clavecin, and Airs, Rondos, Marches, Menuets, Fugues for three and four parts, etc., for the carillons. Elewyck published a volume selected from these (Schott, 1863), forming vol. i. of his *Anciens Clavecinistes Flamandes*. G.

GHRO, JOHANN, born in Dresden, was organist to the Churfürstl. Schule of S. Affran, in Meissen, Saxony, in 1604-12, and in 1625 Musik-director and organist of the Kapelle of Rudolph von Bünaw at Wesenstein. He published pavans and galliards, which are described as plain and heavy in style.

List of works:—

1. Sechsvnddreissig neue liebliche vnd zierliche Intraden, so zuvor niemals gesehen, noch inn Truck kommen, jetzo aber zu sonderlichen wolgefallen allen der Edlen musica Liebhabern, bevor aufs denen, so sich der Text nicht gebrauchen, zur fröligkeit mit fünff Stimmen gesetzet . . . Durch Johannem Ghro Dresd. Gedruckt zu Nürnberg durch Paulum Kauffmann. 1603. 4to. Five part-books in the Wolfenbüttel herzogl. Bibl. (See Vogel's Cat.) It was reprinted in 1611, with the same title, but 'Gedruckt zu Nürnberg durch Abraham Wagenmann in verlegung David Kaufmanns. 1611.' Contents the same, with the original preface dated 1603. Five part-books in the Liegnitz königl. Ritteracademie Bibl.

2. Dreissig neue ausserlesene Padovane und Galliard, mit fünff Stimmen, so zuvor niemals in Truck kommen, auff allen Musikalischen Instrumenten lieblich zugebrauchen. Componirt durch Johannem Ghro Dresd. Gedruckt zu Nürnberg durch Paulum Kauffmann. 1604, 4to. The preface is dated from 'Meissen, am Tage Petri u. Pauli im 1604 Jare. Joh. Ghro. Organist der Churfürstl. Schul zu S. Affran daselbsten.' Five part-books in the Frankfurt Gymnasial Bibl. etc. (See Israel's Cat.) It was reprinted in 1612, to the title was added '. . . lieblich zugebrauchen. Sampt einem zu end angehengtem Quotlibet genannt, Bettlermantel, von mancherley guten Flecklin zusammen gestickt und geflickt . . . mit vier Stimmen verfertigt, durch Johann Ghroen Dresdensem der Churfürst. Schulen in Meissen Organisten. Gedruckt zu Nürnberg durch Abraham Wagenman in verlegung David Kauffmans. 1612.' 4to. It contains eighteen Padovanen and twelve Galliarden for five voices and the Quotlibet for four voices. Five part-books in the Breslau Stadtbibl. etc. (See Bohn's Cat.)

3. Bettler Mantel, von mancherley guten Flecklein zusammen gestickt und geflickt, allen denen so inen was neues belieben lassen, zu Ehren mit vier Stimmen in Trückt verfertiget durch Johann Ghroen Dresdensem, der Churfürstl. Schulen inn Meissen Organisten. Gedruckt zu Nürmberg, durch Paulum Kauffmann. 1606. 4to. The Altus and Tenor, the only two part-books known, are in the Berlin königl. Bibliothek. (Eitner.)

4. Trifolium sacrum musicale oder geistliches musikalisches Kleeblätlein . . . insonderheit aber den anfahenden jungen Knaben zum täglichen Exercitio zum bestem componiret . . . durch Johann Grohen Dressd. dero Zeit der Bünauischen Capellen zum Wesenstein verordneten Direct. und Organisten. Nürnberg, durch Ab. Wagenmann gedr. in verl. David Kauffmanns. 1625, 4to. Three part-books, the Prima vox and the Tertia vox, are in the Berlin königl. Bibl. A composition by Joh. Groe 'Das ist mir lieb' in four movements, written for five voices, is in Burckhard Grossman's 'Angst der Hellen . . . der cxvi. Psalm Davids, durch etzliche vornehme Musicos im Chur und Fürstenthum Sachsen.' etc. Jena. 1623. A MS. copy of it (MS. z 110) is in the Berlin Königl. Bibl. (Eitner.)

In the Liegnitz Ritteracademie Bibl. in MS. 24 (No. 58) third part, is a 'Padouan *a* 5' by Joan. Groh. (See Pfudel's Cat. p. 37.)

In the Zwickau Ratsschulbibl. in MS. 10. No. 378, a motet 'Lobet den Herren' for eight voices, by Johannes Groh. (See Vollhardt's Cat.)

Becker, *Die Tonwerke des 16. u. 17. Jahrh.* 1855, gives a work by J. Groh, 'Der CIV Psalm zu XXI Versikuln gesangweis gesetzt u. nach Art der Motetten zu 3, 4, bis 8 Stimmen.' Nürnberg. 1613. 4to.

Eitner, *Tänze des 15. bis 17. Jahrhunderts*, 1875, p. 126, reprinted No. 5 from Ghro's 36 *Intraden*, 1611. C. S.



GEWANDHAUS, LEIPZIG

GIARDINI, Felice de, an eminent violinist, was born at Turin, April 12, 1716. He entered the choir of Milan Cathedral as a boy, and became a pupil of Paladini in singing, composition, and the harpsichord. He afterwards returned to Turin, and studied the violin under Somis. He was still very young when he entered the opera-band at Rome, and soon afterwards that of San Carlo at Naples. In possession of a brilliant execution, he appears to have been fond of displaying it by interpolating in the accompaniments of the airs all sorts of runs, shakes, and cadenzas, and thereby eliciting the applause of the house. Of this habit, however, he was cured in an emphatic manner. During the performance of an opera of Jommelli's, the composer came into the orchestra and seated himself close to young Giardini. Giardini, anxious to give the maestro a proof of his cleverness, introduced into the ritornello of a pathetic air a brilliant cadenza of great length, at the end of which Jommelli rewarded him with a sound box on the ear. Giardini in after years was fond of relating this incident, and used to add that he never had a better lesson in his life. He certainly proved himself not only an eminent virtuoso, but an equally good leader and conductor.

From Naples he started in 1748 for a tour through Germany and thence to London. The date of his first public appearance here is variously given. According to Burney it took place in 1750, at a concert of Cuzzoni's. His success was immense, and Burney affirms that no artist, Garrick alone excepted, was ever so much applauded as Giardini. His powerful yet mellow tone, the brilliancy and boldness of his execution, the spirited and expressive style in which he played the grand works of Tartini, as well as his own lighter but pleasing compositions, created a perfect furore, and he became at once the declared favourite of the London public. We may form an idea of the peculiarity of his style from the fact that when De Bériot came to England, the old musicians, who still remembered Giardini, were greatly struck by the similarity of De Bériot's style to his. [In 1751 he started subscription concerts with the oboist Thomas Vincent.] After Festing's death in 1752, Giardini took the place of leader at the Italian Opera, and appears to have infused new life and spirit into the band, which had much deteriorated under Festing's languid leadership.

In 1756 he undertook the management of the Italian Opera, but thereby suffered great losses. Nevertheless we find him as impresario in 1763, 1764, and 1765. After this he devoted himself once more to playing and teaching the violin, and leading at concerts and musical festivals. At this period F. Cramer became his formidable rival, though the two remained on most friendly terms. From 1770 to 1776 he was leader at the Three Choir Festivals, from 1774 to 1780 at the Pantheon Concerts, and in 1782 and 1783 once more at the Italian Opera. In 1784 he left England, apparently resolved to retire from public activity and spend the rest of his life in Italy. But his restless spirit brought him back to London in 1790, when he started a Comic Opera at the Haymarket. This proving a failure, he went with his troupe to Russia, and died at Moscow, Dec. 17, 1796.

Giardini's immense success on his first appearance in London was no doubt greatly due to the fact that he really was the first violin-virtuoso of eminence that had been heard there, and his star went down as soon as Salomon and Cramer became his rivals; but notwithstanding this, his influence on musica and operatic life in England was considerable. He brought out a number of operas, though with little success. [He composed the second part of an oratorio, 'Ruth,' in 1763, the first part being by Avison and the third by Boyce. In 1765 and 1768 he wrote the other two parts], and his work was several times performed in London. His numerous compositions for the chamber include, nine sets of six violin solos (sonatas) (opp. 1, 4, 5, 6, 7, 8, 11, 16, 19), Violin Duets (opp. 3, 5); six Sonatas for Piano and Violin (op. 3); Twelve Violin Concertos (opp. 4, 5, 15); seven sets of Trios for stringed Instruments (opp. 2, 4, 13, 17, 20, 26, 28), six Quintets for strings (op. 11); eighteen Quartets for strings (opp. 22, 23, and 29). P. D.

GIBBONS. The name of a noted family of English musicians.

1. The Rev. Edward Gibbons, Mus.Bac., born about 1570, was possibly son of William Gibbons, one of the Waits of the town of Cambridge. He graduated as Bachelor of Music at Cambridge, and on July 7, 1592, was incorporated at Oxford. [At midsummer of that year he became organist and master of the choristers at King's College, Cambridge. About 1599] he was appointed organist of Bristol Cathedral and also priest-vicar, sub-chanter, and master of the choristers there. He resigned these appointments in 1609 on receiving those of organist and custos of the college of priest-vicars in Exeter Cathedral, which he retained until the silencing of the organ and choir in 1644. [See West's *Cath. Org.* p. 6.] Hawkins says he was sworn a gentleman of the Chapel Royal, March 21, 1604; but that is a mistake, as his name is not to be found in the chequebook of the Chapel, and the date given is that of the admission of his younger brother, Orlando, as organist. Some compositions of his are preserved in the Music School at Oxford; and an anthem, 'How hath the city sate solitary!' with a prelude for the organ and accompaniments for viols is contained in the Tudway collection,

British Museum (Harl. MS. 7340). He is said to have advanced £1000 to Charles I. during the civil war, for doing which his estate was confiscated, and himself and three grand-children compelled to quit his house when he was upwards of eighty years of age. Matthew Locke was his pupil at Exeter.

2. Ellis, brother of the preceding, was organist of Salisbury Cathedral at the latter end of the 16th century. He contributed two madrigals—'Long live fair Oriana,' and 'Round about her chariot'—to 'The Triumphs of Oriana,' 1601. About the same time he ceased to be organist of Salisbury, but whether by death or resignation does not appear. W. H. H.

3. Orlando Gibbons, younger son of William Gibbons, one of the Cambridge Waits, and thus younger brother of the two preceding musicians. He was born at Cambridge in 1583, and was admitted into the choir of King's College in Feb. 1596, under his elder brother, Edward, who was master of the choristers at the time. The name, spelt 'Gibbins,' appears regularly in the lists of payment from early in 1596 until the second week after Christmas 1597, when it occurs at the top of the list as that of the senior chorister. The single entry in the winter of 1598 is possibly that of a younger brother. After leaving the choir, no doubt on the breaking of his voice, he was paid various sums for music written for various festivities at Michaelmas 1601, 1602, and 1603, and at Christmas 1602 and 1603. On March 21, 1604, he succeeded Arthur Cock, deceased, as organist of the Chapel Royal in London, and in 1606 he took the degree of Mus.B. at Cambridge (Abdy Williams, *Degrees in Music*, pp. 125 and 156, where the words of the grace are quoted, referring to his having studied music for seven years).

He must have mastered a good deal more than the rudiments of composition by 1611, when he joined Byrd and Bull in the compilation of virginal pieces called *Parthenia*. This contains a fantasia in four parts by Gibbons, which is so masterly in design, so finely invented, and so splendidly carried out, that we meet with nothing at all comparable to it until the time of Bach. Another work by Gibbons alone made its appearance possibly about the same time; the 'Fantasies of Three Parts' (for viols) are unfortunately without date, or more trustworthy clue to the time of their appearance than can be obtained from the facts that the composer is called 'Batchelour of Musick,' so that it must have been after 1606, and that the dedication to Edward Wray, one of the grooms of the king's bedchamber, shows that it must have been before 1622, when Wray lost his place. As the title also contains the words 'Late Organist of His Majesties Chappell Royall'—and there is nothing to show that Gibbons was dismissed from that post during his life—its evidence may be a little discounted; still, we are left without actual evidence of the date of the compositions, which, from internal evidence, are a good deal less mature than the great fantasia in *Parthenia*. The dates 1609 and 1610 have been suggested, but apparently quite without ground; a comparison of the titles of the Fantasies and *Parthenia* implies, indeed, that whereas the former claims to be the first music 'cut in copper, the like not heretofore extant' (in England, of course), while the latter only claims to be the 'first music that ever was printed for the Virginalls,' the Fantasies must have preceded the publication of *Parthenia*. (See Engraving, vol. i. p. 783.) The Fantasies are nine in number, four for treble, meane, and bass viols, and five for two trebles and bass. They are all cast in the same form, in a fugal style; they must have been popular for a long time after their first appearance, as they were reprinted several times, as *circa* 1630, and in 1653; in 1648 they appeared in a collection of 'XX koninckly che Fantasien' (the only complete copy known is in the library at Wolfenbüttel), and in 1843 they were again brought out by the Musical Antiquarian Society, edited by Dr. E. F. Rimbault. The same society reprinted the all-important publication of 1612, Gibbons's 'First Set of Madrigals and Motets of 5 Parts; apt for viols and voyces.' There are thirteen complete madrigals (no motets), but as some of these are divided into two, three, or even four sections, each as long as an ordinary madrigal, we may count the number as twenty. Among them are some, such as 'The Silver Swan,' 'O that the learned poets,' and 'Dainty fine bird,' that have remained popular wherever madrigals are sung. Besides these, which are really masterpieces in their kind, such things as 'What is our Life?' and 'Trust not too much, fair youth,' are magnificent examples of the finest English workmanship in the polyphonic style. In 'What is our Life?' especially, the composer shows that he has attained that instinct for musical expressiveness which had already created a kind of revolution in the music of Italy, and the first traces of which in England are to be met with in Gibbons's later works. Sir Christopher Hatton has been credited with the authorship of the words, from a passage in the dedication to him: 'They were most of them composed in your owne house, and doe therefore properly belong vnto you, as Lord of the Soile; the language they speake you prouided them, I onely furnished them with Tongues to vtter the same.' Whether Sir Christopher Hatton or some one else wrote the words, there can be no doubt that they are of excellent quality, and certain turns of thought and phrase suggest that they are all by the same hand. There is further evidence that the composer was on terms of intimacy with his patron, in the fact that in the collection of virginal-

music called 'Benjamin Cosyn's book,' in the Royal Collection at Buckingham Palace, there is a piece by Gibbons entitled 'La: Hatten's Galliard.' In the *Declared Accounts of the Audit Office* is the following entry, communicated by G. E. P. Arkwright, Esq.:—'Alsoe allowed for money paid to Orlando Gibbons one of his Ma^{ties} Musicions for the virginalles to attend in his highnes privie Chamber which was heretofore supplied by Walter Earle deceased at xlvi^{li} p. ann. during his life the first payement to begin from the feast of St. Michaell the Archaungel 1619. By war^{t} under the Signett dated at West^{m} the xxvijth day of January Anno xvij^{mo} R. Jacobi due for one whole year ended at Mich^{as} 1620 xlvi^{li}.' He received this salary, or pension, until 1623, and after his death, Thomas Warwick, or Warrock, was appointed musician for the virginals in 1630. In May 1622 he accumulated the degrees of bachelor and doctor of music at Oxford, on the occasion of the foundation of the history professorship by Camden, who requested the university to confer the musical degrees upon Gibbons as well as upon Heather, the first occupant of the chair. Heather, or Heyther, was a musician by profession, and had been a chorister of Westminster Abbey; he does not appear to have been a composer, and, by way of exercise for the degree, it seems beyond question that Gibbons wrote the anthem, 'O clap your hands' to serve for both degrees. (Dr. W. H. Cummings is in possession of a copy of this anthem, inscribed 'Dr. Heather's Commencement Song, compos'd by Dr. Orlando Gibbons.' The copy was in Gostling's sale.) In 1623 Gibbons was rated as residing in the Woolstaple, Westminster, and in the same year he was appointed organist of the Abbey in succession to John Parsons. In 1625 he was commissioned to compose the music on the occasion of the reception of Henrietta Maria by Charles I., and was commanded to be present at Canterbury. He died there, on June 5, Whitsunday, of an apoplectic seizure. The report of the *post-mortem* examination held on him is preserved in the Record Office, and was printed in the *Athenæum*, Nov. 14, 1885. He was buried on the day following his death in Canterbury Cathedral, where a monument to his memory was placed against the wall of the north aisle of the nave. The inscription on it is given in full in West's *Cath. Org.* p. 106. His widow, Elizabeth, daughter of John Patten of Westminster, yeoman of the vestry of the Chapel Royal, bore him seven children between 1607 and 1623, and died in 1626. A portrait of the composer, by an unknown artist, is in the Music School, Oxford.

Only a very few of the magnificent anthems left by Gibbons in manuscript can be even approximately dated; but on a copy of some of them, in the British Museum (Add. MS. 31,821), are some notes, apparently on the authority of Dr. Philip Hayes, which serve as some sort of guide to the dates of a few of them. 'Great King of Gods' was 'made for the King's being in Scotland, 1617,' and 'This is the record of John' is noted as being 'made for Laud, the president of St. John's, Oxford, for John Baptist's Day.' Now Laud was president of St. John's from 1611 to 1621, so that we have a limit of time for this intensely interesting anthem, which shows the influence of the new Italian music, and the monodic style, upon one of the greatest of all the polyphonic writers. The words, although set to music that is never ungainly or anything but flowing and melodious, have evidently suggested the inflection of the music in a way that hitherto had not appeared in England. Another anthem is more exactly dated by a copy in St. George's Chapel, Windsor, where it is recorded that 'Behold, Thou hast made my days but a span long,' was composed at the request of Anthony Maxey, dean of Windsor, and performed at his funeral, and in the autograph of the same anthem at Christ Church, Oxford, the same destination of the anthem is given. Dean Maxey's successor was appointed on May 11, 1618. A portrait, copied from a lost original once in the possession of a Mrs. Fussell, is in the Music School, Oxford.

A number of services and anthems were printed in Barnard's *Church Music*, and these, together with some other works of the same kind, were also given in Boyce's *Cathedral Music*. The number of extant compositions for the church was completed in 1873 by the publication of a volume of services, anthems, and the separate organ-parts to sundry other anthems, etc., otherwise unknown, edited by the Rev. Sir F. A. Gore Ouseley. These excluded the music already contained in Boyce's *Cathedral Music*. The following list of Gibbons's works is believed to be complete:—

SERVICES

Preces in F, *a* 5. (MSS. at Ch. Ch., Oxford, and St. Peter's College, Cambridge, called 'First Preces' in both. Ouseley.)
Preces in G, *a* 5. (Barnard, called 'First Preces.' Ouseley.)
Psalm, 'to First Preces,' 'Thou openest Thine hand.' (Barnard.)
First Service, Morning and Evening, in F, *a* 4. (Barnard, Boyce, Novello.)
Second Service, *a* 5, in D minor. (Barnard, Ouseley.)
Te Deum, Benedictus, Kyrie, Creed, Sanctus, Magnificat, and Nunc Dimittis, *a* 4, in G. (Ouseley.)
Sanctus, *a* 4, in F. (Boyce.)

FULL ANTHEMS

Deliver us, O Lord. *a* 4. (Barnard, Ouseley.)
Part 2. Blessed be the Lord God. (Do., do.)
Almighty and Everlasting God. Full, *a* 4. (Barnard, Boyce, Novello.)
Hosanna. Full, *a* 6. (Boyce, Novello.)
O clap your hands. Full, *a* 8. (Boyce, Novello.)
2nd part. God is gone up. (Do., do.)
O Lord, in Thy wrath. *a* 6. (Ouseley.)
O Lord, in Thee is all my trust. *a* 5.
Why art thou so heavy, O my soul? *a* 4. (Ouseley.)
Blessed be the Lord God of Israel. *a* 4. (Ouseley.)
O Lord, increase my faith. *a* 4. (Ouseley, Novello.)
Lift up your heads. *a* 6. (Novello.) Organ part in Ouseley.

VERSE ANTHEMS

(The number of parts is in all cases the largest number employed.)

Behold, Thou hast made my days. Funeral anthem, *a* 5. (Barnard Ouseley.)
This is the record of John. *a* 5. (Ouseley, Novello.)
Behold, I bring you glad tidings. *a* 6. (Ouseley.)
If ye be risen. *a* 5. (Ouseley.)
We praise Thee, O Father. *a* 5. (Ouseley.)

Lord, grant grace. *a* 8. (Ouseley.)
Glorious and powerful God. *a* 5. (Ouseley, Novello.)
See, see, the word is incarnate. *a* 6. (Ouseley.)
Sing unto the Lord. *a* 5. (Ouseley.)
Blessed are all they. *a* 6. (Ouseley.)
Great King of Gods. *a* 5. With Viols. (Ouseley.)
O all true faithful hearts. *a* 5. With Viols. (Ouseley.)
The eyes of all wait upon Thee. (Novello.)
I am the Resurrection. (Incomplete, in British Museum, Add. MSS. 29,366-68.)

HYMNS

O Lord, how do my woes increase. *a* 4. (Leighton's *Teares or Lamentations*, Ouseley.)
O Lord, I lift my heart to Thee. *a* 4. (Leighton's *Teares*, etc., Ouseley.)
Sixteen hymn tunes, appended to George Withers's *Hymns and Songs of the Church* (1623), reprinted by J. R. Smith (1856). Four of the hymns, which have only treble and bass in the original, are given in Ouseley, in their original form; eight are harmonised in *Yattendon Hymns*, Oxford, 1899; and six are in *Hymns Anc. and Mod.*, 1904.

MADRIGALS

All for five voices, printed (in part-books) in 1612; reprinted by the Musical Antiquarian Soc.

The Silver Swan. (Novello.)
O that the learned poets. (Novello.)
I weigh not fortune's frown.
Pt. 2. I tremble not at noise of war.
Pt. 3. I see ambition never pleas'd.
Pt. 4. I feign not friendship where I hate.
How art thou thrall'd. | Pt. 2. Farewell, all joys.
Dainty fine bird. (Novello.)
Fair ladies that to love. | Pt. 2. 'Mongst thousands good.
Now each flow'ry bank.
Lais now old.
What is our life? (Ausgewählte Madr.)
Ah! dear heart. (Novello.)
Fair is the rose.
Nay, let me weep.
Pt. 2. Ne'er let the sun. | Pt. 3. Yet if that age.
Trust not too much, fair youth. (Arion.)

The Cries of London. *a* 6. (In MSS. in the Royal College of Music; in Brit. Mus., Add. MSS. 29,372-77, etc.)
The Country Cry, and other pieces of the same kind, are found without any composer's name in Brit. Mus., Add. MSS. 17,792-96 and 29,427.

FANCIES FOR VIOLS

Nine Fantasies of three parts, printed early in the 17th century (see above). Reprinted by the Mus. Antiq. Soc.
22 Fancies of three parts in MS. at Ch. Ch., Oxford.

VIRGINAL MUSIC

Six pieces in *Parthenia*. (Printed in 1611; reprinted by the Mus. Antiq. Soc., in the *Trésor des Pianistes*, etc.)
Galiardo in C.
Fantasia of four parts. (In Dannreuther's *Primer of Ornamentation*, correctly transcribed from the original.)
The Lord of Salisbury his Pavin.
Galiardo in A minor.
The Queenes Command.
Praeludium in G.
In the Fitzwilliam Virginal Book there is a Pavane and a Fantasia or variations, 'The Woode soe wilde.'

MS.

In Benjamin Cosyn's Virginal Book, in the Royal Library at Buckingham Palace, are twenty-five pieces by Gibbons, besides one more attributed to him in the index.
In the Ch. Ch. Library, Oxford, are eleven of the pieces called 'In Nomine,' seven in five parts and four in six. Also voluntaries, etc. M.

CHRISTOPHER GIBBONS, Mus.D., second son of Orlando Gibbons, was born in 1615 (baptized on August 22). He was a chorister in the Chapel Royal, and was afterwards educated in the choir of Exeter Cathedral under his uncle, Edward. In 1638 he was appointed organist of Winchester Cathedral, which appointment he was compelled to quit in 1644, when he joined the Royalist army. In 1660 he was appointed organist of the Chapel Royal, private organist to Charles II., and organist of Westminster Abbey. On July 7, 1664, the University of Oxford conferred on him the degree of Doctor of Music, 'per literas regias,' on which occasion the Dean and Chapter of Westminster made him a present of £5. [He was succeeded at Westminster Abbey by Albertus Bryan in 1666.] He died Oct. 20, 1676, and was buried in the cloisters of Westminster Abbey. Some anthems of his composition as well as fancies for viols, etc., are extant in MS. at Ely, the British Museum, the Royal College of Music, etc., and some of his hymns are printed in the second set of Dering's *Cantica Sacra*, 1674, but he excelled more as a performer than a composer. [He joined Matthew Locke in the composition of the *Masque of Cupid and Death*, performed 1653.] A portrait of him is preserved in the Music School, Oxford. W. H. H.

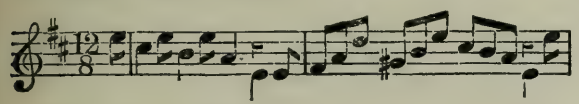
GIBSON, GEORGE ALFRED, violinist, born at Nottingham, Oct. 27, 1849. Began the study of the violin at the age of ten under his father. Studied afterwards under Henry Farmer, and made appearances as a soloist at the age of twelve. In 1867 he came to London and played in the band at the Prince of Wales's Theatre; in 1870 he was a first violin in the Italian Opera at Drury Lane, a year later he joined the Covent Garden orchestra. He made his first appearance at the Monday Popular concerts on Jan. 28, 1882, appearing at intervals until 1893, when on the retirement of Herr Straus he was appointed to the post of viola in the Quartet. On Nov. 5, 1893, he was appointed leader of Her Majesty's Private Band. Mr. Gibson's reputation rests entirely on his concerted music playing, in private as well as in public, and on his ability as a teacher. He is professor of the violin at the Royal Academy of Music, and the Guildhall School of Music. W. W. C.

GIGELIRA. See XYLOPHONE.

GIGOUT, EUGÈNE, an eminent French organist, born at Nancy, March 23, 1844, was educated at the maîtrise of the cathedral there, and entered Niedermeyer's École de Musique religieuse, in Paris, at the age of thirteen. He was one of Niedermeyer's favourite pupils, and subsequently married his younger daughter; he was professor in that school for upwards of twenty years, and, after a long interval, re-entered it in 1902 as professor of the organ. He became organist of Saint-Augustin in 1863, and during his tenure of that post, made tours as a virtuoso on the organ, in England, Germany, Italy, Spain, Switzerland, and played in Paris during the various international exhibitions. He enjoys a great reputation as an extempore player. In 1885 he founded an organ school for organ and improvisation, subventioned by the State, an institution which has produced many distinguished pupils. Gigout has written numerous pieces of importance for his instrument; his 'Album Grégorien,' in two volumes, containing more than 300 pieces, has become a classic; a volume of 'Pièces brèves' in the modal style of plain-song, and a collection called 'L'Orgue d'Église' are of great value; besides these, he has published many transcriptions, vocal and church music, a 'Méditation' for violin and orchestra, a pianoforte sonata, and many other things. G. F.

GIGUE or GIGA is an old Italian dance which derives its name (or *vice versâ*) from the *Giga*, *Gigue*, *Geige*, or early fiddle. It was

written indiscriminately in 3–8, 6–8, 3–4, 6–4, and 12–8 time, and was in two strains or sections, each of which was repeated. Its time was lively, and it was usually employed to finish up a Suite. A good example is that which winds up No. 8 of Corelli's twelve solos.



Bach also employs them to close his Suites, and has left an immense variety, not a few of which are in common time, as well as 9–16 and 12–16. The well-known one in the Partita in B♭ is in 4–4, and that in the last Partita of the same set in 8–4. Handel's sixteen Suites contain thirteen Gigues, one of which contains 143 bars, and unlike most gigues, is not divided into two sections. [There was a convention that the second part of the gigue should be built on an inversion of the first subject. See Spitta, *J. S. Bach*, Engl. tr. iii. 159.] Mozart has left a very fine little specimen (Köchel, p. 574) which he wrote in an album at Leipzig after a surfeit of Bach.

English Jigs seem to have no special characteristics. The word came to be synonymous with any light irreverent rhythm, giving the point to Pope's line

> Make the soul dance upon a jig to heaven. G.

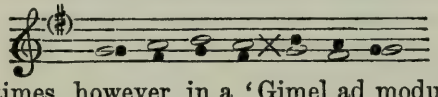
GILES, Nathaniel, Mus.D., son of Thomas Giles, organist of St. Paul's Cathedral, was born in or near Worcester about the middle of the 16th century. In 1559 he was admitted a chorister of Magdalen College, Oxford, which office he resigned in 1561. In 1577 he was appointed a clerk in the same chapel, but retained the place only until the next year. He graduated at Oxford as Bachelor of Music, June 26, 1585. On Oct. 1, 1595, he received the appointments of clerk, organist, and master of the choristers of St. George's Chapel, Windsor. [The warrant of his appointment is printed in West's *Cath. Org.* p. 132.] On the death of William Hunnis in June 1597, he was appointed, on July 4, gentleman and master of the children of the Chapel Royal. Having supplicated for the degree of Doctor of Music in 1607, but from some unknown reason not having performed the exercise for it, he proceeded to it July 5, 1622. It has been asserted that on the accession of Charles I. he was appointed organist of the Chapel Royal, but there is no record of such an appointment in the Cheque Book. Giles contributed to Leighton's *Teares or Lamentacions of a Sorrowfull Soule*, 1614; a service and an anthem by him were printed in Barnard's *Church Music*, 1641, and other anthems, etc., are extant in MS. at Ely, Ch. Ch. Oxford, the Fitzwilliam Museum at Cambridge, the Royal College of Music, etc. A curious 'Lesson of Descant of thirtie eighte Proportions of sundrie kindes' by him is printed in the appendix to Hawkins's *History of Music*. Giles died Jan. 24, 1633, and was buried in one of the aisles of St. George's Chapel, Windsor, where an inscription was placed over his grave which stated him to have been master of the children there forty-nine years, master of the children of the Chapel Royal thirty-eight years, and to have been seventy-five years of age. A comparison with the dates given above, which are all derived from authentic records, will show that all three statements on the gravestone are erroneous. W. H. H.

GILMORE, Patrick Sarsfield, a popular bandmaster in the United States, was born Dec. 25, 1829, in Co. Galway. [He became a member of the regimental band at Athlone, Co. Westmeath in 1845, and in 1849] he went to Canada with an English band of which he was a member, and soon after went across into the United States and settled at Salem, Massachusetts, where he was appointed leader of a military band. In 1859 Gilmore went to Boston and organised a band, named after himself, which became distinguished for its fine playing, the result of his training. During the Civil War Gilmore was a bandmaster in the Federal Army stationed at New Orleans, where, in 1864, he gave a festival with a monster orchestra made up from the army bands, and startled the audience with some novelties, one of which was the firing of guns by electricity, making the report come on the first beat of the bar, as though they were great drums. This effect was reserved for the performances of patriotic music. Gilmore's widest reputation, not confined to the United States, was earned by his success in organising the two immense music festivals in Boston—one in 1869, known as the National Peace Jubilee, with an orchestra of 1000 and a chorus of 10,000; the other in 1872, called the World's Peace Jubilee, with 2000 players in the band and 20,000 choristers. On each occasion a powerful organ, chimes of bells, anvils and artillery were added to the orchestral resources, and an immense shed was built for the concert-room. Shortly after the second jubilee Gilmore went to New York and took charge of a large military band, with which he travelled over the United States and even about Europe on concert tours. He also had charge of large bands at concert gardens in New York and at summer resorts on the neighbouring coast. His compositions of military and dance music, as well as his arrangement of works of different kinds for open-air performance, have enjoyed a wide popularity. [He died at St. Louis, Sept. 24, 1892.] F. H. J.; additions by W. H. G. F.

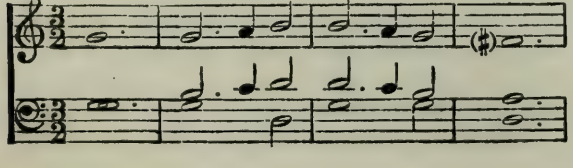
GILSON, Paul, born at Brussels, June 15, 1865, is an eminent Belgian composer, who has been professor of harmony at the Conservatoire Royal at Antwerp since 1902. He is the author of numerous orchestral, choral, and vocal com-

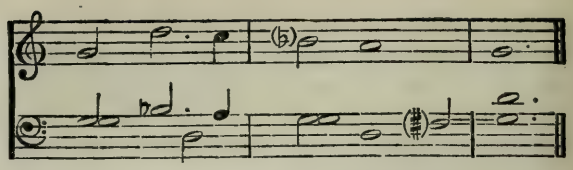
positions. Having learnt the elements of music from the organist Cantillon, he studied harmony and counterpoint with Duyck, a pupil of the elder Fétis. He also took private lessons from Gevaert, the director of the Brussels Conservatoire, and in 1889 obtained the Prix de Rome, instituted by the Belgian government in imitation of the similar prize given by the French Institut. His prize cantata, 'Sinaï,' performed in 1890 at Brussels, produced a very great sensation. It was followed by a symphonic work, 'La Mer,' after a poem by Eddy Levis, which is recited before each movement of the symphony. Performed at the Concerts Populaires of Brussels in 1892, afterwards at Paris, at the Colonne Concerts, and in many towns of Germany (Crystal Palace, Nov. 1897), it is published in a piano score by Breitkopf & Härtel. It reveals a most remarkable mastery of orchestral technique, a strong sense of picturesque instrumentation, an uncommon knowledge of harmony joined to an interesting originality of invention, together with a clever employment of rhythms taken from oriental folk-music. Though of Flemish race, M. Gilson is the spiritual descendant of the young Russian School, whose works he has studied with marked attention. Besides his cantata already spoken of, we may mention among his choral works, 'Francesca de Rimini,' for soli, choir, and orchestra (Concerts Populaires, Brussels, 1895); Inaugural Cantata for the Brussels Exhibition of 1897; and 'Le Démon,' an oratorio, after Lermontov, performed at Mons. For orchestra there are a fantasia on Canadian themes, a Scottish Rhapsody, a 'Humoresque' for wind instruments, often played at the Brussels Conservatoire. About thirty songs, with accompaniment for piano or orchestra. M. Gilson's dramatic works include a ballet, 'La Captive' (Théâtre de la Monnaie, 1902); incidental music for Em. Hiel's drama, 'Alva,' and an opera, 'Prinses Zonneschijn' (produced at Antwerp, 1904). The composer has numerous compositions as yet unperformed. M. K.

GIMEL (from the Latin *gemellus*, 'twin'), a form of discant described by Gulielmus Monachus, a writer of the 15th century, as peculiar to the English. It was sung by two voices, generally at the interval of a third above or below, thus:—

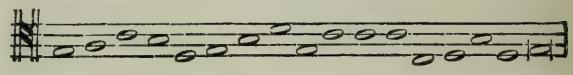


Sometimes, however, in a 'Gimel ad modum de Fauxbourdon,' the voices were a sixth or even a tenth apart, as in the following example, in which a contratenor 'bassus' (*i.e.* below the tenor) is added.

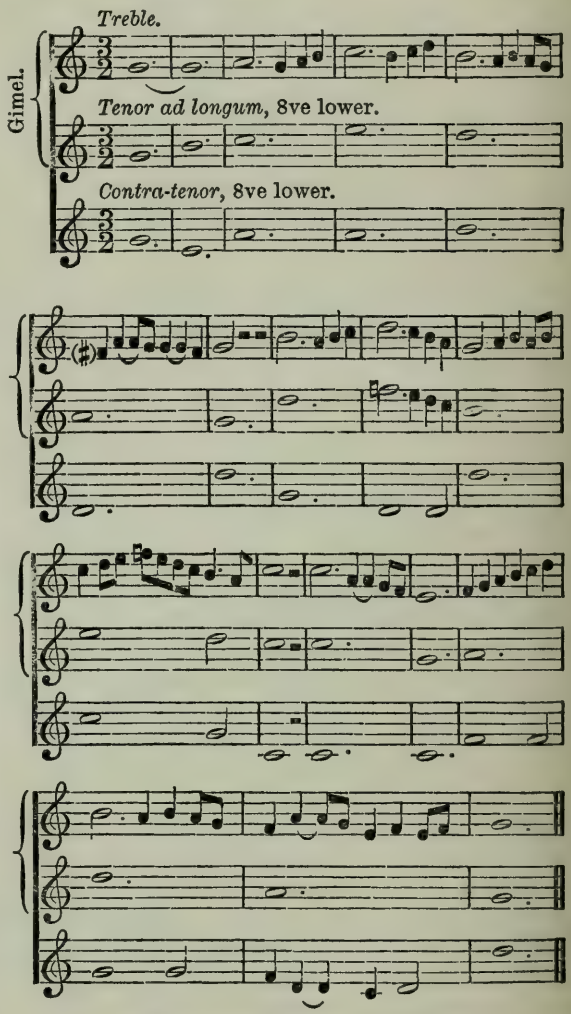




The treble part was often constructed from a plain-song melody, with embellishments, as in Fauxbourdon. Gulielmus gives an example founded on this plain-song,



in which the 'twin' voices are a sixth apart, and a contratenor bassus is again added, as in the previous example.



See Coussemaker, *Scriptores*, iii. 289, 292.

In the 16th century the term *gimel* was applied to any part of a vocal composition that was temporarily 'divided.' Such a gimel occurs in the first treble part of Tye's *Euge Bone* mass at the words 'Pleni sunt coeli' (p. 35 of Mr. Arkwright's *Old English Edition*). In the Sadler part-books at Oxford (MS. Mus. e. 1-5 of the Bodleian Library) may be seen an example of a double gimel. It occurs in Robert White's 5-part antiphon 'Justus es, Domine,' at the words 'Tribulatio et angustia invenerunt me.' Both the treble and alto parts are divided for

some fifty bars, or nearly a third of the whole composition, and are accompanied by the bass part only. In the Eton folio MS. 178, the word 'gemellum' is used, and is contradicted by the word 'semellum' (*i.e.* single), when the single undivided part is resumed. J. F. R. S.

GIOCONDA, LA. Opera in four acts, the libretto founded on Victor Hugo's *Angelo* by 'Tobia Gorrio' (*i.e.* Arrigo Boito); music by Amilcare Ponchielli. Produced at the Scala, Milan, April 8, 1876; in a revised version at Genoa, in December 1879; and at Milan again in the following February. At Covent Garden, May 31, 1883, in Italian, with M. Edouard de Reszke in the part of Alvise; in English, by the Moody-Manners Company, at the Kennington Theatre (first time in English in London), May 6, 1903, with Mme. Blanche Marchesi in the title part.

GIORDANI. An Italian musical family of the 18th century, the head of which seems to have been one CARMINE GIORDANO, or Giordani, who wrote an opera, 'La Vittoria d'Amor,' at Naples in 1712, and whose 'versetti' for organ are in the Brit. Mus. (Add. MS. 14,247); a cantata for soprano is in Add. MS. 14,227. That the name 'Carmine' was the surname of the family is an error which has been copied from Fétis into most of the dictionaries. The family appeared in comic operas at Naples until 1753, when the father, two daughters, and the elder son, Tommaso, migrated to London. TOMMASO was born in Naples about 1740, and went to Dublin in 1761, where he produced Italian operas at the Smock Alley Theatre, with a brother, a dancer, who cannot have been Giuseppe (see below). In or about 1762 the whole family, with the exception of Giuseppe, came out at the Haymarket Theatre with great success; in 1765 and 1766 Tommaso was again in Ireland, and on April 24 of the latter year, he brought out his comic opera 'Love in Disguise' for the first time. He conducted the Castle Ode for Lord Townshend, the Viceroy, in August 1769. His 'Artaserse' is mentioned in Bremner's catalogue for 1778. In the winter of 1778-79 he opened the little theatre in Capel Street (not Chapel Street), in partnership with a singer named Lini, and remained there for over three years. He returned to London in 1781, and lodged at Spring Gardens, in the room above John O'Keeffe. Two of his airs were introduced into Arnold's 'Castle of Andalusia.' He returned to Dublin in 1784-85, married a Miss Wilkinson, and settled in the Irish capital. He taught Lady Morgan, Tom Cooke, and others, the piano. In April 1789 he composed and conducted a new Te Deum in the Catholic Chapel, Francis Street, Dublin, at a solemn High Mass, in thanksgiving for the King's recovery. In the same year his opera, 'Perseverance,' was produced at the Crow Street Theatre, Dublin. After 1798 we hear no more of Giordani, but his son Tommaso carried on the profession of music-teacher in Dublin for thirty years. An opera of 'Antigono' (1773) is in the British Museum, an oratorio 'Isaac' was produced in Dublin in 1769, and another opera, 'The Siege of Gibraltar,' in the Capel Street Theatre, Dublin, in December 1783, and a list of overtures, songs, concertos, quartets, and sonatas, is given in the *Quellen-Lexikon*.

The younger brother, GIUSEPPE, was born about 1744 at Naples, and learnt composition at the Conservatorio di Loreto there. In 1771 he brought out his first opera, 'L'Astuto in imbroglio,' at Pisa, and in 1772 joined his father and brother in London, producing an opera, 'Il Bacio,' there in 1774, a work which achieved such success that it was given until 1782. He joined his elder brother's enterprise in Dublin, and was composer and director of the music until 1782, when he went back to Italy, remaining there for ten years, producing operas, oratorios, etc. in great numbers. In 1791 he went to Fermo to conduct operas, and died there Jan. 4, 1798. His works include two oratorios, 'La fuga in Egitto' (1775), 'Le tre ore d'Agonia di Nostro Signore Gesu Cristo' (performed at Dresden, 1807), a mass, motets, etc. and five operas, canzonets, overtures, concertos, quartets, etc. (see the *Quellen-Lexikon*). A song, 'Let not age,' has preserved its popularity to the present day, and it is probable that the well-known 'Caro mio ben' is by this youngest of the family, who was commonly known as 'Giordanello.' (Information from Eitner's and Riemann's Lexicons, and from W. H. Grattan Flood, Esq.) M.

GIORDANO, UMBERTO, was born at Foggia on August 27, 1863. His father, who was an artisan, intended to bring up his son to his own trade, but in deference to the arguments of a friend, who had observed the boy's musical temperament, he allowed him to receive such musical instruction as Foggia afforded. Giordano's education was completed at the Conservatoire of Naples, where he studied under Paolo Serrao. He remained at Naples for nine years, and while still *in statu pupillari* wrote an opera 'Marina,' which attracted the favourable notice of the publisher Sonzogno. In response to a commission from the latter Giordano wrote 'Mala Vita,' the libretto of which was based by Daspuro upon the powerful but singularly repulsive play of that name. This work was produced at Rome in 1892. The fashion for operatic melodrama of the most blood-curdling type was then at its zenith, and 'Mala Vita' hit the taste of the day as much perhaps by the so-called 'actuality' of its subject as by any pretension to musical value. Giordano's next opera 'Regina Diaz' (Naples, 1894) was a failure, but with 'Andrea Chénier' (Milan, 1896) he scored what hitherto has proved to

be the greatest success of his career. 'Andrea Chénier' speedily made the round of the Italian theatres, and it was produced at Berlin in 1898. It was given in London by the Carl Rosa Company in an English version at the Camden Theatre on April 2, 1903. In 1897 a revised version of 'Mala Vita' was produced under the name of 'Il Voto,' and in 1898 'Fedora,' an operatic version of Sardou's famous drama, repeated in a less degree the success of 'Andrea Chénier.' The composer's latest opera, 'Siberia' (Milan, 1904), appears to have been decidedly less successful. Giordano is a typical member of the group of composers who sprang into fame on the skirts of Mascagni, whose methods of workmanship his earlier operas reproduce with singular fidelity. In 'Andrea Chénier' he displayed a more definite individuality of style, and indeed there are passages in this and in his later works that exhibit considerably more refinement of execution than the Neo-Italian school usually attempts. Giordano has an exuberant gift of melody and a strong feeling for dramatic effect, but his scores lack solidity, and in his music the usual theatrical tricks for extorting applause too often take the place of a sincere expression of emotion. R. A. S.

GIORGI. See BANTI.

GIOVANELLI, RUGGIERO, born 1560 at Velletri, near Rome. Nothing is known of his circumstances or early studies. In 1585 we find him maestro di capella to San Luigi de' Francesi in Rome; from thence he passed to the Chiesa dell' Anima, belonging to the German College; and, March 12, 1594, was appointed Palestrina's successor at St. Peter's, entering on his duties three days later. On April 7, 1599, he was made a member of the Sistine choir. He was living in 1615, as in that year he published the second volume of his new edition of the 'Graduale,' undertaken at the request of Pope Paul V., and magnificently printed at the Medici press, but disfigured by many arbitrary alterations of the text. Proske has inserted a 'Dixit' of Giovanelli's in his *Musica Divina* (Tom. iii.), and speaks of his works as 'graceful, pure in style, very pleasing in harmony, and able to bear comparison with those of the greatest masters.' Baini's *Palestrina* also contains many allusions to Giovanelli. Amongst his works preserved in the Pontifical Chapel at Rome, Baini specially mentions a 'Miserere' for four and eight voices, and a Mass, *a* 8, on Palestrina's madrigal 'Vestiva i colli'; but he does not seem to have known of a particularly fine Mass *a* 12, characterised by Proske as full of beauty and imagination. Giovanelli was a great composer of madrigals, even in that fertile age. He published six books of them, with one of Canzonette and Vilanelle, in the years 1585, 1586, 1588, 1589, 1593, 1599, and 1606. Others are to be found in the collections of Scotto and Phalese (Eitner, *Sammelwerke*). [Four madrigals are translated in Morley's *Madrigals to five voices*, 1598; and three specimens of his work are in Torchi's *L' Arte Musicale in Italia*, vol. ii.] The date of his death is unknown. F. G.

GIOVANNINI, a name interesting in musical history solely on account of the part it plays in the discussion concerning the song 'Willst du dein Herz mir schenken?' which for many years was attributed to Sebastian Bach. The song appears in the larger of the two music books of Anna Magdalena Bach, written on two leaves now loose, but evidently once belonging to the volume, in which they occur after p. 111. The outer page of the first leaf bears the title 'Aria di Govannini' (*sic*), the song itself appearing on the two interior pages. As a copy of the song 'Schlummert ein, ihr matten Augen' is written on the outer page of the second leaf, it has been considered that the contents of these pages were contemporary with the rest of the book, and Zelter, into whose hands the volume came from C. P. E. Bach, hazarded the conjecture that the song was by Bach himself, that the Italian name was the equivalent of the composer's first name, and that the copy was made partly by Anna Magdalena herself. Zelter's theory became fixed in the public mind as a certainty, since a play by Ernst Leistner and a novel by A. E. Brachvogel made the composition of the song an incident in the love-story of Bach; and even at the present day the question can hardly be taken as settled. Forkel refused from the first to believe in its authenticity, judging it from internal evidence, but Dr. W. Rust has adopted Zelter's theory, and has even gone so far as to assert that some of the bass notes are in the composer's autograph (B.-G. xx. I. p. 15). More recently, however, strong evidence has been brought which may be taken as proving the song to be the composition of an actual Giovannini, whose name appears in Gerber's *Lexicon* as that of an Italian violinist and composer, a pupil of Leclair's, who lived chiefly in Berlin from 1740 until his death in 1782. In the same writer's *Neues Lexicon* (1812-14) the additional information is given that about 1745 he went to London, and produced, under the pseudonym of the Count of St. Germain, a pasticcio entitled 'L' Incostanza delusa' in which the airs were much admired. He also published some violin solos under the same name. Dr. Spitta, in his excellent *résumé* of the question (*J. S. Bach*, English translation, vol. iii. p. 661, etc.), tells us further that songs by Giovannini are included in Graefe's *Odensammlung* (1741 and 1743), two of which were since published in Lindner's *Geschichte des deutschen Liedes*, etc. (1871). These are said to show a strong resemblance to the style of 'Willst du dein Herz mir schenken?' and there seems no longer any reasonable doubt

that this Giovannini is the real composer. The external evidence quite admits the possibility of this, as the book may very probably have come into other hands after the death of Anna Magdalena Bach, and so competent a critic as Dr. Spitta saw no reason to endorse Dr. Rust's opinion that some of the notes are in Bach's handwriting; while from internal evidence it might well be thought that no musician who had even a slight acquaintance with Bach's work could ever suspect it to be by him. See also the preface to B.-G. xliii. II., by Graf Waldersee, p. xv.; and the *Vierteljahrsschrift f. Musikwissenschaft*, i. p. 350 f. M.

GIPSY'S WARNING, THE. An opera in three acts; words by Linley and Peake; music by Sir Julius Benedict. Produced at Drury Lane, April 19, 1838. It was much acted in Germany. 'Rage, rage, thou angry storm,' and 'Blest be the home,' were long favourites in concert rooms. G.

GIRARDEAU, ISABELLA, DETTA LA ISABELLA, an Italian singer, married to a Frenchman, who performed in the early Italian Operas in London. She is, perhaps, the same as the Isabella Calliari mentioned in Quadrio's list among the female singers who flourished in 1700-20. She succeeded 'the Baroness' at the Haymarket, and appeared first in 'Almahide.' She sang in the first and succeeding performances of Handel's 'Rinaldo.' In this, one of her songs, 'Bel piacer,' was wholly unaccompanied even by a bass,—a severe trial for any voice. On Dec. 12 of the same year, Gasparini's 'Antiochus' was produced, in which La Isabella took a part, as she did also in the following January in his 'Ambleto.' In the latter she had 'a noisy song for trumpets and hautbois obligato' (Burney), from which it may be inferred that her voice was very strong. J. M.

GIRELLI AGUILAR, SIGNORA, an Italian prima donna, who took part in the 'grand dramatic serenata' composed by Mozart (1771) in honour of the nuptials of the Archduke Ferdinand, celebrated at Milan on Oct. 17 of that year. 'The archduke and his bride, not only frequently inclined their heads from their box and applauded the maestro, but encored two airs sung by Manzuoli and Girelli' (Holmes, p. 79). After this, Girelli married a Frenchman named Aguilar, and visited London, succeeding Grassi, and singing the principal rôle in Vento's 'Sophonisba' (1772-73); after which her name is not found again in London. J. M.

GIS. The German name for G sharp.

GISELLE, OU LES WILIS. A ballet by Adolphe Adam on a plot adapted from Heine by Théophile Gautier; produced at the Grand Opéra, July 4, 1841, at Her Majesty's, March 12, 1842. It contained one of Carlotta Grisi's greatest parts.

The subject was employed by Loder in his opera of 'The Wilis, or The Night Dancers,' and Puccini's 'Le Villi' is on the same subject.

GISMONDI, CELESTE, a mezzo-soprano engaged at the opera in London in 1732-34. She made her first appearance (Dec. 1732) as Lisaura in Handel's 'Alessandro.' She played a small part in 'Orlando' (1733); parts were assigned to her (1733) also in 'Deborah,' 'Tolomeo,' and 'Ottone,' but, after this, she is said by M. Schœlcher to have assisted in setting up the rival theatre in Lincoln's Inn Fields. The newspapers of the day (Nov. 3, 1735), however, give another account of her secession, by announcing the death of 'Signora Celeste Gismondi . . . Wife to Mr. Hempson an English Gentleman, on Tuesday [Oct. 28], after a lingering Illness. She perform'd in Mr. Handel's Operas for several Winters with great Applause, but did not sing this season on any stage, on Account of her Indisposition.' J. M.

GITTERN (or GHITTERN, etc.), an obsolete instrument of the guitar type. It is mentioned several times by Chaucer in such terms as to show that it was used for the accompaniment of songs. Other later writers refer to it, and it is named in a list of musical instruments which had belonged to Henry VIII. as: 'Four gitterons which are called Spanish vialles.' There can be but little doubt that it underwent many minor changes in shape and character during the period of its use, and that the name was by no means definitely fixed upon one particular form, but would be assigned to any of the guitar tribe.

In the 17th century it appears to have had but little difference from the cithren, that difference being its smaller size, and its being strung with gut instead of wire, as was the cithren. Drayton in *Polyolbion*, 1613, seems to confirm this as to stringing by the lines:—

> Some that delight to touch the sterner wire
> The Cithren, the Pandore, and the Theorbo strike.
> The Gittern and the Kit the wandering fiddlers like.

In *An English Dictionary* by E. Coles, 1713, the definition of 'ghittern' is 'a small kind of cittern.' John Playford published, with the date 1652, *A Book of New Lessons for the Cithren and Gittern*, a copy of which is in the Euing Library, Glasgow. In advertisements Playford alludes to this (a later edition) as having been 'printed in 1659,' and at various dates between 1664 and 1672 he advertises as 'newly printed' another work, *Musick's Solace on the Cithren and Gittern*. The gittern and cithren never appear to have had much popularity in England, and after the last-named date they seem to have died a natural death. The music transcribed for the instruments was written in tablature on a four-line stave. About 1756-58 the cithren had a revival in the English guitar, a wire-strung instrument which closely resembled it. This, however, gave place to the gut-strung Spanish variety as now used. (See CITHER, GUITAR.) F. K.

GIUGLINI, Antonio, born at Fano, 1827; appeared in London first in 1857 at Her Majesty's Theatre, [where on April 11 he made his début under Lumley, as Fernando in 'La Favorita,' and afterwards sang as Arturo, Edgardo, and Manrico. In 1858 he was re-engaged, and played as Thaddeus on the production, in Italian, of the 'Bohemian Girl,' Ferdinand in Verdi's 'Luisa Miller,' and Raoul at Titiens's début. In 1859 and 1860 he sang under E. T. Smith at Drury Lane and Her Majesty's. In 1861 he sang under Mapleson at the Lyceum, in 1862-64 at Her Majesty's under the same manager. His parts in new operas comprised Riccardo in 'Un Ballo,' Zamberto in Schira's 'Nicolo de' Lapi,' Faust, Fenton in 'Falstaff' and Vincent in 'Mirella.' In the autumn of 1864 he was engaged at St. Petersburg, but did not appear owing to incipient madness. In 1865 he returned to England, but had to be confined by his manager in Dr. Tuke's Asylum at Chiswick. In the autumn he was removed to Italy, and died at Pesaro on Oct. 12, 1865. A. C.] He possessed a sweet and high tenor voice, which was 'a welcome variety after the stentorian exhibitions of recent singers before him; and an elegance of style of which some critics, nevertheless, complained as cold, languid, and over drawn-out' (Chorley). J. M.

GIULIETTA E ROMEO. Opera in three acts, libretto by Romain, music by N. Vaccaj. Produced at Milan, Oct. 31, 1825; at the King's Theatre, Haymarket, London, April 10, 1832. For other operas on the subject see Romeo and Juliet.

GIURAMENTO, IL. A *Dramma serio*; libretto by Rossi from V. Hugo's *Angelo*; music by Mercadante. Produced at La Scala, Milan, in the spring of 1837; at Her Majesty's London, 1840; and at the Théâtre-Italien, Paris, Nov. 22, 1858. Another better-known opera on the same subject is by Ponchielli. See Gioconda, La. G.

GIUSTO, correct, suitable—'Tempo giusto,' in suitable time; as the fugues in 'Israel in Egypt,' 'Egypt was glad,' 'He led them through the deep'; and also 'Thy right hand, O Lord,' and 'The horse and his rider.' Also used in the sense of 'strict,' to restore the time after a *tempo rubato*. G.

GIZZIELLO, Gioacchino Conti, detto, so-called after his master, D. Gizzi, was one of the greatest singers of the 18th century. Born Feb. 28, 1714, at Arpino (Naples), he early underwent the preparation for the career of a sopranist. He gained a round, full, sweet voice of great extent and penetrating quality, which was united to a strong natural taste and feeling in music. At the age of fifteen he made his début at Rome, with immense success. In 1731 he excited the greatest enthusiasm there by his singing in Vinci's 'Didone' and 'Artaserse.' An anecdote is related of this occasion, showing how much other singers were already affected by his fame. [See Farinelli.] He sang at Naples in 1732 and 1733 with the same success. Three years later (April 13, 1736), he is announced in the London newspapers as 'expected here in a few days.' This was the critical moment at which the split occurred in Handel's company, and the great master was at a loss for artists to replace those who had seceded. On May 5, he began with 'Ariodante,' and Gizziello, who then made his first appearance in London, 'met with an uncommon reception; in justice to his voice and judgment, he may be truly esteemed one of the best performers in this kingdom' (*Daily Post*). In presence of Farinelli, no more could be said of the young singer, who was still 'so modest and diffident, that when he first heard Farinelli, at a private rehearsal, he burst into tears, and fainted away with despondency' (Burney). 'Atalanta' was brought out May 12, Gizziello again singing the principal man's part, as he did, a little later, in 'Poro.' In 1737 he appeared in 'Arminio,' 'Berenice,' 'Giustino,' and 'Partenope.' In 1743 he went to Lisbon, where the improvement in his style, due to the example of Farinelli, was at once perceived. Charles III. King of Naples, engaged both him and Caffarelli to sing in the 'Achille in Sciro' of Pergolesi. Caffarelli came from Poland, and Gizziello from Portugal, and met for the first time. The former sang the first song with splendid effect, and Gizziello thought himself lost, as he listened to the continued applause; but he sang his own song, which followed, with such pathos and expression that he divided the honours of the performance. In 1749 he was invited by Farinelli to sing at Madrid with Mingotti; and stayed there three years. He then returned to Portugal. About the end of 1753 he quitted the stage, and settled at his native place. He died at Rome, Oct. 25, 1761. An excellent mezzotint portrait of him was scraped by Alex. Van Haecken, after a picture by C. Lucy, in 1736, folio. A good impression of it is scarce. J. M.

GLADSTONE, Dr. Francis Edward, was born at Summertown, near Oxford, March 2, 1845. When fourteen he was articled to Dr. S. S. Wesley, with whom he remained at Winchester for five years. After being organist for two years at Holy Trinity Church, Weston-super-Mare, in 1866 he obtained the post of organist at Llandaff Cathedral. In March 1870 Gladstone was appointed organist at Chichester Cathedral, but three years later he moved to Brighton, where he remained until 1876, when, after a short residence in London as organist of St. Mark's, Lewisham, he accepted the post of organist at Norwich Cathedral, which he held from 1877 to 1881. Dr. Gladstone then became organist of Christ Church, Lancaster Gate, London, a post which ill-health compelled him to resign in 1886. He took the degree of Mus. B. Cantab. in 1876, and shortly

after was made an Honorary Member of the Royal Academy of Music. He took the degree of Mus.D. in 1879, and is also a Fellow of the College of Organists, a Member of the Board of Musical Studies at Cambridge, and a teacher of organ, etc. at the Royal College of Music. Having been received into the Roman Catholic Church, he was appointed director of the choir at St. Mary of the Angels, Bayswater, about 1887, and held the post until 1894. Dr. Gladstone, who is one of the first of living English organists, has composed much music for his instrument, besides services, anthems, songs, a chorus (with orchestral accompaniment), 'A wet sheet and a flowing sea,' an overture (MS.), a piano trio (MS.), and two sacred cantatas—'Nicodemus' (produced by the Highbury Philharmonic Society 1880) and 'Philippi, or the Acts of Paul and Silas in Macedonia,'—the latter of which was written for the North-Eastern Choirs Association, and produced at Newcastle in July 1883. A cantata, 'Constance of Calais,' performed by the Highbury Philharmonic Society, in 1885; a mass in E minor (MS.), written for the Brompton Oratory; and a short mass in E♭, are among Dr. Gladstone's most important works. W. B. S.

GLÄSER, Franz, born at Obergeorgenthal in Bohemia, April 19, 1798; studied the violin at the Conservatorium of Prague in 1813-17; going to Vienna in the latter year he became conductor at the Leopoldstadt Theatre, in 1822 at the Josephstadt Theatre, in 1827 at the Theatre 'an der Wien,' and in 1830 at the Königstadt Theatre in Berlin. From 1842 to his death, August 29, 1861, he was court conductor at Copenhagen. He wrote a great number of operas, musical comedies, farces, etc., only one of which, 'Des Adlers Horst' (Berlin, 1832[1]), achieved a wide celebrity. M.

GLAREANUS, Henricus, so called because he was born (in June 1488) in the Canton of Glarus, his real name being Loris or, Latinised, Loritus; a celebrated teacher of music. He is said to have been a shepherd-boy in his youth; but he studied music with Rubellus at Berne, and afterwards under Cochläus at Cologne, where he was crowned poet-laureate in 1512 for a poem in honour of the Emperor, which he composed and sang to his own accompaniment. In 1515 he was teaching mathematics at Basle, and in 1517 was appointed, at the recommendation of Erasmus, professor of philosophy and 'artes liberales' in Paris. He returned in 1522 to Basle, where he is said to have set up a school, and from whence he removed to Freiburg im Breisgau in 1529. Prof. H. Schreiber, in an excellent monograph on Glareanus (Freiburg, 1837), proves that it was not at the University of either Paris, Basle, or Freiburg, that he was professor. He was blind in his later years, and died March 28, 1563, at Freiburg. His friends, Erasmus, Justus Lipsius, and Vossius, wrote panegyrics on him. His principal works on the theory of music are *Isagoge in musicen Henrici Glareani*, etc. (the dedication 'ad Falconem Consulem urbis Aventinensis,' Avignon, is headed 'Basileae, anno Christi 1516, 4to ad idus Martias'), now extremely scarce, containing chapters on solmisation, the intervals, modes, tones, and their treatment; and ΔΩΔΕΚΑΧΟΡΔΟΝ (1547, fol.), a still more important work, the aim of which is to prove that there are twelve church modes, corresponding to the ancient Greek modes, and not eight, as many writers have maintained. The third part contains numerous examples from the works of Okeghem, Obrecht, Josquin de Près, and other musicians of the 15th and 16th centuries, valuable also as specimens of early music-printing. Wonnegger of Lithuania published an abstract of the *Dodecachordon* (Freiburg, 1557), the second edition of which (1559) contains a poem by Glareanus in praise of the thirteen Federal cities of Switzerland, set to music by Manfred Barbarin. The catalogue of Draudius mentions a third treatise *De musices divisione ac definitione* (Basle, 1549); but as the headings of the chapters are identical with those in the *Dodecachordon*, it can scarcely be a separate work. In 1888 Peter Bohn made a German translation of the *Dodecachordon* (*Publik. d. Ges. f. Musikforschung*), with the examples in modern score, and an abstract of Schreiber's biography. His theory of the twelve church modes, as parallel to the ancient Greek modes, will assure for Glareanus a lasting place among writers on the science of music. F. G.

GLASENAPP, Carl Friedrich, born at Riga, Oct. 3, 1847, studied philology at Dorpat, and has lived since 1875 in his native town. He is the author of the authoritative life of Wagner; his book, *Richard Wagner, Leben und Wirken*, appeared in two volumes in 1876, and the second edition, much enlarged, in 1882. In 1894 appeared the first instalment of the third edition, which is not yet complete (1905), the second volume having appeared in two portions in 1897 and 1899. A translation, with still further amplifications, by Mr. Wm. Ashton Ellis, is in progress, the three volumes having appeared in 1900, 1901, and 1903. The fourth volume of Mr. Ashton Ellis's work (1904) is independent of Glasenapp. M.

GLAZOUNOV, Alexander Constantinovich, born August 10, 1865, in St. Petersburg, was the son of a well-known publisher and bookseller. After leaving the 'Real' or modern school, Glazounov attended some lectures at the University of St. Petersburg as a 'voluntary' or non-attached student. At nine he began to take lessons in pianoforte and elementary theory,

[1] The dictionary-makers have made various errors with regard to the date of this work. Riemann's *Opern-Handbuch* gives it as 1830, but the author has the correct date, 1832, in his *Lexikon*; in Baker's *Biog. Dict.* the date is given as 1833, probably owing to the fact that the opera is mentioned in a summary of works given at Berlin in the previous year, in the *Allgem. Musik Zeitung* for Jan. 1833. Riemann's *Lexikon* (5th ed.) gave the date of death as 1869, but the 6th ed. corrects it, and the newspapers of 1861 confirm the above date.

with Elenovsky, and before he was thirteen showed a great aptitude for composition. In 1879 he became acquainted with Balakirev, who advised him to continue his general culture, while grounding himself thoroughly in classical music. A year or two later, Balakirev, realising his uncommon talent, recommended him to study privately with Rimsky-Korsakov, under whose guidance he completed a course of composition and theory, extending over a year and a half. Glazounov is endowed with phenomenal musical memory. He himself has said: 'At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awaking in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening.' His most remarkable feat in this way was the complete reconstruction of the overture to Borodin's opera 'Prince Igor.' Glazounov's First Symphony, composed at sixteen, was given by Balakirev at one of the concerts of the Free School in 1882. It was re-orchestrated five times before the composer, satisfied with the result, finally published it as op. 5. Almost simultaneously he wrote the Quartet in D (op. 1) and the Pianoforte Suite on the theme S-a-c-h-a (diminutive of his own name Alexander) op. 2. His First Overture (on Greek themes, op. 3) was performed at one of the concerts of the Russian Musical Society under the baton of Anton Rubinstein. Thus the leaders of the two opposite musical factions united to forward the interests of this gifted youth. Thanks in some degree to the friendly appreciation of Liszt, he soon became known outside Russia. His earliest successes abroad date from 1884 (First Symphony at Weimar), 1889 (Concerts of the Paris Exhibition), and 1897 (Fourth Symphony at the Philharmonic Society, London, July 1, and Fifth Symphony at Queen's Hall Symphony Concerts, Jan. 28). Glazounov's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School he is separated from Balakirev, Rimsky-Korsakov, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility, some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always towards greater simplicity and clearness of expression. Glazounov's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original, and frequently full of picturesque suggestion. As a master of orchestration he stands, with Rimsky-Korsakov, at the head of a school pre-eminently distinguished in this respect. Although Glazounov has made some essays in the sphere of programme music in the symphonic poems 'Stenka Razin,' 'The Forest,' and 'The Kremlin'—and more recently in the Suite 'Aus dem Mittelalter'—yet his tendency is mainly towards classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakirev, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounov is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounov's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-coloured music of the ballet 'Raymonda.' Comparing this work with Tchaikovsky's ballet 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze'; life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendour of Rimsky-Korsakov and Borodin. The ballet 'Raymonda,' and its musical antithesis the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounov's works.

Apart from his art, Glazounov's life has been uneventful. Few composers have made their début under more favourable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty. His life, it has been truly remarked, seems the realisation of a fairy tale set to music.

Glazounov made his first appearance as a conductor at the Paris Exhibition of 1889, and

has frequently acted in that capacity at the Russian Symphony Concerts, St. Petersburg. In 1900 he was appointed professor at the St. Petersburg Conservatorium, where he takes the class for instrumentation and score-reading. His seventh symphony in F, op. 77, was played for the first time in England at the Royal College of Music, Feb. 17, 1903. The list of his works, mostly published by Belaiev, is as follows :—

Op.
1. String quartet in D.
2. Suite on the theme 'S-a-c-h-a,' for pf.
3. Overture on Greek themes, No. 1.
4.
5. First Symphony in E.
6. Overture on Greek themes No. 2.
7. Serenade, for orchestra.
8. Elegy (To the Memory of a Hero), for orchestra.
9. Characteristic Suite for orchestra.
10. String Quartet in F.
11. Serenade for small orchestra.
12. Poème lyrique, for orchestra.
13. Symphonic poem, 'Stenka Razin.'
14. Two pieces for orchestra, 'Idylle' and 'Rêverie Orientale.'
15. Five Novelettes for string quartet.
16. Second Symphony in F sharp minor.
17. Pensée à Liszt, violoncello and pf.
18. Mazurka for orchestra.
19. Fantasia, 'The Forest,' for orchestra.
20. Two pieces for violoncello with accompaniment for pf. or orchestra.
21. Wedding March for orchestra.
22. Two pieces for pf. 'Barcarole' and 'Novelette.'
23. Valses on the theme 'S-a-b-e-la.'
24. Rêverie for horn and pf.
25. Prelude and two mazurkas for pf.
26. Symphonic Sketch for orchestra, 'Une fête Slave,' adapted from a movement in
26. Quatuor Slave in G.
27. Two melodies to words by Poushkin.
28. Orchestral Fantasia, 'The Sea.'
29. Oriental Rhapsody for orchestra.
30. Symphonic Picture, 'The Kremlin.'
31. Three Etudes for pf.
32. Meditation for violin with pf. accompt.
33. Third Symphony in D.
34. Orchestral Sketch, 'Spring.'
35. Suite (for string quartet).
36. Petite Valse for pf.
37. Nocturne for pf.
38. Quartet for brass instruments, 'In modo religioso.'
39. String quintet.
40. Triumphal March (Chicago Exhibition, 1895) with chorus *ad libitum*.
41. Grande Valse de Concert, for pf.
42. Three Miniatures for pf.
43. Valse de Salon, for pf.
44. Elegy for viola with pf. accompt.
45. Carnaval, Overture.
46. Suite, 'Chopiniana,' for orchestra.
47. Valse de Concert, for orchestra No. 1.
48. Fourth Symphony in E flat.
49. Trois Morceaux for pf.
50. Cortège solennel, for orchestra.
51. Valse de Concert, for orchestra, No. 2.
52. Orchestral Suite, 'Scènes de ballet.'
53. Fantasia for orchestra.
54. Two Impromptus for pf.
55. Fifth Symphony in B flat.
56. Coronation Cantata, for mixed chorus, soli, and orchestra.
57. Ballet, 'Raymonda.'
57*a*. Suite from Do.
58. Sixth symphony in C minor.
59. Six Songs with pf. accompt.
60. Six do. do.
61. Ballet, 'Ruses d'Amour.'
62. Prelude and Fugue for pf.
63. Cantata for female chorus, and soli, accompt. for two pfs. eight hands.
64. String quartet in A.
65. Cantata for soli, choir, and orchestra. 'Memorial Cantata.' (Leeds Festival, 1901.)
66. Hymn to Poushkin for female chorus.
66. Six Songs with pf. accompt.
67. Ballet, 'The Seasons.'
68. Pas de caractère, for orchestra.
69. Intermezzo romantico for orchestra.
70. String quartet in D.
71. Chant du ménestrel for violoncello with pf. or orchestral accompt.
72. Theme and variations for pf.
73.
74. Pf. Sonata in B flat.
75. Pf. Sonata in E.
76.
77. Seventh Symphony in F.
79. Orchestral Suite, 'Aus dem Mittelalter.'
80. Duet for sopr. and alto, with pf. accompt.

R. N.

GLEASON, FREDERICK GRANT, an American composer, organist, and teacher, was born in Middletown, Conn., Dec. 17, 1848. His first musical studies were made under Dudley Buck in Hartford; in 1869 he entered the Conservatorium of Leipzig, where he worked under Moscheles, Richter, Plaidy, and Lobe. The following year he went to Berlin to continue his studies in theory and pianoforte playing under Loeschhorn, Weitzmann, and Haupt; and still later studied the pianoforte with Beringer in London. After his return to America he occupied several posts as organist in cities of his native state, but from 1877 lived and worked in Chicago, until his death, Dec. 6, 1903. Mr. Gleason has produced a considerable number of compositions in most of the forms of the art, several of which have been performed in the United States; they are marked rather by ambition and extravagance than any potent musical impulse. Among them are two romantic operas, 'Otto Visconti,' the overture of which was performed in Leipzig in 1892; and 'Montezuma,' of which Mr. Gleason wrote both text and music; a symphonic poem 'Edris,' op. 21; the cantatas 'God our Deliverer,' 'The Culprit Fay,' 'Praise Song to Harmony,' and 'Auditorium Festival Ode'; several pieces of chamber music; part-songs, sacred choruses, and pieces for organ and the pianoforte. R. A.

GLEE. A piece of unaccompanied vocal music in at least three parts, and for solo voices, usually those of men. The glee, though possibly suggested by the madrigal, to which this description partially applies, is separated from it, so far as its origin is concerned, by a long interval of time. The production of madrigals ceased altogether, both on the Continent and in England, in the course of the first quarter of the 17th century. The first glees are due to the beginning of the 18th century, and the finest specimens of them to the seventy-five years between the middle of that century and the end of the first quarter of the 19th. Vocal compositions by masters of the latter part of the 17th century are sometimes found, in collections printed after their decease, to which the word Glee is appended. These are not glees, in the now accepted sense of the word, but simply airs by those masters, harmonised subsequently for three or four voices; or choruses, mostly from operas, from which the original orchestral parts are simply omitted. Two eminent English composers, Arne and Boyce, wrote each a few pieces which they or their subsequent editors called glees; but their productions in other styles altogether surpassed these, both in excellence and number. The earliest, possibly the greatest, master of the glee proper is Samuel Webbe, during whose long life (1740-1816) the best specimens of this class of composition were produced. Webbe actually outlived many of the most eminent practitioners in the school of which he was the founder.

The word 'glee' in no way describes or characterises the kind of composition to which it

gives a name. It is simply the Anglo-Saxon *gligg*—music. A glee is not therefore necessarily of a cheerful character, as the name might seem to imply. That music was in early times commonly associated with cheerfulness is possibly true. The 'Gliggman,' according to Warton, was identical with the 'Joculator.' But the words of a glee may be mournful or sprightly, and the music such as will express them becomingly. The 'serious glee' is no more a misnomer than the 'cheerful.' Both terms have been used by glee composers again and again.

The glee differs from the madrigal, as might be expected from the distance apart of their epochs, in its *tonality*, which is uniformly modern. Not only so. Whereas the 'subjects' of the madrigal are generally few, always contrapuntally treated, and this often at considerable length, those of the glee are generally many, and only rarely developed at all. Masses of harmony, rare in the madrigal, are common in the glee, and indeed give it some of its best effects. The characteristic figure of modern tonality, the 'perfect cadence,' rarely and timidly introduced in the former, is of frequent occurrence in the latter—sometimes indeed of such frequent occurrence as to give to many of these compositions a halting and disconnected character, as though they were continually about to come to an end. Indeed the short phrases, incessant cadences, frequent changes of rhythm and pace of the average glee, contrast unfavourably with the 'long resounding' phrases of the madrigal, never brought to an end in one part till they are begun in another, overlapping one another, bearing one another up, and never allowing the hearer to anticipate a close till everything that can be done with every subject has been done, and the movement comes to a natural end.

In so far as the glee composer exhibits this power of sustentation, this strength of wing—the highest and the rarest qualification for every kind of polyphonic composition—his productions will be lasting in their attraction. Every one of the best glee writers, such as Webbe, Stevens, Callcott, Horsley—has exhibited it frequently and in very high perfection; and this together with a constructive power which we should seek in vain in the musical compositions of the madrigalian era. Stevens's glee, 'Ye spotted Snakes,' is a model of construction, and if not the earliest, is one of the earliest specimens of pure vocal music in the 'sonata form.'

The glee proper is wholly independent of instrumental accompaniment. The name, however, is occasionally given to compositions like 'The Chough and Crow,' by Sir Henry Bishop. These would be better entitled accompanied trios, quartets, or choruses. The principal glee composers, over and above those already named—without exception Englishmen—are Attwood, Battishill, Cooke, Danby, Hindle, Lord Mornington, Paxton, and Spofforth. [For the bibliography of the early Glee and Catch Collections see CATCH; also MADRIGAL; PART-SONG.] J. H.

GLEE CLUB, THE. This club originated in some meetings at the house of Mr. Robert Smith in St. Paul's Churchyard, commenced in 1783, at which motets, madrigals, glees, canons, and catches were sung after dinner. The meetings were subsequently held at Dr. Beever's and other houses until, in 1787, it was resolved to establish a society to be called 'The Glee Club,' the first public meeting of which took place at the Newcastle Coffee House on Saturday, Dec. 22, 1787. The original members were, R. Smith, Dr. Arnold, Dr. Beever, Rev. J. Hinckes, T. S. (afterwards Dr.) Dupuis, J. Roberts, J. Heseltine, T. Aylward, C. Wright, T. Gregory, H. Desdier, L. Atterbury, and T. Linley. The professional members were, S. Webbe, J. Dyne, P. Hobler, J. W. (afterwards Dr.) Callcott, J. Hindle, J. Bartleman, S. Webbe, jun., and S. Harrison. In 1788 the Club removed to the Freemasons' Tavern, thence to the Crown and Anchor until Feb. 1790, when it returned to the Freemasons' Tavern, but removed once more, on July 6, 1791, to the Crown and Anchor, and again returned to the Freemasons' Tavern. In 1790 Samuel Webbe composed for the Club his 'Glorious Apollo,' which was ever after sung at the meetings as the opening glee, while Byrd's canon 'Non Nobis' was sung immediately after dinner, often followed by Dr. Cooke's canon 'Amen.' After 'Glorious Apollo' (first sung with three voices to a part and then full) the chairman, vice-chairman, conductor, sub-conductor, and secretary, each named a glee, and then the members according to seniority. Among the eminent visitors who have contributed to the music of the meetings were Samuel Wesley (who played Bach's fugues upon the pianoforte, or an extemporaneous effusion on some conspicuous passage in a glee recently sung), Moscheles, and Mendelssohn. The Club was dissolved in 1857 and the library sold. The Club must be distinguished from another Glee Club formed in 1793, the original members of which were Shield, Johnstone, Charles Bannister, Incledon, Dignum, C. Ashley, and W. T. Parke, the last of whom (*Musical Memoirs*, ii. 175) states that 'it was held on Sunday evenings at the Garrick's Head Coffee House in Bow Street, Covent Garden, once a fortnight, when we amused ourselves by singing the works of the old and modern masters, after which we sat down to supper.' C. M.

GLEN. An eminent Scotch firm of musical instrument makers. Thomas Macbean Glen, the founder, was born at Inverkeithing, Fifeshire, in May 1804; commenced business in the Cowgate, Edinburgh, in 1827; in 1836 removed to North Bank Street, and died July 12, 1873. Amongst the instruments invented by him was a wooden Ophicleide, of which a large number were made, and known as 'Ser-

pentcleides.' The business was carried on from 1866 by his sons John (b. 1833) and Robert (b. 1835). The Glens are now chiefly noted for their bagpipes, of which they are the recognised best makers. G.

Another bagpipe firm founded by Alexander Glen (born at Inverkeithing in 1801), elder brother of the preceding Thomas Macbean Glen, is established in Edinburgh. Both firms have issued musical works in connection with the bagpipe.

John Glen, son of Thomas Macbean Glen, born in Edinburgh in 1833, was a high authority on, and possessed a uniquely valuable library of, early Scottish music. His published works are: *The Glen Collection of Scottish Dance Music*, two books, 1891 and 1895, and *Early Scottish Melodies*, 1900. All these are full of original research, and contain much biographical and historical matter which the student cannot afford to ignore. He died Nov. 29, 1904.

Robert Glen, his younger brother, born in Edinburgh 1835, is an equally great authority on ancient musical instruments, of which he has a fine collection, and on Scottish antiquities. He is, in addition, an accomplished artist in the representation of old instruments and similar subjects. F. K.

GLIERE, Reinhold Moritzovich, born at Kiev, Dec. 30, 1874 (O.S.). He is a gold medallist of the Moscow Conservatoire, where he studied from 1894 to 1900 under Taneiev and Hyppolitov-Ivanov. His published works include: Sextet for strings, op. 1; string quartet, op. 2; octet for strings, op. 3. His symphony in E flat, composed in 1899, was first performed in Moscow at a concert of the Russian Musical Society in 1902. R. N.

GLINKA, Michael Ivanovich, whom Liszt designated the 'Prophet-Patriarch' of Russian music, was born June 2 (May 20, O.S.), 1803, at Novospasskoi in the Government of Smolensk, the estate of his father, a retired military man. Glinka's early childhood was spent in the custody of his maternal grandmother, who reared him, physically and morally, in a hot-house atmosphere; thereby laying the seeds of that extreme delicacy of nerves and constitution from which he suffered to the end of his days. From infancy he showed remarkable sensibility to all musical sounds. The first ten years of his life were spent almost exclusively in the country, where he grew up under the influence of the folk-music, which left an indelible impression upon his gifted nature. In his autobiographical notes, Glinka gives the following account of these childish impressions: 'Sometimes my father entertained a large party of friends and relatives; and on these occasions, he would send for my uncle's musicians, a small orchestra drawn from the serfs on his estate, which lay eight versts away from ours. This band generally remained several days at our house, and when the guests had finished dancing, would play other kinds of music. . . . Some of their pieces made a new and indescribable impression upon me, so that for days afterwards I was in a kind of hectic state, or possessed by delicious languor. Once, when the time came for my drawing-lesson, I was so absent-minded that my teacher reproved me because my thoughts were entirely filled with music. "What am I to do?" I replied, "music is my very soul." . . . I often took a violin or piccolo, and tried to join in with the band, keeping of course to the tonic and dominant. . . . During supper Russian national songs were played, arranged for two flutes, two clarinets, two horns and two bassoons. This "meltingly" sad—but to me satisfactory combination—delighted me, especially the horns in the lower registers (I could not endure shrill tones); and perhaps these songs which I heard in my childhood first suggested the idea of making use of our national music.'

Glinka received his earliest instruction on the pianoforte from his governess, Fräulein Klammer. In 1817 he was sent to an aristocratic private school in St. Petersburg, which he left in 1822. During this period he took a short course of piano lessons from the celebrated John Field. When the latter left St. Petersburg, he continued to study the piano under Obmana and Carl Meyer. With the violin he made less progress, although he took lessons from Böhm, an excellent player and distinguished teacher, who frequently remarked to his pupil with pessimistic foreboding: 'Messieu Klinka, fous ne chouerez chamais du fiolon.' In 1822 he made his first essays in composition (variations and a valse for piano). Unluckily he never underwent any complete course of theoretical study until much later in life.

In 1823 Glinka travelled in the Caucasus, and was profoundly impressed by the sublime mountain scenery. On his return, he spent some time at his country home at Novospasskoi, devoting himself to the classical masters: Haydn, Mozart, Beethoven, and Cherubini. At this time he composed a few pieces for his uncle's band. In 1824 he entered the Ministry of Ways and Communications, and settled in St. Petersburg. He now worked in a desultory fashion with various masters, and wrote a septet, two overtures, a quartet, etc. He also took singing lessons from an Italian master, Belloli, and many of his early amateurish songs date from this period. None of these early compositions, although not lacking in grace and attractive melody, can be regarded as more than tentative efforts to express himself in music. During the four years he spent in the government service and lived in the capital, Glinka moved in a distinguished social circle, and enjoyed the friendship of the Counts Wielgorsky, Th. Tolstoi, the singer Ivanov, and the poets Joukovsky, Delvig and Poushkin.

His mental growth at this time must have been rapid, and we learn from his contemporaries that he was an excellent linguist, a good mathematician, and fond of natural science, in fact something of a specialist in zoology. In 1828 he resigned his official position, and, acting on medical advice, went to Italy, where he spent nearly three years in Milan, Rome, and Naples. At this time he made the personal acquaintance of Donizetti and Bellini, and went through a phase of idolatry for Italian music. The enchantment was the natural result of his surroundings, and was not permanent. The remembrance of the strong, sad, yet highly-coloured music of his native land awoke suddenly to remind him that the soft and sensuous beauty of Italian melody was in reality alien to his nature. The intention of some day composing a national opera—hitherto a vague and nebulous dream—now began to take a definite form. In 1833 he left Italy and went to Berlin, where he placed himself under the celebrated master Dehn, and at twenty-nine embarked upon his first serious course of theory. Dehn realised the waste of time involved in putting such a pupil through a long and graduated method of instruction. He helped Glinka to reduce to some kind of order his considerable stock of desultory knowledge, and gave him what may be described as a bird's-eye view of harmony, counterpoint, fugue, and composition generally. The following year the death of his father compelled Glinka to return to Russia. The idea of composing a national opera was firmly rooted in his mind, and received the warmest encouragement from the literary circles he frequented. The poet Joukovsky first suggested to him the subject of 'Ivan Sousanin' (the hero of 'A Life for the Tsar') as being characteristically Russian. The actual libretto was entrusted to Baron Rozen. But Glinka's ardour, once aroused, soon outstripped that of his librettist, with the result that the latter was frequently obliged to fit words to ready-made music. Glinka himself says, 'The idea of contrasting the national music of Russia and Poland, many of the themes, and even the details, all flashed into my mind at once.' Under these circumstances it is not surprising that the libretto, while excellent as regards dramatic effect, is poor in literary quality. The opera took about two years to complete, and for a considerable time the Intendant of the Imperial Opera refused to accept it. Finally the influence of Glinka's friends prevailed, and the work, under the title of 'A Life for the Tsar,' was performed for the first time, in the presence of the Imperial family, Nov. 27, 1836. The success of the opera was immediate. The public were carried away by the freshness of the music—which with all its novelty did not depart too far from their accepted ideal—and still more touched by the patriotic sentiment of the subject. A few 'aristocrats,' sneering at the national colouring of the work, spoke of it as 'the music of coachmen'; thereby provoking Glinka's sarcastic rejoinder: 'What does it matter, since the men are superior to their masters!' But the more thoughtful critics saw that the opera was new in the best sense of the word, and marked a fresh departure in art—the birth of a genuine school of Russian Music.

In 1838 Glinka was sent to Little Russia to discover fine voices for the service of the Imperial Chapel, in which he held the office of choir-master from 1836 to 1839. He had already composed a few numbers of a second opera upon Poushkin's poem 'Russlan and Lioudmilla,' but the work proceeded slowly; partly because of the multiplicity of librettists who took part in its construction, and partly because of Glinka's failing health and painful domestic dissensions, which led to his separation from his wife. The first performance of 'Russlan and Lioudmilla' did not take place until November 1842, and it soon became evident that this work—the supreme effort of Glinka's genius—was not destined to please the public. 'Russlan,' while lacking the human interest and dramatic movement of 'A Life for the Tsar,' is infinitely superior from the purely musical point of view. As in his first opera, Glinka contrasted the characteristic melody and rhythms of Russia and Poland, so in 'Russlan' he employs—with far greater mastery—the music of the neighbouring East, side by side with that of his native land. Thus we have a chorus based upon a Persian melody; a ballet movement upon a Turkish theme in 6–8 time, and several genuine Tatar airs. Both Glinka's operas practically follow the traditional forms of French grand opera, while showing a certain freedom from conventional limitations which raises them above the fashionable model of the day. Glinka, for all his strong sense of nationality, was an eclectic who assimilated the Italian sense of beauty and respect for the human voice, the audacity and brilliance of the French School as represented by Berlioz, and the solidity—especially as regards technical methods—of the German classical composers.

The failure of 'Russlan and Lioudmilla,' the fruit of his matured convictions, came as a bitter disappointment to Glinka. Suffering in body and discouraged in spirit, he left Russia in 1844 for a prolonged sojourn in France and Spain. In Paris he made the acquaintance of Berlioz, whom he regarded as 'the first composer of the day—in his own line.' A similarity of destinies—both were smarting under the unappreciative attitude of their compatriots—drew Berlioz and Glinka more closely together. In an article in the *Journal des Débats* in 1845, the French composer spoke very highly of Glinka's music, praising its originality and freshness of inspiration; while Glinka on the



MICHAEL IVANOVICH GLINKA

other hand did all in his power to forward the interests of Berlioz in Russia. The study of Berlioz's music and of the Paris public had its practical influence upon Glinka. 'I am determined to compose some orchestral concert pieces,' he wrote at this time; 'for I think it would be possible to unite the requirements of art and the demands of the public, and, profiting by the present perfection of instrumentation and execution, to compose works which should satisfy both the connoisseur and the ordinary hearer.' The outcome of this resolve was: 'The Jota Aragonese,' 'Night in Madrid,' 'Kamarinskaya,' etc. Another important work which Glinka composed between 1838 and 1842 was the incidental music to Count Koukolnik's tragedy 'Prince Kholmsky.' This consisted of an overture, three songs, and four entr'actes, and is considered the finest example of Glinka's symphonic music. 'Many touches in "Prince Kholmsky,"' wrote Tchaikovsky, 'recall the brush of Beethoven. . . . Each entr'acte which follows the overture is a little picture painted by a master-hand. They are symphonic marvels, which would suffice a second-rate composer for a whole series of long symphonies.' In Spain Glinka collected a great deal of musical material for future use. On his return to Russia he went first to Smolensk and thence to Warsaw, where he remained three years. 'Kamarinskaya' was composed in 1848, 'Night in Madrid' in 1851, and during a second visit to Paris in 1852 he began a symphonic poem on the subject of Gogol's 'Tarass Boulba' which was never finished. On the outbreak of the Crimean War, Glinka was moved by patriotic feelings to return to St. Petersburg. Here he began a new opera on a play by Shakhovsky, but soon tired of it. In 1855 he started to write his Autobiography, at the request of his sister Madame Shestakov. During his connection with the Imperial Chapel, Glinka had composed a few examples of church music; now, after an interval of fourteen years, he once more turned his attention to this branch of his art. Believing that the harmonisation of the old folk-songs was based upon the ecclesiastical modes, he resolved to study the music of the Western Church, and went to Berlin in 1856 in order to go into the matter with Dehn. He was not destined to carry his studies very far. Returning from a concert at which the trio from 'A Life for the Tsar' had been sung, he was seized with a fit, and died at five in the morning of Feb. 15, 1857. Glinka was buried in Berlin, but a few months later his remains were transported to St. Petersburg, and re-interred in the cemetery of the Alexander Nevsky Monastery.

Glinka's chief claim to be admitted to the first rank of musical genius lies in the fact that he possessed, in an extraordinary degree, both the assimilative and germinal forces. He summed a long series of tentative efforts to create a national opera, and at the same time he laid the foundation of the modern Russian School of Music. He did not merely play with local colour, but recast the primitive speech of the folk-song into a new and polished idiom, so that henceforth Russian music was able to take its place among the distinctive schools of Western Europe. His operas must, therefore, be regarded as epoch-making works, even by those who compare the quality of the music unfavourably with the operatic masterpieces of other nations. It is a mistake to suppose that Glinka was lacking in creative power. He rarely uses the folk-tunes in their crude state. Almost invariably he originated his own melodies, although they were penetrated through and through by national sentiment and colour. His harmony is in perfect keeping with this characteristic melody, and he shows himself in many instances to be a skilful contrapuntist. Although he makes no tiresome display of musical erudition it is impossible to study his scores without realising that he was a master of all technical means. Glinka's orchestral fantasias strike us as extraordinarily fresh and modern, even after the lapse of half a century. His orchestration, strong without violence, is invariably rich, felicitous and full, though temperate, in colour. He preferred, as far as possible, to get his effects by simple means, and did not crave the aid of 'every modern luxury.' A retarded development—the result of an amateur atmosphere, delicate health, and the comparative indifference of his contemporaries, are all reasons why Glinka did not accomplish all that might have been hoped from the distinguished quality of his genius. But a man's influence on succeeding generations is not always in proportion to the volume of his work. Glinka possessed that initiative faculty which begets a whole school of disciples and leaves an undying influence upon his art.

Glinka's chief works—none of which bear opus numbers—include:—

INSTRUMENTAL MUSIC

ORCHESTRAL

Two Spanish overtures, 'The Jota Aragonese' and 'Night in Madrid'; Fantasia 'Kamarinskaya'; Incidental music to 'Prince Kholmsky'; Valse-Fantaisie (1839, new edition, 1856).

CHAMBER AND PIANOFORTE MUSIC

String quartet in F (1830); Minuet for string quartet; 'Pathetic' trio for pianoforte, clarinet, and bassoon (1826-27). Sextet for pianoforte and strings (1833-34). For Pianoforte about forty pieces in all, including five valses, seven mazurkas, eight sets of variations, four fugues, polkas, nocturnes, polonaises, etc.

VOCAL MUSIC

OPERATIC

'A Life for the Tsar,' opera in four acts with an epilogue; 'Russlan and Licudmilla,' opera in five acts. Female chorus with orchestral accompaniment composed for the pupils of the Catharine Institute (1841); Ditto, composed for the pupils of the Smolny Convent (1856); Polish hymn 'Great is our God,' mixed chorus and orchestra (1837); Memorial cantata for the Emperor Alexander I., Pianoforte, tenor-solo and mixed chorus (1826); Tarantella with chorus and dances; Prayer 'In the hour of Life's trouble' (mezzo-soprano); 'The Midnight Review' (bass); 'Rachel's Song' and the 'Hebrew Song' from Prince Kholmsky. Songs with pianoforte accompaniment, about eighty-five in all, of which the best known are: 'Doubt'; Gretchen's Song (Meine Ruh' ist hin); 'Thou wilt soon forget me'; 'I am here, Inezilia' and 'The Lark.' About ten duets and six vocal quartets and trios.

[See Berlioz's *Les Musiciens*, p. 205, and the *Rivista Mus. Italiana*, xi. p. 725, for interesting essays.] R. N.

GLISSANDO (Ital. 'sliding'), a direction generally used of pianoforte passages in which the back of the finger is made to slide, producing a very brilliant scale, of course exclusively on the white keys. In the finale of Beethoven's sonata in C, op. 53, there are passages in octaves which were formerly practicable as *glissando* passages on pianos with a light touch. The parallel passage in Weber's 'Concertstück' can be played thus even on a modern piano. Certain *glissando* effects can be produced on the violin and the harp, the latter of which, by special manipulation of the pedals, can produce an arpeggio of the diminished seventh in *glissando*. M.

GLOCKENSPIEL, a name applied to any instrument by means of which a series of bells can be struck by a single performer, and the effect of a chime be produced with little trouble. In Germany the term includes both the smaller kinds of CARILLONS, and a stop on the organ which brings a set of small bells into connection with the keyboard. The *istromento d' acciajo* which appears in the score of the 'Zauberflöte,' is such a set or frame of bells played by means of a keyboard, and represents in the orchestra the Glockenspiel played by Papageno on the stage. The instrument used in German military bands is composed of inverted metal cups arranged pyramidally on a support that can be held in the hand. It is somewhat similar in shape to the 'Turkish crescent' formerly used in the British army. It is this form of the instrument which has been introduced by Wagner into the orchestra; its effective employment in the 'Feuerzauber' in 'Die Walküre' is a familiar instance of its occurrence. The peal of four large bells or tubes cast for the performance of Sullivan's 'Golden Legend' is arranged for convenience in a somewhat similar form. M.

GLORIA is the name which is generally applied in England to the short hymn Gloria Patri, and in the Roman Church to the longer hymn Gloria in Excelsis, which is also called the 'Great Doxology,' or 'Angelical Hymn,' because its first words are those of the angels who appeared to the shepherds. The former is of unknown origin, and was in use in the Anglo-Saxon offices. The custom of singing it after each psalm is peculiar to the Western Church.

The Gloria in Excelsis is probably of Eastern origin. In the Western Church it was formerly used at the beginning of the Liturgy when the Te Deum was used at the end. In the Mass it follows the Kyrie. It now comes at the conclusion of the Communion Service in the English Church, immediately before the blessing. It appears in the Common Prayer Noted of 1550 with an adaptation of the old church melodies by Marbeck, but it does not appear to have been sung in the early days after the Reformation in England, and received little attention from English composers. At the present day it is set equally with the other portions of the Communion Service. C. H. H. P.

GLOUCESTER FESTIVAL. See THREE CHOIRS, FESTIVAL OF.

GLOVER, CHARLES W., born in London, Feb. 1806, was a pupil of T. Cooke. He became a violin player in the orchestras of Drury Lane and Covent Garden Theatres. In 1832 he was appointed musical director at the Queen's Theatre, Tottenham Street, and continued so for some years. He was the composer of numerous songs and duets, some of which were very popular, as 'Jeannette and Jeannot,' 'Sing not that song to me, sweet bird,' 'Of love, pretty maidens, beware.' He died in London, March 23, 1863. W. H. H.

GLOVER, JOHN WILLIAM, born at Dublin, June 19, 1815, studied there, and played in an orchestra from 1830. In 1848 he succeeded Haydn Corri as director of the music in the Catholic Pro-Cathedral, and was appointed professor of vocal music in the Normal Training School of the Irish National Education Board. In 1851 he founded the Choral Institute of Dublin, and for many years was an energetic promoter of choral music in Ireland. He composed two Italian operas by Metastasio, 'St. Patrick at Tara,' a cantata performed at the O'Connell centenary in 1870; 'Erin's Matin Song,' 1873; an ode to Thomas Moore, 'One hundred years ago,' 1879; and an opera on 'The Deserted Village,' 1880, besides church music, songs, concertos, etc. He died Dec. 18, 1899 (*Brit. Mus. Biog.*, etc.).

GLOVER, SARAH ANN, daughter of a clergyman in Norwich, was born there in 1785, and died at Malvern, Oct. 20, 1867. As far as any individual can be credited with the invention of such a system as the Tonic Sol-Fa notation, Miss Glover must be regarded as its inventor. Her *Manual of the Norwich Sol-Fa System* was published in 1845, but about four years before that Mr. John Curwen discovered the practical excellence of her system, and after various modifications and improvements, devoted himself to its promulgation. In 1850 Miss Glover published a *Manual containing a Development of the Tetrachordal System.*

GLOVER, STEPHEN RALPH, teacher and composer, was born in 1812 in London. From the year 1840 to nearly 1870 his facile pen produced sacred and sentimental songs, ballads, duets, and pianoforte pieces, resulting in a record of some twelve to fifteen hundred separate compositions, many of them published. The duet 'What are the wild waves saying?' (1850), and the multitude of his ballads, are now justly forgotten, as well as 'Beauty and the Beast,' a chamber opera, 1863. Less popular but more favourable examples of his talent are perhaps contained in a collection of (12) 'Songs from

the Holy Scriptures,' published by Jefferys; and his setting of Longfellow's 'Excelsior' is not without merit.

Stephen Glover, who was never very robust, retired in early life to the country; but his death took place in London (Bayswater), when he was fifty-eight, on Dec. 7, 1870.

His music received that mere drawing-room popularity which proclaimed it worthless as representative of genuine national song on the one hand, and as the effort of a pioneer of culture on the other. His success in the narrow field of his labours was enormous, and has probably not been equalled, in the publisher's sense, by any composer of the present day, although all generations suffer from musicians who regard the expediency of the moment as their natural law. It is due to Stephen Glover to say, while considering his works in this connection, that little evidence of power to do better things appears therein. L. M. M.

GLOVER, William Howard, born at Kilburn, London, June 6, 1819, was a son of Mrs. Glover, the celebrated actress. He learned the violin under Wagstaff, leader of the Lyceum band, and began life by a long tour on the continent, after which he returned to England and led a desultory career for some years in London and the provinces—teaching, playing, conducting, composing, and even appearing on the stage in opera. He was for many years musical critic to the *Morning Post*. His chief works were 'Tam O'Shanter,' a cantata produced by the New Philharmonic Society, July 4, 1855, and performed at the Birmingham Festival of the same year, the operas of 'Ruy Blas,' produced at Covent Garden, Oct. 31, 1861, and 'Aminta,' at the Haymarket Theatre; 'Once too often,' operetta at Drury Lane, Jan. 20, 1862; 'The Coquette'; 'Palomita' (New York); Overtures to 'Manfred' and 'Comala'; numerous songs, romances, etc. [He arranged performances of Beethoven's 'Pastoral Symphony,' with pictorial and choregraphical illustrations in 1863, and of 'Israel in Egypt' on a somewhat similar plan in 1865.] In 1868 Glover quitted England for New York, where he was conductor of Niblo's orchestra, and died Oct. 28, 1875. W. H. H. [additions from *Dict. of Nat. Biog.*, etc.]

GLUCK, Christoph Willibald, Ritter von, born July 2, 1714, baptized July 4, at Weidenwang, near Neumarkt, in the Upper Palatinate. His father, Alexander, and his mother, Walburga, belonged to the household of Prince Lobkowitz, and it was at his castle of Eisenberg that the future reformer of the lyric drama passed his early days. At twelve he was sent for six years to the Jesuit school at Kommotau in Bohemia, where he studied classics, and had his first lessons in singing, the violin, harpsichord, and organ. In 1732 he went to Prague, where he continued his musical education under Czernohorsky, and also learned the violoncello; maintaining himself in the meanwhile by singing in church, playing the violin at the peasants' dances in the neighbouring villages, and giving concerts in the larger towns near Prague. In 1736 he went to Vienna, and at the house of Prince Lobkowitz was fortunate enough to meet Prince Melzi, a distinguished amateur, who engaged him for his private band, took him to Milan, and placed him with G. B. Sammartini to complete his studies in harmony. Gluck soon began to write operas[1]—'Artaserse' (Milan), 1741; 'Demetrio' (Venice) and 'Demofoonte' (Milan), 1742; 'Artamene' (Crema), in 1743; 'La Finta Schiava' (in collaboration), (Venice), 'Ipermestra,' 'Sofonisba' (Milan), in 1744; and 'Poro' (Turin), 1744. All these and 'Ippolito' (Milan, Jan. 1745) were well received, and in consequence of their success he was invited in 1745 to London as composer for the opera at the Haymarket. Here he produced 'La Caduta de' Giganti' (Jan. 7, 1746), 'Artamene' (rewritten), and a pasticcio, 'Piramo e Tisbe,' all without success, Handel declaring that the music was detestable, and that the composer knew 'no more counterpoint than his cook'—Waltz, who, however, was a fair bass singer. Counterpoint was never Gluck's strong point, but the works just named had not even originality to recommend them. He also appeared on April 23, 1746, at the Haymarket Theatre in the unexpected character of a performer on the musical glasses, accompanied by the orchestra (see the *General Advertiser*, March 31, and H. Walpole's letter to Mann, March 28). [Harmonica.] But his journey to England, mortifying as it was to his vanity, exercised an important influence on Gluck's career, for it forced him to reflect on the nature of his gifts, and eventually led him to change his style. The pasticcio taught him that an air, though effective in the opera for which it was written, may fail to make any impression when transferred to a different situation and set to different words. A visit to Paris shortly after gave him the opportunity of hearing Rameau's operas; and in listening to the French composer's admirably appropriate recitatives, he came to the conclusion that the Italian opera of that time was but a concert, for which, as the Abbé Arnaud happily expressed it, the drama furnished the pretext. Returning to Vienna by way of Hamburg and Dresden [where 'Le Nozze d'Ercole e d'Ebe' was produced in June 1747], he applied himself to the study of æsthetics as connected with music, and of the language and literature of various countries, taking care at the same time to frequent the most intellectual society within his reach. 'Semiramide riconosciuta' (Vienna, 1748) is a decided step in advance, and in it

[1] The list of works given here has been corrected from M. Wotquenne's thematic catalogue.

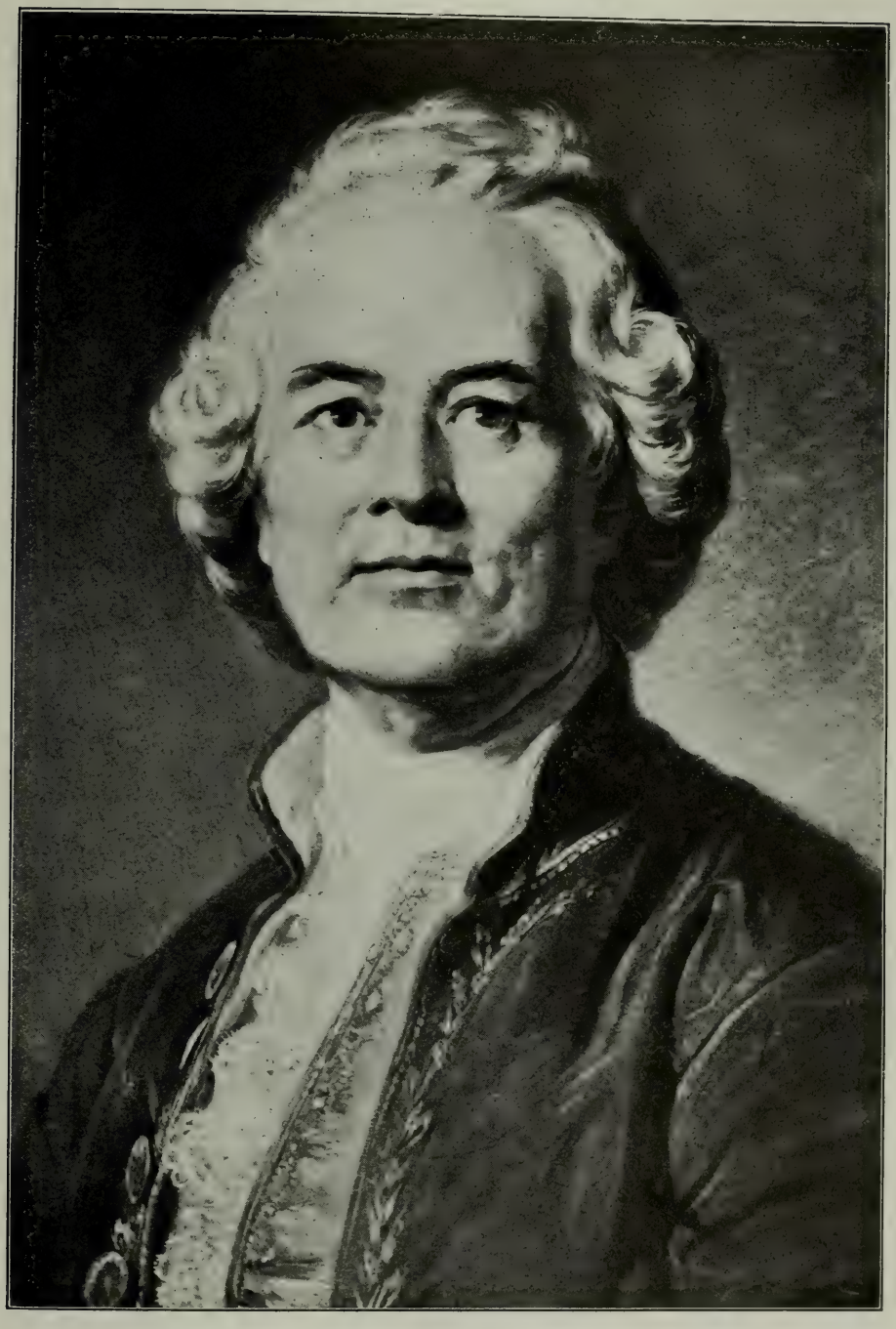
may be detected the germ of Gluck's distinctive qualities. [About this time the composer fell in love with Marianna Pergin, daughter of a rich merchant, who refused his consent to the marriage. This, accordingly, took place after the father's death on Sept. 15, 1750.] His next work was 'Filide,' or 'La Contessa de' Numi' (1749), a serenade, or more properly cantata, in two acts, written at Copenhagen for the birthday of Christian VII. 'Ezio' was given at Prague in 1750, and 'La Clemenza di Tito' at Naples 1752; from the latter Gluck borrowed many a page for his French operas 'Armide' and 'Iphigénie en Tauride.' These operas were followed in 1752 by 'Issipile' (Prague), and in 1754 by 'Le Cinesi,' first performed at Schönbrunn, 'La Danza' (Laxemburg, 1755), 'L' Innocenza giustificata' (Vienna, 1755), and 'Antigono' (Rome, 1756). [For this last he was rewarded with the order of the Golden Spur, and henceforth the title of 'Ritter' or 'Chevalier' is added to his name in his published works.] From 1755 to 1761 Gluck was permanently in Vienna, and to all appearance failing; he wrote divertissements for the palaces of Laxemburg and Schönbrunn; composed airs for the comedies or comic operettas performed at the court theatre: and produced an opera in three acts, 'Tetide' (1760), of which nothing has survived. [The ballet of 'Don Juan' (Vienna, 1761), and a visit to Bologna, were the most prominent events of his career before his definite change of style.] The years that he spent in Vienna, far from being wasted, were probably most useful to him, for by these apparently insignificant works he was acquiring flexibility of style, and securing powerful patrons, without losing sight of his ultimate aim. His opera 'Orfeo ed Euridice'[1] (Vienna, Oct. 5, 1762)—the libretto not as heretofore by Metastasio, but by Calzabigi—showed to all capable of forming a judgment what were the aims of the reformer of the lyric stage. After the production of this fine work, however, he returned to Metastasio and to *pièces de circonstance* for the court theatre—'Il Trionfo di Clelia' (1763); 'La Rencontre imprévue,' afterwards produced in German as 'Die Pilgrime von Mekka' (1764); 'Il Parnasso confuso,' 'La Corona,' and 'Telemacco,' first produced in Rome, 1750, and partly re-written (1765); in fact he was obliged to bend to circumstances, and before all things to please the princes who protected him and sang his music. 'Il Parnasso' was played by four archduchesses, the archduke Leopold accompanying them on the harpsichord. It was probably between this date and the departure of Marie Antoinette for France (May 1770) that Gluck acted as singing master to that princess.

At length, thinking the time had come for bringing his ideas before the public, and finding in Calzabigi a poet who shared his taste for strong dramatic situations, he produced in Vienna 'Alceste' (Dec. 16, 1767) and 'Paride ed Elena' (1770). The scores of these operas were published in Vienna (1769-70),[2] and dedicated respectively to the Archduchess Leopold and the Duke of Braganza. Each contains a dedicatory epistle, briefly explaining Gluck's views on dramatic music. As far as theory went, his system was not new, as it rested on the outlines already sketched by Benedetto Marcello in his 'Teatro alla Moda' (1720); but theory and practice are two different things, and Gluck has the rare merit of showing in his 'Alceste' and 'Paride' that he was both composer and critic, and could not only imagine but produce an opera in which all is consecutive, where the music faithfully interprets each situation, and the interest arises from the perfect adaptation of the *ensemble* of the music to the whole of the drama. The composition of these two great works did not prevent his writing the intermezzi of 'Le Feste d' Apollo,' 'Bauci e Filemone,' and 'Aristeo,' produced at the court theatre of Parma in 1769, but not published.

In spite of the favour he enjoyed at the court of Vienna, and of the incontestable beauties contained in 'Orfeo,' 'Alceste,' and 'Paride ed Elena,' Gluck's countrymen criticised his new style in a manner so galling, that, conscious of his own power, and by no means devoid of vanity, he resolved to carry out elsewhere the revolution he had determined to effect in dramatic music. In Bailly du Rollet, an attaché of the French embassy in Vienna, he found an enthusiastic partisan and a valuable auxiliary; they consulted as to a drama in which music might be employed for enhancing the expression of the words and the pathos of the situations; and their choice fell upon Racine's 'Iphigénie.' This opera, 'Iphigénie en Aulide,' was written in French in 1772, partially rehearsed at the theatre in Vienna towards the end of the same year, and produced at the Opéra in Paris, April 19, 1774. Gluck left no means untried to ensure success — statements of his views, public announcements (*Mercure de France*, Oct. 1772 and Feb. 1773), public tributes of respect to J. J. Rousseau, letters to authors whose good-will it was desirable to propitiate—in short everything that ability and experience in such matters could suggest. And yet if it had not been for the all-powerful protection of his former pupil, Marie Antoinette, he would in all probability have failed in getting his work performed, so strong was the opposition which his arrival in France had roused, especially amongst those interested in keeping him out of the 'Académie de Musique.' The Dauphiness seems to have been really attached to her old singing master. In a letter to her sister Marie Christina (May 3, 1777) she calls him 'notre

[1] Printed in 1764 in Paris at the expense of Count Durazzo.

[2] Printed in folio by G. T. Trattnern with movable types.



CHRISTOPH WILLIBALD, RITTER VON GLUCK

cher Gluck,' and after the success of 'Orphée' she granted him a pension of 6000 francs, and the same sum for every fresh work he should produce on the French stage.

The appearance of 'Iphigénie en Aulide' marks a new era in the history of French opera. This severe and deeply conceived work transports us bodily into Greece; it is pervaded throughout by an antique atmosphere, of the days of Sophocles rather than of Euripides. What a bold innovation is the overture, with the inexorable voice of the oracle making itself heard, and with the striking unison passage, which at once forces the ruling thought of the drama into notice, while it closely connects the symphony with the action on the stage! Then again, how grand, how just, how pathetic is the declamation of all the airs! These airs, it must be confessed, succeed each other too rapidly, and one cannot but regret that the librettist did not perceive how much the action is retarded by making three airs follow each other in one act, a mistake which might easily have been avoided. But how ingenious are the artifices to which Gluck resorts in order to give variety to the recitative and the declamatory passages! How skilfully he brings in his short incisive symphonies, and how much effect he produçes by syncopation! How appropriately he introduces the orchestra to emphasise a word, or to point a dramatic antithesis? How graceful is the chorus 'Que d'attraits'! and how startling and attractive are the brilliancy, force, and boldness of the harmony in the hymn of triumph 'Chantons, célébrons notre reine'! While listening to the air of Agamemnon, 'Au faîte des grandeurs,' the enthusiastic Abbé Arnaud exclaimed, 'With that air one might found a religion.' What a depth of expression is contained in the air 'Par un père cruel à la mort condamnée,' and what heart-rending emotion in the recitative

> J'entends retentir dans mon sein
> Le cri plaintif de la nature!

not to speak of the scene in which Clytemnestra faints, the duet between Achille and Iphigénie which gave rise to so many discussions, the quartet, or the dance music!

Owing to the support of the court and the pains taken by Gluck to obtain a thoroughly satisfactory performance, 'Iphigénie' was most favourably received. Its success gave the finishing stroke to the antiquated works of Lully and Rameau, and introduced into grand opera the revolution already effected in opéra-comique by Philidor, Monsigny, and Grétry.

'Iphigénie' was speedily followed by 'Orphée et Eurydice,' adapted from the 'Orfeo' already mentioned, and produced at the Académie, August 2, 1774. This opera made a profound impression, although Gluck was compelled to transpose the music of Orpheus to suit Legros, a tenor, as there was no contralto capable of taking the part.

In accordance with a desire expressed by Marie Antoinette, and which Gluck was too good a courtier to refuse, 'Le Poirier' (or 'L'Arbre enchanté'), a comedy by Vadé, which he had composed in 1762, and 'Cythère Assiégée,' a piece of Favart's which he had converted into an opera in 1759, were performed at the court theatre at Versailles in 1775. The latter work was also produced in Paris (August 1, of the same year) with a divertissement by P. M. Berton, and with a want of success which compelled Arnaud to admit that 'Hercules was more at home with the club than the distaff.'

For this failure, however, Gluck was consoled by the brilliant success of his 'Alceste,' which he rearranged for the French stage (April 24, 1776), and which created quite as much enthusiasm as 'Orphée' had done, notwithstanding a want of variety in the libretto. It is in this fine work that the oracle of Apollo pronounces its stern decree on a reiterated note which strikingly pictures the immutability of the infernal deities. This touch of deliberate inspiration was not lost on Mozart in 'Don Giovanni,' nor on Ambroise Thomas in 'Hamlet.'

In order to prove that it was not in tragedy alone he excelled, but that he also possessed the descriptive faculty, and could depict scenes of luxury, and express tender and graceful sentiments, Gluck composed 'Armide' (Sept. 23, 1777). He had been reproached with having no melody, and with making his singers shriek; this work, which contains many charming passages, and a duet magnificent for passion and tenderness, was his answer. The excitement it aroused is almost incredible. Piccinni had recently arrived in Paris, and, under Marmontel's superintendence, was composing his 'Roland,' to be produced four months after 'Armide.' His admirers, and the partisans of the old Italian music, were furious at Gluck's success, and every one knows the lengths to which the war of the Gluckists and Piccinnists was carried. It was even more violent than the old quarrel of the Bouffons, since the combatants were encouraged by the bodily presence of the rival masters. Marmontel, La Harpe, Ginguené, d'Alembert, the Chevalier de Chastellux, Framery, and Coquéau, were among the attacking party, while the chief defenders were Suard and the Abbé Arnaud. Not content with disparaging Gluck's genius in his *Essai sur les révolutions de la Musique*, Marmontel went the length of writing an entire poem, 'Polymnie,' in praise of the Italian school and his favourite Piccinni. Space will not permit us to enumerate the pamphlets, epigrams, and satires, which emanated from both sides in this contest; nearly all that are of any importance may be found in the collection of the Abbé Leblond — *Mémoires pour servir à l'histoire de la révolution opérée dans la Musique par M. le Chevalier Gluck* (Naples and Paris, 1781, with a portrait of Gluck engraved by Saint Aubin). The champions of the Italian

school accused him of composing operas in which there was 'little melody, little nature, and little elegance or refinement.' They declared that the noise of his orchestra[1] was necessary to drown his clumsy modulations; that his accompanied recitative was nothing but an overloaded imitation of the Italian 'recitativo obbligato'; that his choruses were less dramatic than those of Rameau; and that his duets were borrowed, and badly borrowed, from the 'duetti a dialogo' which he had heard in Italy. They could not forgive what Marmontel calls his 'harsh and rugged harmony, the incoherent modulations, mutilations, and incongruities contained in his airs,' but they were most offended by his 'want of care in choosing his subjects, in carrying out his designs, and giving completeness and finish to his melodies.' In short they denied him the possession of any creative genius whatever. They might as well have denied the existence of the sun—but passion invariably blinds its votaries.

The Abbé Arnaud, on the other hand, met the systematic disparagement of Marmontel and La Harpe with his *Profession de foi en musique*; an excellent treatise on musical æsthetics, though little more than a paraphrase of the celebrated dedication which Gluck himself had prefixed to the score of 'Alceste.' This statement of the great reformer's principles is well worth transcribing.

When I undertook to set the opera of 'Alceste' to music (he begins), I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations, without interrupting the action, or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines. I have therefore been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained note.

Furthermore, I have not thought it right to hurry through the second part of a song if the words happened to be the most important of the whole, in order to repeat the first part regularly four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object was to put an end to abuses against which good taste and good sense have long protested in vain.

My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavour should be to attain a grand simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness; I have set no value on novelty as such, unless it was naturally suggested by the situation and suited to the expression; in short there was no rule which I did not consider myself bound to sacrifice for the sake of effect.

[1] Gluck was the first to introduce cymbals and the 'Grosse caisse' or big drum into the orchestra.

It can never be out of place to recall such precepts as these—precepts which will be worth following to the end of time. Gluck himself bore them carefully in mind in composing his 'Iphigénie en Tauride,' produced in Paris (in four acts) with immense success, May 18, 1779. It is the highest and most complete expression of his genius. Amongst its many beauties must be specified the air of Thoas; the airs 'Je t'implore et je tremble' (borrowed from 'Telemacco'), 'O malheureuse Iphigénie' (originally written for 'La Clemenza di Tito'), 'Unis dès la plus tendre enfance,' sung by Pylades; and, beyond all, the sleep of Orestes—the heart-breaking remorse of the deceitful parricide, the spirited choruses, and the barbarous Scythian dances. These passages all glow with colour, though the means by which the effect is produced are of the simplest kind. By this *chef-d'œuvre* Gluck amply vindicated his superiority over Piccinni, whose 'Iphigénie en Tauride' (Jan. 23, 1781) could not make way against that of his rival.

The last work which Gluck composed for the Opéra in Paris was 'Echo et Narcisse' (Sept. 21, 1779). Though not very successful it was revived in August 1780, and one of the airs, and the 'hymne à l'Amour,' have since been introduced into 'Orphée.' It was, however, with 'Les Danaïdes' that Gluck intended to close his laborious career; but an apoplectic seizure compelled him to relinquish the task, and he transferred the libretto to his pupil Salieri. He then retired to Vienna, where he passed his last years in the enjoyment of the position secured by his fame and his large fortune, until a second stroke of apoplexy carried him off, Nov. 15, 1787.

The authorities for this sketch of Gluck's career, and for the notices of the most remarkable passages in his operas, are various historical documents, and the biographies and critiques of Leblond (*Mémoires pour servir à l'histoire de la Révolution opérée dans la Musique par M. le Chevalier Gluck*, 1781, translated into German by J. G. Siegmeyer, Berlin, 1823); F. J. Riedel (*Ueber die Musik des Ritters Christoph von Gluck, verschiedene Schriften*, Vienna, 1775); Miel, Solié, Anton Schmid (*Chr. W. Ritter von Gluck*, Leipzig, 1854); Fétis, Hector Berlioz (*A travers Chants*); Ad. Adam (*Derniers Souvenirs*); Desnoiresterres (*Gluck et Piccinni*, Paris, 1872), etc. For more minute details the reader is referred to Schmid's work, which is most complete as regards the catalogue of Gluck's compositions. [Besides the authorities already named, mention must be made of A. B. Marx's *Gluck und die Oper* (Berlin, 1862); C. H. Ritter's *Reform der Oper durch Gluck und Richard Wagner* (Brunswick, 1884); A.

Jullien's *La Cour et l'Opéra sous Louis XVI.* (Paris, 1878); *Gluck and the Opera*, by Ernest Newman (London, 1895); and the thematic catalogue of M. Wotquenne (Breitkopf & Härtel, 1904)]. To this list must be added the magnificent edition begun by Mlle. Pelletan, evidently the work of an ardent admirer; of which the full scores of the two 'Iphigénies,' with a portrait, and preface in three languages, 'Alceste,' 'Armide,' 'Echo et Narcisse,' the 'Prologo' of 1767, and 'Orphée' have appeared at present. For those who wish to study the physiognomy of this diplomatic composer, impetuous artist, and amusingly vain man, there are the engravings of Miger[1] and Sichling from the portrait painted by Duplessis in 1775, Saint Aubin's engraving from Houdon's celebrated bust, and Philippeaux's from the picture painted by Houdeville. There is a full-length statue of Gluck by Cavelier in the Opera House in Paris. Under Miger's portrait are the words of Pythagoras, 'He preferred the Muses to the Sirens,' words applied to him by Wieland, and, as such, in striking contrast to the many bitter remarks of earlier German critics.

Before summing up our opinion of Gluck's works as a whole, we have only to remark that, according to Fétis, he failed in symphony proper, and was by no means distinguished as a composer of sacred music. [A list of extant 'symphonies' (*i.e.* overtures), trios, sonatas, a concerto, and a quartet, is given in the *Quellen-Lexikon.*] He wrote a portion of an oratorio, 'Il Convito di Baldassare,' and for the church the psalm 'Domine, Dominus noster' for choir and orchestra, a 'De profundis' for the same (engraved), an 'Ave verum' and 'Tantum ergo' for four-part choir with organ, and a part of the cantata 'Le Jugement dernier,' completed by Salieri. [Seven odes by Klopstock set for voice and harpsichord accompaniment, were printed in Vienna (1787), Berlin, Copenhagen, and elsewhere; the Göttingen *Musenalmanach* for 1774-75 contains eight songs.]

Gluck's fame therefore rests entirely on his dramatic compositions. Padre Martini said that he combined in the musical drama 'all the finest qualities of Italian, and many of those of French music, with the great beauties of the German orchestra'—in other words, he created cosmopolitan music. He was not satisfied with introducing a correct style of declamation, and banishing false and useless ornaments from the stage; and yet if he had merely carried to perfection the work begun by Lully and Rameau; if his efforts had been limited to removing the harpsichord from the orchestra, introducing the harp and trombones, employing the clarinets, scoring with skill and effect, giving more importance and interest to the overture, and employing with such magic effect the artifice of momentary pauses to vary or emphasise speech in music,—if he had done no more than this he would have earned our gratitude, but he would not in that case have been one of the monarchs of art. What then did he accomplish that was so extraordinary? He grasped the idea that the mission of music was not merely to afford gratification to the senses, and he proved that the expression of moral qualities is within her reach. He disdained all such tricks of the trade as do not appeal to the heart,—in fact he 'preferred the Muses to the Sirens.' He aimed at depicting historic or legendary characters and antique social life, and in this work of genius he put into the mouth of each of his heroes accents suited to their sentiments, and to the spirit of the times in which they lived. He made use of the orchestra to add to the force of a dramatic situation, or (in one noble instance) to contrast external repose with the internal agitation of a remorseful conscience. In a word, all his French operas show him to have been a noble musician, a true poet, and a deep thinker.

Like Corneille he has endowed France with a series of sublime tragedies; and if the author of 'Le Cid,' 'Les Horaces,' 'Cinna,' 'Polyeucte,' and 'Pompée' may be justly reproached with too great a preference for Lucan and Seneca, there is perhaps also cause for regret that Gluck was too much influenced by the declamatory school then prevalent in France. But, like the father of French tragedy, how nobly has he redeemed an occasional inflation or monotony, a few awkward phrases, or trifling inaccuracies of style! There is another point of resemblance between these two men, whose manly genius was reflective rather than spontaneous; all their works have in common the element of grandeur, but they differ from one another in physiognomy, form, and character. The influence of such Art as theirs is anything but enervating; on the contrary it elevates and strengthens the mind, and is thus placed beyond the reach of the caprices of fashion or the attacks of time. G. C.

The following summary of Gluck's dramatic works, with the dates of first performances, is based upon the catalogue of M. Wotquenne, already mentioned:—

Artaserse, Milan, Dec. 26, 1741.
Demetrio, Venice, May 1742.
Demofoonte, Milan, Dec. 26, 1742.
Artamene, Crema, 1743.
Sofonisba, Milan, Jan. 13, 1744.
La Finta Schiava (in collaboration), Venice, May 1744.
Ipermestra, Turin, Oct. 1744.
Poro, Turin, Dec. 26, 1744.
Ippolito, Milan, Jan. 31, 1745.
La Caduta de' Giganti, London, Jan. 7, 1746.
Artamene (rewritten), London, March 4, 1746.
Le Nozze d' Ercole e d' Ebe, Dresden, June 29, 1747.
Semiramide riconosciuta, Vienna, May 14, 1748.
La Contessa de' Numi, Copenhagen, April 9, 1749.
Ezio, Prague, 1750.
La Clemenza di Tito, Naples, Nov. 4, 1752.
Issipile, Prague, 1752.
Le Cinesi, Schönbrunn, Sept. 24, 1754.
La Danza, Laxemburg, May 5, 1755.
L' Orfano della China (ballet), Vienna, 1755.

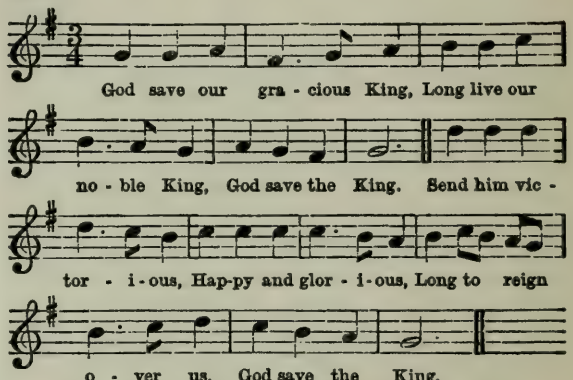
[1] An etching of this by Le Rat forms the frontispiece to Part IV. of Lajarte's admirable *Bibliothèque musicale du Théâtre de l'Opéra*, 1876.

Alessandro (ballet), Laxemburg, 1755.
Les Amours champêtres (doubtful), Schönbrunn, 1755.
L' Innocenza gratificata, Vienna, Dec. 8, 1755.
Antigono, Rome, Feb. 9, 1756.
Il Re Pastore, Vienna, Dec. 8, 1756.
Le Déguisement pastoral (doubtful), Schönbrunn, 1756.
Le Chinois poli en France (doubtful), Laxemburg, 1756.
L'Ile de Merlin, Schönbruun, Oct. 3, 1758.
La Fausse Esclave, Schönbrunn, 1758.
L'Arbre enchanté, Schönbrunn, Oct. 3, 1759.
Le Diable à quatre (doubtful), Laxemburg, 1759.
Cythère Assiégée, Schwetzingen, 1759.
Tetide, Vienna, Oct. 8, 1760.
L'Ivrogne corrigé, Schönbrunn, 1760.
Le Cadi dupé, Schönbrunn, 1761.
Don Juan (ballet), Vienna, 1761.
Orfeo ed Euridice, Vienna, Oct. 5, 1762.
Il Trionfo di Clelia, Bologna, May 14, 1763.
La Rencontre imprévue, Vienna, Jan. 1764.
Il Parnasso confuso, Schönbrunn, Jan. 24, 1765.
Telemacco, Vienna, Jan. 30, 1765.
La Corona, Vienna, 1765 (not performed).
Prologo, Florence, Feb. 22, 1767.
Alceste, Vienna, Dec. 16, 1767.
Le Feste d' Apollo, Parma, Aug. 24, 1769.
Paride ed Elena, Vienna, Nov. 30, 1770.
Iphigénie en Aulide, Paris, April 19, 1774.
Orphée et Eurydice, Paris, August 2, 1774.
L'Arbre enchanté, Versailles, Feb. 27, 1775.
Cythère Assiégée (revised), Paris, August 1, 1775.
Alceste, Paris, April 23, 1776.
Armide, Paris, Sept. 23, 1777.
Iphigénie en Tauride, Paris, May 18, 1779.
Echo et Narcisse, Paris, Sept. 21, 1779.

A ballet, 'Semiramis,' which appeared in 1785, is probably apocryphal.
Cantata, 'The Last Judgment,' finished by Salieri, is in MS. in the Gesellschaft der Musikfreunde at Vienna. In the same library are eleven symphonies or overtures, and a string quartet.
Seven Odes of Klopstock for voice and clavier were published in 1787 at Vienna.
A symphony for six instruments, dated Venice, 1746, is in the Court Library at Vienna, where there are also two other symphonies.
The Brussels Conservatoire possesses three symphonies, and there is a concerto for flute and strings at Carlsruhe.
Seven trios for two violins and bass were published in London by Simpson, and six sonatas for the same instruments, by the same publisher, in 1746.
A quartet is in the Gesellschaft der Musikfreunde at Vienna.
An orchestral march and an unpublished sonata are mentioned in Wotquenne's catalogue.

GNECCO, Francesco, according to Fétis, was born in 1769 at Genoa, became a pupil of Mariani, musical director of the Sistine Chapel and of the Cathedral of Savona, and died in 1810 at Milan. According to Regli and Paloschi, Gnecco was born in 1780, was a pupil of Cimarosa, and died in 1811 at Turin. Gnecco composed several operas, both serious and comic, of which two only, we believe, have ever been performed out of Italy, viz. 'Carolina e Filandro,' 1798, at the Italian Opera in the Salle Favart, Paris, Oct. 11, 1817 (Castil Blaze), and 'La Prova d' un opera seria,' opera buffa in two acts, libretto by the composer, produced at Milan, 1805, and at the Salle Louvois, Paris, Sept. 4, 1806, with Signora Canavassi and Barilli. This last opera was a great success, and enjoyed considerable popularity. It was thrice revived in Paris, viz. in 1810, in 1831 with Malibran and Lablache; on Oct. 28, of the same year, with Pasta; and on Nov. 20 it was played with the first act of 'Tancredi' on the occasion of Malibran's last appearance in Paris. In 1834 it was reduced to one act. 'La Prova' was produced June 23, 1831, at the King's Theatre, with Pasta, Curioni, Lablache, and, thanks to the last-named singer, became popular. It was revived in one act July 3, 1854, with Lablache, Viardot-Garcia, Stigelli, and Ronconi, and was last produced on June 18 and 19, 1860, at Her Majesty's, for Ciampi, since which it has disappeared from the stage. A duet from it, 'O guardate che figura,' was highly popular in the concert-room when sung by Viardot and Tamburini, and on one occasion the former made it a vehicle for imitation of the latter's mannerisms, which the gentleman by no means took in good part. (*Musical Recollections*, Rev. J. E. Cox.) A. C.
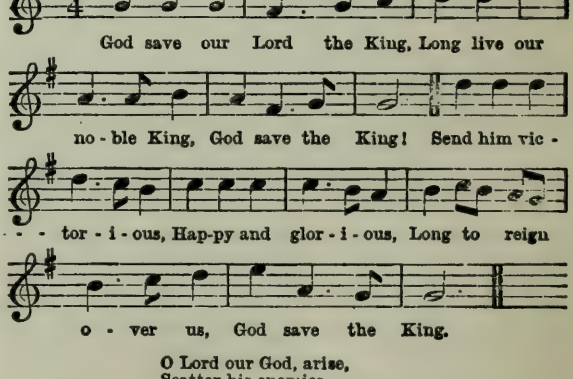
GOD SAVE THE KING. The so-called 'National Anthem' of England, a tune in two sections, the first of six bars, the second of eight.



O Lord our God, arise,
Scatter his enemies,
And make them fall.
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

Thy choicest gifts in store
On him be pleased to pour,
Long may he reign.
May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the King.

Its first public performance is stated to have been at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (Nov. 20, 1739), when it is said to have been sung by Henry Carey as his own composition, both words and music. The nearest known copy to that date is that in the *Harmonia Anglicana* of 1742 or 1743, as follows.[1] It is marked 'for two voices,' but we give the melody only.



O Lord our God, arise,
Scatter his enemies,
And make them fall.
Confound their politicks,
Frustrate their knavish tricks,
On him our hopes are fix'd,
O save us all.

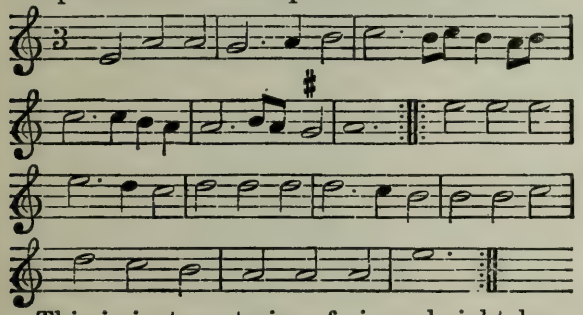
This is the nearest we can arrive at to the original form of the air and words, and both will be found somewhat different from those with which we are familiar. The fact that Henry Carey was the author of both is testified to by J. Christopher Smith, Handel's amanuensis, and by Dr. Harington; but for the evidence the

[1] See Chappell's *Popular Music* (orig. ed.), ii. 704.

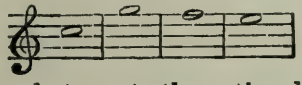
reader must be referred to W. Chappell's full statement in his *Popular Music* (orig. ed.), pp. 694, 695, and to Chrysander's *Jahrbücher* (i. 287-407). In 1745 it became publicly known by being sung at the theatres as 'a loyal song or anthem' during the Scottish Rebellion. The Pretender was proclaimed at Edinburgh, Sept. 16, and the first appearance of 'God save the King' was at Drury Lane, Sept. 28. For a month or so it was much sung at both Covent Garden and Drury Lane; Burney harmonised it for the former, and Arne for the latter. Both words and music were printed, the latter in their present form, in the *Gentleman's Magazine*, Oct. 1745.

How far 'God save the King' was compiled from older airs will probably never be known. Several exist with a certain resemblance to the modern tune.

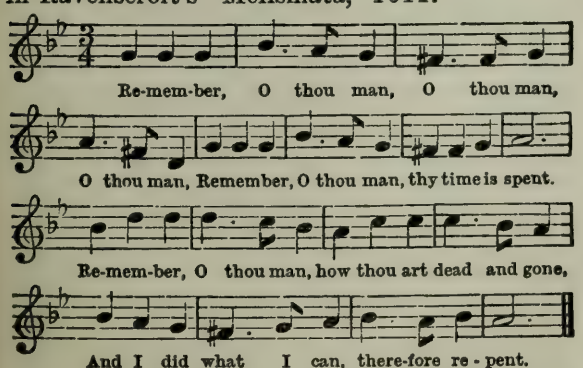
1. An 'Ayre,' without further title, at fol. 98 of a MS. book attributed to 'Dr. Jan Bull,' and dated 1619. The MS., formerly in possession of Pepusch and of Kitchener, came into the hands of Richard Clark, whose widow refused to allow it to be seen, but the following is copied from a transcript of Sir G. Smart's:[1]—



This is in two strains of six and eight bars, and besides its general likeness it has both the rhythm and the melody of the modern air in the first four bars of the second strain; but the minor mode makes an essential difference in the effect.

A piece entitled 'God save the King' occurs in the same MS., fol. 56, but this is founded on the phrase  and has no resemblance whatever to the national melody.

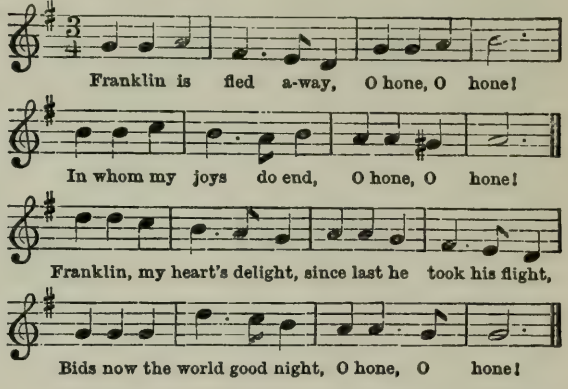
2. A Scotch carol, 'Remember, O thou man,' in Ravenscroft's 'Melismata,' 1611.



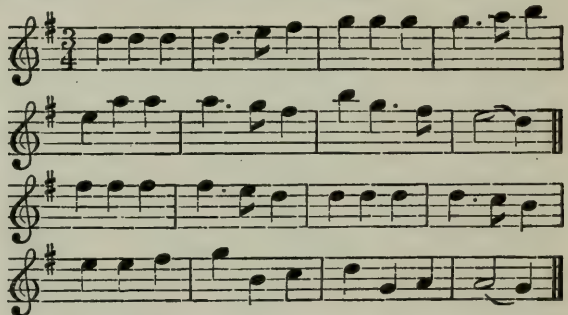
[1] Printed by W. H. Cummings (*Mus. Times*, May 1878). The sharps there given are omitted from the signature; as Dr. Cummings surmises, with great probability, that they were added after Bull's time.

This is the air on the ground of which 'God save the King' is sometimes claimed for Scotland. It is in two strains of eight bars each, and has the rhythm and melody of the modern tune in the first and third bars of the second strain. But it is in the minor.

3. A ballad, 'Franklin is fled away' (first printed in 1669).



4. A piece in 'A Choice Collection of Lessons for the Harpsichord or Spinnet, composed by the late Mr. Henry Purcell,' 1696.



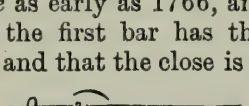
Here the similarity is confined to the recurring rhythm in the first and third bars of each section.

Thus the rhythm and phrases of 'God save the King,' and even the unequal length of the two strains (its most essential peculiarity), had all existed before. So also did some of the phrases of the words. 'God save the king' is found in the English Bible (Coverdale, 1535), and as the phrase is in no sense a rendering of the Hebrew words, which literally are 'Let the king live,' it seems to follow that the phrase must have been employed in the translation as one familiar to English readers. Froude has also quoted a watchword of the navy as early as 1545—'God save the king,' with the countersign 'Long to reign over us' (*Hist.* chap. xxii.). 'God save King James' is the refrain of a ballad of 1606; and 'God save Charles the king, Our royal Roy, Grant him long to reign, In peace and joy,' is the opening of another ballad dating probably from 1645.

Both words and tune have been considerably antedated. They have been called 'The very words and music of an old anthem that was sung at St. James's Chapel for King James the

Second' (Victor's letter, Oct. 1745). Dr. Arne is reported to have said that it was a received opinion that it was written for the Catholic Chapel of James II. This is the date given it by Burney in Rees's Cyclopædia (Chappell, p. 694), and Dr. Benjamin Cooke had heard it sung to the words 'Great James our King.' But Dr. Cooke was not born till 1734, and his 'James' must have been (James III.) the Pretender. And as to the Catholic Chapel of James II., to have been sung there it must surely have been in Latin, of which certainly no traces are found [but see below].

Lully's (1633-87) claim to the tune, sometimes put forward, rests on the *Souvenirs de la Marquise de Créqui*, which is now known to be a mere modern fiction. The tune, however, quickly crossed the Channel. It is found in *La Lire Maçonne . . . de Vignolles et du Bois . . . à la Haye* as early as 1766, and it is worth noting that[1] the first bar has there taken its present form, and that the close is as follows :—



It was adopted as the Danish National Air, to a version made by Harries, beginning 'Heil Dir, dem liebenden,' and was expressly stated to have been written for the melody of 'God save great George the King.' (*Flensburger Wochenblatt*, Jan. 27, 1790.) The Berlin form, beginning 'Heil dir im Siegerkranz,' is by Balthasar Gerhard Schumacher, and was published in the *Spenersche Zeitung*, Berlin, Dec. 17, 1793. See a paper by A. Hoffmann von Fallersleben in his *Findlinge*, Leipzig, 1859.

W. Chappell quoted more than one additional occasional stanza as well as parody of 'God save the King.' But perhaps none are so curious as the extra stanza which is said to have been sung at Calais at the banquet given in honour of the Duke of Clarence, when, as Lord High Admiral of England, he took Louis XVIII. across the Channel :—

God save noble Clarence,
Who brings her king to France,
God save Clarence!
He maintains the glory
Of the British navy,
O God make him happy!
God save Clarence!

The tune was a great favourite with Weber. He introduced it into his Cantata 'Kampf und Sieg' (No. 9) and his 'Jubel Ouvertüre,' and has twice harmonised it for four voices—in D and B♭ (both MS.—Jähns, Nos. 247, 271). With Beethoven it was at least equally a favourite. He wrote seven variations on it for Piano (in C ; 1804), arranged it for solo and chorus with accompaniment of pf., violin, and violoncello (B. & H. No. 259), and introduced it into his Battle Symphony ; àpropos of the latter the following words are found in his journal : 'I must show the English a little what a blessing they have in God save the King' (Nohl, *Beethoven-Feier*, p. 55). Our own Attwood harmonised it in his anthem 'I was glad' for the coronation of George IV., as he did 'Rule Britannia' for the coronation of William IV.

Dr. Cummings has published an investigation of the subject in the *Musical Times* (March to August 1878) more complete than any preceding it ; and has expanded the article into a volume [see below]. I have only been able to avail myself of his copy of Bull's Ayre, and must refer my readers to the authorities already mentioned, and to an article by Major Crawford, in Julian's *Dictionary of Hymnology*, p. 437. G.

[In an article originally intended for insertion in the first edition of this Dictionary, Major Crawford inclined to the belief that the song was 'really sung in James II.'s chapel in 1688, and preserved in the memory of the adherents of the Stuart family.' According to this, it came into the hands of John Travers, who set it as a Latin chorus for the birthday of the Princess of Wales, and had it performed in the winter of 1743-44. The words were as follows, and may represent the actual original of the hymn :—

O Deus optime!
Salvum nunc facito
Regem nostrum ;
Sit laeta victoria,
Comes et gloria,
Salvum nunc facito,
Te Dominum.

Exurgat Dominus ;
Rebelles dissipet,
Et reprimat ;
Dolos confundito ;
Fraudes depellito ;
In Te sit sita spes ;
O salva nos.

Dr. Cummings supports this theory as to the words, and considers that the tune may have been an adaptation from Bull's air, modified by tradition.]

Since the above was written, no definite solution of the problem of the authorship of either words or music has been made. Dr. Cummings has put his facts into book-form, under the title *God save the King, the origin and history of the music and words of the National Anthem* (Novello, 1902). In the various articles which appear from time to time in magazines and newspapers, Henry Carey still divides about equally with Dr. John Bull the credit of its composition. The present writer ventured, in *The Minstrelsy of England* (first series, 1901, Bayley and Ferguson), to broach a new theory suggesting the probability of its composition or its modern revival being due to James Oswald, a Scottish musician who settled in London in 1742. Oswald became a hack-writer for John Simpson, the publisher of all early copies (with

[1] If the tune is alike in the 1st and 2nd (1775) editions. See Tappert in *Mus. Wochenblatt*, August 31, 1877.

the exception of that in *The Gentleman's Magazine*, October 1745) of the piece prior to 1747, the date of Simpson's death.

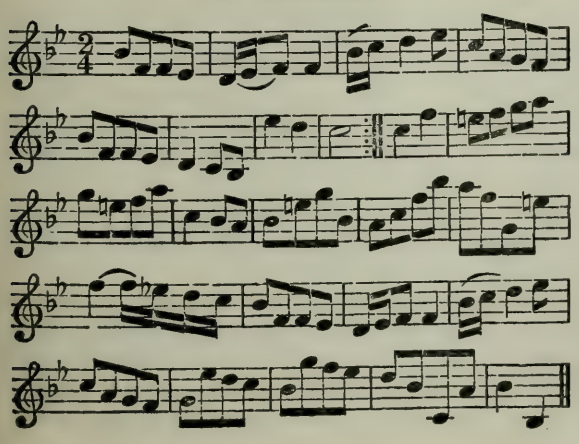
The arguments laid down are admittedly inconclusive, but suggest a line of inquiry which has been hitherto overlooked. Briefly put, they are to this effect: that the claim for Carey is untenable, and merely rests on two statements made half a century after the supposed events, one being dependent on the memory of a person as to what song was sung at a public dinner (after the bottles had circulated), and another one equally vague: that we have no real knowledge as to 'God save the King' before 1745; for the date 1742 which Chappell gives for *Harmonia Anglicana* (of which work, by the way, no copy appears to be now known), or the same publication under its later title *Thesaurus Musicus*, is not proven: that Oswald was working for Simpson and probably edited this publication, and that for some reason he did not wish to claim much excellent work, frequently using a *nom de plume*: that Oswald was appointed chamber-composer to George III. over the heads of better-known men: and finally that the chimes of Windsor Parish Church, which were arranged in 1769 by Oswald himself, played among other tunes 'God save the King,' and this is stated to have been named on the dial-plate 'Oswald's' (misread 'Osweld's') 'air.'

For fuller details of this theory the reader is referred to *The Minstrelsy of England* above quoted. Chappell's *Popular Music*, Dr. Cummings's articles in the *Musical Times*, 1878, and his book 1902, with Richard Clarke's *Account of the National Anthem*, 1822, will give the inquirer all the original matter that has been collected on the subject.
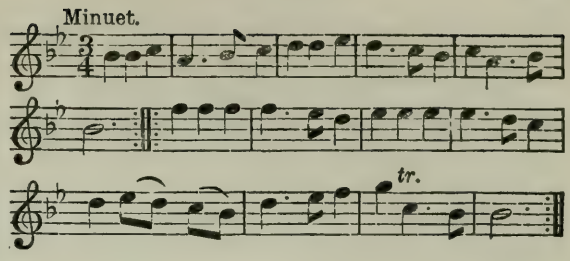
A further early copy of the air, up to the present unnoticed, is here appended. The tune occurs as a minuet in a country dance named 'Long live the King' from Johnson's collection of country dances, dated 1748, but probably issued in the autumn of 1747.

LONG LIVE THE KING.

From 'A Choice Collection of 200 Favourite Country Dances,' vol. iv. 1748. Published by John Johnson, Bow Churchyard.



Minuet.



F. K.

GODARD, BENJAMIN LOUIS PAUL, born in Paris, August 18, 1849, first studied the violin under Richard Hammer, and entered the Conservatoire in 1863, where he studied harmony under Reber: he competed twice for the Prix de Rome, but without success. He then left the institution and joined several societies for chamber music, in the capacity of viola player, at the same time devoting himself to composition with an ardour and a fertility which time only served to increase. He wrote numerous songs, of which several are most charming, a violin sonata, and a number of pieces for piano, some very pretty; he also orchestrated with much delicacy Schumann's 'Kinderscenen' (produced in this form at the Concerts du Châtelet in 1876), for at the beginning of his career he seemed to be specially inspired by this master both in the concentrated expression of his songs and in the elegant forms of his piano pieces. He next produced more fully developed compositions: two violin concertos, the second of which, entitled Concerto Romantique, was played at the Concerts Populaires by Mlle. M. Tayau in 1876, and repeated several times both by her and M. Paul Viardot; a trio for piano and strings; a string quartet and a piano concerto played by G. Lewita at the Concerts Populaires in 1878. In this year Benjamin Godard, bracketed with Th. Dubois, carried off the prize at the musical competition instituted by the municipality of Paris, and his prize composition 'Tasso' was performed with much success at the Concerts du Châtelet (Dec. 18, 22, and 29, 1878). This dramatic symphony, written on a poem by Grandmougin, both the words and music of which are inspired by the 'Damnation de Faust,' still remains Godard's chief work, and that upon which his artistic reputation is most firmly founded. The composer here shows a real talent and a rare instinct for orchestration, though at times his rhythms are apt to become too bizarre and his employment of excessive sonority too frequent. He also possesses unusual feeling for the picturesque in music, and is able at will to strike the poetic note and to impart a vigorous dramatic accent. With all this we have to notice an inconsistent mixture of Italian forms and of totally opposite styles, which proves that the composer has not set before himself an ideal resulting from serious reflection. There is also a tendency to employ far too freely the whole strength of the orchestra, and an unfortunate habit of contenting himself

with the first idea that occurs to him without duly considering it in order to enrich it in orchestration; and lastly—and this is the composer's chief fault—a too rapid productiveness and a too great leniency in judging his own works. After the exaggerated success of this very interesting and promising work, M. Godard, intoxicated by praise, only produced compositions the good qualities of which have often been obscured by too hasty workmanship. The most important are 'Scènes Poétiques' (Concerts du Châtelet, Nov. 30, 1879); a symphony (Do. Dec. 26, 1880); 'Diane, poème dramatique' (Concerts Populaires, April 4, 1880); 'Symphonie-ballet' (Do. Jan. 15, 1882); 'Ouverture dramatique' (Do. Jan. 21, 1883); 'Symphonie Gothique' of no interest (Do. Nov. 11, 1883); 'Symphonie Orientale,' five descriptive pieces on poems by Leconte de Lisle, Aug. de Châtillon, Victor Hugo, and Godard (for he is himself a poet at times), the most remarkable of which is the piece called 'Les Éléphants,' cleverly contrived to give the effect of ponderous weight (Do. Feb. 24, 1884); and lastly a 'Symphonie Légendaire,' written partly for orchestra alone, partly for solo vocalists, and partly for chorus and orchestra. This libretto, too, is by various poets, of whom Godard is one, and forms on the whole a somewhat heterogeneous production, embracing all kinds of fantastic paraphernalia, through which the composer can revel in descriptive music to his heart's content (Concerts du Châtelet, Dec. 19, 1886). After the retirement of Pasdeloup, who was a firm admirer of Godard's works, and generally allowed him to conduct them himself, the latter formed the idea of reviving the Concerts Populaires under the name of Concerts Modernes, but the undertaking proved impracticable, lasting with great difficulty till the end of its first season (Oct. 1885–April 1886). The suite, 'Lanterne magique,' and many of the graceful if rather superficial songs, are the things by which Godard is best known in England. A one-act opera, 'Les Bijoux de Jeannette,' was given in Paris in 1878; and on Jan. 31, 1884, Godard brought out at Antwerp a grand opera, 'Pedro de Zalamea,' written on a libretto by Silvestre and Détroyat, but without success. Some selections from it, performed at concerts in Paris, had no better fate. He subsequently wrote three orchestral incidental pieces for *Much Ado about Nothing*, produced at the Odéon, Dec. 8, 1887. On Feb. 25, 1888, his opera 'Jocelyn' was produced at Brussels with moderate success. ['Le Dante,' in four acts, was given at the Opéra Comique in 1890, and 'Jeanne d'Arc' in 1891, the successful 'La Vivandière' being produced at the Opéra Comique, April 1, 1895. This is the only one of his larger works as yet given in England, having been produced by the Carl Rosa Company at Liverpool in 1896, and at the Garrick Theatre, London, in 1897.] He left two grand operas, 'Les Guelphes' and 'Ruy Blas.' He died at Cannes, Jan. 10, 1895. Godard had undoubted talent, and would have had much more success had he known how to impose a stricter discipline upon his natural gifts, and to judge his own compositions more severely, without thinking that all the productions of his facile pen merited the attention of the musical world. A. J.

GODBID, William, the chief English printer of music from type at the middle of the 17th century. He printed all the musical works published by John Playford between the years 1658 and 1678. In or about this latter year Godbid, having died, left his widow Anne, and John Playford, junior (son of the above-named, and apparently apprenticed to Godbid) in possession of his printing works in Little Britain.

In 1682, Anne Godbid had died or retired, and J. Playford, junior, alone retained the business until his death in 1686, in which year the plant is advertised as for sale. Godbid and his successor were also particularly noted for general learned and mathematical works in addition to musical publications. Frequently (following the old printers' custom) initials only are used on the imprints, as:—'W. G.' or 'printed by A. G. and J. P.' F. K.

GODDARD, Arabella, a distinguished English pianoforte player, of an old Salisbury family, was born at S. Servans, St. Malo, Jan. 12, 1836, at the age of six was placed under Kalkbrenner in Paris, and afterwards had a few lessons from Mrs. Anderson and from Thalberg in England. She made her first appearance in public at the Grand National Concerts at Her Majesty's Theatre, of which Balfe was conductor, on Oct. 23, 1850, where her style and mechanism at once made a great impression. On Thalberg's recommendation, she was placed in the hands of Mr. J. W. Davison, who led her to the study of those great compositions, many of which she played in England for the first time. On April 14, 1853, she made her début, and at once fixed her position as a classical player, at the concert of the Quartet Association, in Beethoven's pianoforte sonata in B♭, op. 106. The winter of 1854 and the whole of 1855 were passed by Miss Goddard in Germany and Italy. She carried her classical répertoire with her; played *inter alia* at the Gewandhaus Concert, Oct. 1855; and was received with enthusiasm by some of the best critics of Germany. Returning to England, she made her first appearance at the Philharmonic on June 9, 1856, in Sterndale Bennett's Concerto in C minor (then in MS.); at the Crystal Palace (in Moscheles' Concerto in E) on March 13, 1858, and at the Monday Popular Concerts on March 9, 1859.

In 1857 and 1858 Miss Goddard played in London all the last sonatas of Beethoven (from op. 101 to 111)—at that time almost absolute novelties to most of her hearers—as well as many other masterpieces by Clementi, Dussek, Mozart,

Mendelssohn, and other masters, either solo or with accompaniment of stringed instruments, in addition to the usual classical Concertos, Trios, Sonatas, etc. In 1859 she married Mr. Davison, who, as already stated, was her real master and the former of her taste. In 1873 Madame Goddard left England for a lengthened tour through America, Australia, and India, returning in the autumn of 1876, and making her first reappearance in two recitals at St. James's Hall on Oct. 12 and 19. She appeared in London at Sims Reeves's benefit concert in March 1882; a benefit concert was given for her on March 9, 1890, and she became a Roman Catholic in 1900. G.

GODEFROID, the name of two brothers whose reputation was founded on their skilful harp-playing. The elder, JULES JOSEPH, was born at Namur, Feb. 23, 1811, and wrote pieces for his instrument, as well as two comic operas, 'Le diadesté' and 'La chasse royale.' He died in Paris, Feb. 27, 1840. The younger brother, DIEUDONNÉ JOSEPH GUILLAUME FÉLIX, born July 24, 1818, at Namur, was a pupil of the Paris Conservatoire, and spent the latter part of his life in Brussels. Besides numerous harp solos, etc., he wrote an oratorio, 'La fille de Saül'; two operas, 'La harpe d'or' and 'La dernière bataille,' and a great number of drawing-room pieces for the pianoforte, which enjoyed great popularity in their day. He died at Villers-sur-Mer, July 8, 1897. [Riemann's *Lexikon*; Baker's *Biog. Dict.*]

GODFREY. A family of English military bandmasters. CHARLES GODFREY, the founder, was born Nov. 22, 1790, at Kingston, Surrey; [was a drummer in the First Royal Surrey Militia]; in 1813 joined the Coldstreams as a bassoon player, and in 1825 became bandmaster, a post which he filled with honour till his death, Dec. 12, 1863, at his house in Vincent Square, Westminster, after fifty years' service. [He had been discharged from military engagement in 1834, but remained a civilian bandmaster.] He was appointed Musician in Ordinary to the King in 1831, and was one of the Court of Assistants of the Royal Society of Musicians. The first journal of military music published in England, under the name of *Jullien's Journal*, was arranged by Mr. Godfrey. His three sons were educated at the Royal Academy of Music.

DANIEL, the eldest, born Sept. 4, 1831, entered the Royal Academy of Music as a student of the flute in 1847, and was bandmaster of the Grenadier Guards from 1856 to 1896, when he formed a band of his own. In 1872 he took his band to the United States—the first visit of an English military band since the Independence. He is well known here and abroad by his waltzes for military band—'Guards,' 'Mabel,' 'Hilda,' etc. He died at Beeston, near Nottingham, June 30, 1903.

The second, ADOLPHUS FREDERICK, born at Westminster in 1837, entered the Coldstreams in 1856, and in 1863 succeeded his father as bandmaster of that regiment. He resigned this post in 1880, and died August 28, 1882.

CHARLES, the third, born Jan. 17, 1839, joined the Scots Fusiliers as bandmaster in 1859 and left that regiment in 1868 for a similar position in the Royal Horse Guards, from which he retired in Jan. 1904. He is professor of military music at the Royal College of Music, and the Guildhall School of Music.

Several of the third generation of Godfreys have won distinction in music. DANIEL EYERS GODFREY, L.R.A.M., son of Daniel, born 1868, was at King's College School and the Royal College of Music (from 1884); was conductor of the London Military Band in 1890; and after a tour, as conductor of an opera troupe, in South Africa in 1891-92, settled at Bournemouth, where he has raised the orchestra of the Winter Gardens to a high pitch of excellence. His performances of the classics and of modern works show him to be a conductor (not merely a bandmaster) of very high rank, and the Symphony Concerts, which he has directed since their foundation in 1894, have an important influence on national as well as on local music. He was appointed resident musical adviser to the Corporation in 1895, and subsequently manager of the Winter Gardens. (See SYMPHONY CONCERTS.)

Three sons of Charles Godfrey, junior, have also shown remarkable ability: ARTHUR EUGENE GODFREY, born Sept. 28, 1868, was a chorister at St. Paul's Cathedral in 1877-83, studied at the Royal Academy of Music in 1883-89, gaining various prizes, and becoming an associate of the Academy; he has won experience as a theatrical conductor, and a string quartet, songs, etc., give evidence of considerable talent. He has written much incidental music for plays, and his musical comedy, 'Little Miss Nobody,' was produced with great success at the Lyric Theatre, and ran for over six months, from Sept. 1898. He was musical adviser to Messrs. Robert Cocks & Co., and is now manager of Messrs. Hopwood & Crew, Ltd. He is a clever accompanist. CHARLES GEORGE GODFREY, born in London, Dec. 1866, was educated at St. Paul's School, and the Royal Academy of Music, and got his first experience of military music as occasional substitute for his father. He has been successively organist of St. John's Church, Wapping; bandmaster to the Corps of Commissionaires (1887); conductor of the military band at the Crystal Palace, 1889-97. In the seasons of 1897 and 1898 he was conductor at the Pavilion Gardens, Buxton; and at Easter, 1899, was appointed musical director at the Spa, Scarborough, a post he still fills with distinction and success. He conducts an orchestra in the spring and

autumn in the Grand Hall, and a military band in the gardens in the summer. He has arranged much music for military band, and has written some orchestral pieces. HERBERT A. GODFREY, born 1869, was educated at Christ's Hospital and the Royal School of Art (1884-86); he joined the Crystal Palace Military Band in 1889, solo cornet, and became its conductor in 1897, after obtaining experience as a conductor at Folkestone in 1895 and 1896. His works include marches and *pièces d'occasion*, as well as a complete ballet, 'The Home of the Butterflies,' 1901. [Information from *Brit. Mus. Biog.*, etc.] M.

GODOWSKY, LEOPOLD, distinguished pianist, was born at Wilna, in Russian Poland, Feb. 13, 1870, where his father was a physician. When but three years of age Godowsky began to show signs of rare musical aptitude, so that on its early and rapid development it was decided that he should follow a musical career. Many of his juvenile attempts at original composition, made at this time, have since been utilised by Godowsky. His first public appearance as a pianist occurred in his native town in 1879, his success being so emphatic that a tour through Poland and Germany was there and then decided upon for him. At thirteen years of age, by the generosity of a rich Königsberg banker, he was able to enter the Hochschule in Berlin, where his masters were Bargiel and Rudorff. There he remained two years, and in 1884 made his first American tour, in conjunction with Ovide Musin, the violinist. Two years later he returned to Europe and became a pupil in Paris of Saint-Saëns. Then followed a tour in France and a visit to London, in 1887 and 1888, where he was commanded to appear at the British Court. In 1890 he returned to America in consequence of his English success. There he married in 1901 Miss Frieda Saxe, and returned for a tour to Europe; but subsequently he made his home successively in New York, Philadelphia, and Chicago (where he was director of the Conservatoire), and toured through the States and Canada. On Dec. 6, 1900, Godowsky appeared in Berlin, and set the seal upon his fame by a series of fine performances, which placed him in the front rank of contemporary pianists, a position he still continues not only to occupy but to strengthen. As a pianist he is a master of tone-gradation, he has an exquisite touch, and excels in the simultaneous manipulation of many themes. The list of his compositions is not large, but it is in some ways the most important addition to the literature of pianoforte technique since Liszt's compositions were produced. His fifty studies on Chopin's 'Études' are really original compositions, not mere transcriptions, and are full of merit. He himself has written a number of concert studies—opp. 11, 12, and 14, and sundry smaller works, as the polonaise in C, Minuet in F, a couple of concert Valses, and some songs; a Toccata, op. 13; three Pieces, op. 15; and four pieces, op. 16. R. H. L.

GÖTTERDÄMMERUNG. The fourth and last section of Wagner's RING DES NIBELUNGEN (which see) first performed at Bayreuth, August 17, 1876. G.

GOETZ, HERMANN, born at Königsberg, Dec. 17, 1840, showed remarkable musical powers in early life, but was not regularly taught music (he took some lessons from L. Köhler) until he was at the University of Königsberg, when he decided to adopt the career of a musician, and placed himself, in 1860, at the Stern Conservatorium in Berlin, under Bülow for piano, and Ulrich for composition. In 1863 he was appointed organist at Winterthur, and moved to Zürich in 1867, but retained the Winterthur appointment until 1870, when ill-health compelled him to resign the post. He devoted himself to the composition of an opera, the libretto of which was based by J. V. Widmann on *The Taming of the Shrew*, and called 'Der Widerspänstigen Zähmung.' After innumerable disappointments, the composer at last had the good fortune to take his work to Ernst Frank, who was then capellmeister at Mannheim. With characteristic sympathy and insight the eminent conductor saw that the opera had all the elements of success, and it was produced under his direction at Mannheim, on Oct. 11, 1874. Its success was immediate and decisive. In Feb. 1875 it was played at Vienna, and made its way to Leipzig, Berlin, and the other important German operatic centres. It was published in an English version by Augener & Co. in London, minutely analysed in the *Monthly Musical Record* in 1878, and produced at a matinée at Drury Lane, Oct. 12, 1878. In 1880 it was revived by the Carl Rosa Company at Her Majesty's Theatre, when, as on many former occasions in Germany, Mlle. Minnie Hauk, who undertook the principal part, substituted, for the finest number of the work, the splendid septet in the last act, an ineffective vocal waltz which the composer had reluctantly consented to write for her.

The fame of the opera brought Goetz's other works into prominence; they were not extensive, but they possess such individuality of conception, and such beauty of style, that they were not long in finding enthusiastic admirers, some of whom went so far as to compare Goetz with Brahms, to the disadvantage of the latter. The most important of the early compositions is the symphony in F, a work of lasting beauty, and one that well deserves a place in every classical repertory. The choral setting of Schiller's 'Nänie,' op. 10, and the (posthumous) setting of Psalm cxxxvii. for soprano solo, chorus, and orchestra, were the first of Goetz's non-operatic works to make their way in England. The latter was given first here by the London Musical Society, June 27, 1879. The chamber compositions, which include a trio and a quintet

for piano and strings (the latter work including a double bass), the piano sonata for four hands, and the concerto for piano and orchestra, are marked by very high qualities. Whether from failing health, or from some other cause, Goetz's second opera, 'Francesca da Rimini,' produced at Mannheim, Sept. 30, 1877, after the composer's death, was not on a level with his first. Two of the three acts were finished, and the third sketched, by the composer, at whose request his friend Frank finished the score, and directed the performance. Goetz had died on Dec. 3, 1876, nearly ten months before its production.

Goetz is often quoted as an instance of a brilliant career cut short by an early death; but if we think of the work of certain masters who only lived to about the same age, such as Purcell, Mozart, and Mendelssohn, we shall easily realise that the reason must be sought elsewhere for the undoubted fact that Goetz's music has not taken so important a place in history as it was at one time expected to take. Few as his works are, it is evident to the most cursory reader of his scores that already there are signs of his having begun to repeat himself, to form a habit of expressing the same sentiment or emotion in the same way; and, in short, that the freshness of his invention was beginning to get exhausted. In all, or almost all, of his compositions we feel that he is at his best in a tenderly elegiac mood; that his music gives a picture of a life full of disappointment, and proceeds from a nature quite unfitted to buffet with the world. It is always refined, and on occasion touches chords of sincere and deep emotion. If the comic side of the Shakespearean play on which his most successful work was based seems altogether beyond him, it must be conceded that the musical characterisation of Katharine is a masterpiece in its way. It may be doubted, however, whether her somewhat querulous accents in the earlier scenes represent Shakespeare's shrew; and, charming as is the scene in which she submits herself and acknowledges her love for Petruchio, the spectator feels that in this introspective melancholy which is the prominent note of the character, much of the hearty animal spirits of the original has been lost.

Goetz may perhaps be described as the legitimate artistic descendant of Schumann, though he possessed far more than Schumann's power of expressing himself freely and fully in the classical forms, and a feeling for the effective disposition of his voices and instruments which Schumann only rarely attained. In the symphony there occurs one of those haunting touches in which both Schumann and Brahms take special delight; in the second movement, a charming intermezzo, the horn gives out a call which is absolutely appropriate to the character of the instrument, and which gives a peculiarly beautiful colouring to the whole movement. In many places in the quintet, too, the value of the combination of the stringed instruments chosen to accompany the pianoforte—one violin, viola, violoncello, and double bass—is fully felt. Even in the pianoforte sonata for four hands there are passages which are so happily conceived for exactly this combination, that one feels that no other medium could make precisely the same effect. He was a thoroughgoing romantic, though he never reached the depths of lyric passion which Schumann knew so well how to reflect in music. For those who do not require much variety or contrast of musical emotion, and who can throw themselves willingly into a mood of refined melancholy, Goetz's music must have a permanent charm of its own. For further particulars the reader is referred to the *Zeitschr.* of the *Int. Mus. Ges.* iii. 177.

The list of his published works is as follows:—

Op.
1. Trio, pf. and str., in G minor.
2. Three easy pieces for piano and violin.
3. Three songs.
4. Rispetti, six Italian folk-songs.
5. Three Kinderlieder in Swiss dialect.
6. Quartet, pf. and str., E major.
7. Nine pianoforte pieces, 'Lose Blätter.'
8. Two pianoforte sonatinas.
9. Symphony, F major.
10. Nänie, for mixed choir, solos and orch. (words by Schiller).
11. Cantata for male voices and orch. (words by W. Müller).
12. Six songs for soprano or tenor.
13. Genrebilder, six pianoforte pieces.

POSTHUMOUSLY PUBLISHED.

14. Ps. cxxxvii. for soprano solo, choir and orch.
15. Frühlingsouvertüre, for orch.
16. Quintet, pf. and str. (with double bass), in C minor.
17. Sonata, for pianoforte, four hands, in G minor.
18. Concerto for piano, in B flat major.
19. Six songs.
20. Four songs for male voice quartet.
21. Seven songs for four-part chorus.
22. Violin concerto in G major, in one movement.

The two operas above-mentioned have no opus-numbers.

M.

GOLDBERG, JOHANN GOTTLIEB (or THEOPHILUS), born at Königsberg about 1720, was a pupil of Sebastian Bach, from 1733 to 1746, and one of the most remarkable players on the clavier and organ of the middle of the 18th century. He was brought to Bach from Königsberg by Count Kaiserling, the Russian ambassador, of whose establishment he appears to have been a member. Bach held him up as his cleverest and most industrious pupil, and with reason, for to immense executive power he joined an extraordinary facility of improvisation, and of playing the most difficult music at sight. His works (as named by Gerber) are not important, and remain in MS.—a motet and a psalm for voices and orchestra; preludes and fugues; twenty-four polonaises with variations; two concertos; a sonata, and six trios for flute, violin, and bass—all exhibiting a certain melancholy, and strong individuality. During the Seven Years' War (1756-1763) he was 'Kammermusikus' to Count Brühl. Bach's Thirty Variations were written for Goldberg at the request of Count Kaiserling (in exchange for a golden goblet and 100 louis d'or), and he was accustomed to play them nightly to the Count to lull him to sleep. They are sometimes known as the Goldberg Variations. G.

GOLDBERG, Joseph Pasquale, born at Vienna, Jan. 1, 1825 ; began his career as a violinist, as a pupil of Mayseder, and studied counterpoint and composition under Ritter von Seyfried at Vienna. At the age of twelve he appeared at the Grand Redoutensaal, and performed a concerto in E minor, with orchestra, of his own composition, dedicated to Spohr. After a few years he left Vienna for Italy, and played at Trieste, Venice, Bergamo, etc. From Italy he went to Paris, and was then urged by Rubini and Meyerbeer to become a singer ; he received his vocal instruction from Rubini and Bordogni, and afterwards from the old Lamperti in Italy. He was engaged for three years as primo basso assoluto in the principal theatres of Italy. At the age of eighteen in 1843, he made his début at Padua in Donizetti's 'Regina di Golconda,' and met with a most favourable reception. At Verona and Genoa he sang with his sister, Fanny Goldberg Marini, at that time one of the most celebrated prima donnas of Italy, in 'Maria di Rohan.' But being of a serious and retiring disposition, and detesting the stage, he decided to leave it, and returned to Paris determined to sing only at concerts and to teach singing. At Paris he became a favourite, and was on the most intimate terms with Rossini, Donizetti, Chopin, Halévy, and Thalberg. In 1847 he came to London to fulfil a six-weeks' engagement with Jullien. From 1850 to 1861 he made several provincial concert tours in England with Grisi, Alboni, Mario, etc., and then settled in London. Among his pupils we will name Giuglini and Brignoli, Mme. Gassier, Mme. Rabatinsky, and his own sister, Caterina Goldberg-Strossi, who earned a great success at La Scala, Milan, and at Barcelona. In 1871 Goldberg was commissioned by Correnti, Minister of Public Instruction, to report upon the Conservatoires of Italy, and to propose reforms in the method of instruction. His proposals were approved by Lauro Rossi, the then Principal of the Naples Conservatorio, and have since been put in force throughout Italy. In consideration of these services Goldberg was created a Knight of the Crown of Italy. He was the composer of 'La Marcia Trionfale,' which was played by the military bands when the troops of Victor Emanuel entered Rome for the first time. Goldberg was for many years professor at the Royal Academy of Music, and also professor to H.R.H. the Princess Louise. He died in Vienna, Dec. 20, 1890. G.

GOLDMARK, Carl, born May 18, 1830,[1] at Keszthely on the Plattensee, Hungary, his father being a 'cantor' in the Jewish synagogue there, and too poor to afford to give him regular musical instruction. The village schoolmaster taught him the rudiments, and he entered the school of the 'Oedenburger Musik-Verein' in 1842. Here his talents, exhibited on the violin at a concert in the winter of 1843-44, were remarkable enough to warrant his being sent to Vienna to study in earnest ; and in 1844-45 he was a pupil of Leopold Jansa, entering the Conservatorium in 1847 as a pupil of Böhm for violin, and of Preyer for harmony. The political disturbances of 1848 compelled the authorities to close the institution, and Goldmark was thrown on his own resources. He was engaged in the theatre-band at Raab, and on the capitulation of the town to the government he was actually led out to be shot as a rebel. A friend of his explained the mistake, and his life was spared. In 1850 he returned to Vienna, and worked hard for the next seven years, becoming familiar with all the orchestral instruments, and making numerous essays in original composition. These, which consisted of a quartet for piano and strings, an overture, a couple of songs, and a psalm for soli, chorus, and orchestra, were performed at a concert on March 20, 1857, when the quartet was the most favourably reviewed of the compositions, in the *Wiener Zeitung*. After a couple of years spent in further study at Pesth, where another concert of his works took place in 1859, he returned for good to Vienna in 1860, and set up as a pianoforte teacher. By this time he had completed some of the compositions which have made his name best known throughout the musical world, such as the symphony (or suite) called 'Ländliche Hochzeit' and the 'Sakuntala' and 'Penthesilea' overtures. Some piano pieces, published without opus numbers by Haslinger, date from this time, and, with the works given at the concert of 1857, correspond with the spaces in the list of numbered compositions. The 'Sakuntala' overture, performed at one of the Philharmonic Concerts in Vienna on Dec. 26, 1865, was at once recognised as an important work, and even a critic so chary of his praise as Hanslick spoke of its wealth of orchestral colouring, and considered that the composer had got over his earlier love of dissonance. Goldmark was for a time a critic too, and expressed himself strongly in the *Konstitutionnelle Zeitung* in favour of Wagner, whose works he had carefully studied so far as they were at that time accessible.

Almost ten years were devoted to the composition and revision of his first opera 'Die Königin von Saba,' in four acts, to a libretto by Mosenthal, a work which, produced March 10, 1875, at the Hofoper at Vienna, under Gericke's conductorship, and with a splendid cast, including Materna, Wild, and Beck, made an emphatic success. It was only natural that, like so many Jews before and after him, Goldmark should have thrown himself ardently into the work of composing an opera on a Jewish

[1] In the useful little pamphlet upon the composer by Otto Keller (Leipzig, H. Seemann) the date 1832 is given as that of the composer's birth, but the more generally accepted date is proved to be correct by the circumstance that an account is given of certain celebrations in honour of his seventieth birthday, which is duly dated 1900.



CARL GOLDMARK

subject; but, apart from all the patronage which such a work was sure to obtain from a large section of the Viennese public, there are in it remarkably high qualities, and the fine use of oriental colour, the clever characterisation of the personages, and the brilliant effect of the whole, deserve all the recognition they have obtained all over Germany, and in many towns in Italy, as well as in New York and Madrid. Up to the present time its scriptural subject has prevented its production in England. The habit of slow workmanship, and the stringent self-criticism which caused him to write the third act twice over, had much to say to the success of the work with the public, for there are few first operas which show so complete a mastery of stage-craft, and in which the dramatic and musical elements are so deftly combined. The charge was (perhaps inevitably) brought against it that it owed too much to Wagner, and in a certain sense this is quite true, for Goldmark accepted the artistic tenets of Wagner wholeheartedly, although in the invention and treatment of his themes there now seems very little ground for the accusation. Another four years, from 1882, were spent in the composition of his second opera, 'Merlin' (libretto by Siegfried Lipiner), produced also at Vienna, on Nov. 19, 1886, in which the last act was subjected to thorough revision after the first performance, greatly to its advantage. The list of Goldmark's operas is completed by 'Das Heimchen am Herd' (libretto by Willmers, founded on Dickens's *Cricket on the Hearth*), produced at Berlin, June 27, 1896; 'Die Kriegsgefangene' produced at Vienna, Jan. 9, 1899; 'Götz von Berlichingen' (Pesth, 1902); and 'Der Fremdling,' not yet performed.

Goldmark's main characteristics are his complete mastery over every kind of musical effect, his wealth of melodic invention, and skill in manipulating his themes. If he has never sounded the deepest notes of human emotion, or given the world any passage of real sublimity, his works have given great pleasure to many classes of musicians, not alone to the frequenters of the opera. His orchestral works are always effective and often interesting, and his chamber-compositions, notably his two suites for piano and violin—made familiar to English audiences by Sarasate—tell of his early familiarity with the violin. The list of his works is as follows:—

Op.
1-4. Unpublished early works. See above.
5. 'Sturm und Drang,' pianoforte pieces.
6. Trio for pf. and strings.
7.
8. String quartet in B flat.
9. String quintet in A minor.
10. 'Regenlied' for chorus.
11. Suite for piano and violin, E major.
12. Three pieces for piano, 4 hands.
13. Overture, 'Sakuntala.'
14. Two choruses for male voices.
15. 'Frühlingsnetz,' male quartet, with accompt. of 4 horns and pf.
16. 'Meeresstille und glückliche Fahrt,' for male voices and horns.
17. Two choruses for male voices.
18. Twelve songs.
19. Scherzo in E minor for orchestra.
20. 'Beschwörung,' song for low voice.
21. Four songs.
22. Dances for pf., 4 hands; also for orchestra.
23. 'Frühlingshymne,' for alto solo, chorus, and orchestra.
24. 'Im Fuscherthal,' six choral songs.
25. Sonata in D for violin and pf.
26. Symphony (Sinfonische Dichtung), 'Die ländliche Hochzeit.'
27. 'Die Königin von Saba,' opera in 4 acts.
28. Violin concerto in A minor.
29. Two Novelletten, prelude and fugue, for pf.
30. Quintet in B flat, pf. and strings.
31. Overture, 'Penthesilea.'
32. Songs from Wolff's *Wilder Jäger*.
33. Trio, pf. and strings.
34. Four Songs.
35. Symphony, E flat.
36. Overture, 'Im Frühling.'
37. Eight songs for high voice.
38. Overture, 'Der gefesselte Prometheus.'
39. Sonata for pf. and vcello.
40. Psalm cxiii.
41. Two male choruses.
42. Two four-part songs with pf.
43. Suite in E flat, pf. and violin.
44. Overture, 'Sappho.'
45. Scherzo in A for orchestra.
46-8.
49. Overture, 'In Italien.'

Without opus numbers:—
A symphonic poem, 'Zrinyi,' and a second violin concerto, are among Goldmark's most recent works.
Operas:—'Merlin,' 'Das Heimchen am Herd,' 'Die Kriegsgefangene,' 'Götz von Berlichingen,' and 'Der Fremdling.' M.

GOLDSCHMIDT, ADALBERT VON, born May 5, 1848, in Vienna, was originally intended for the law, but, after passing his examinations, preferred to follow his own inclinations and devote himself actively to the study of music. When twenty-two years old he composed his first important work, 'Die Sieben Todsünden,' an allegorical drama, the text of which is by Robert Hamerling, though containing several contributions from the pen of the composer. This was produced at Berlin in the spring of 1876, a few months before the 'Nibelungen Ring' made its appearance at Bayreuth, so that, although it was not published until later, it cannot have been influenced by the 'Ring.' This circumstance is the more interesting that there is much internal evidence tending to display the two works as the result of similar waves of musical thought. Goldschmidt's drama was heard in Paris under Lamoureux's conductorship, at Hanover, Leipzig, Königsberg, Fribourg, and Vienna, and was received everywhere with acclamations except in the composer's native town, where it was the object of acrimonious attacks from the press. Liszt, to whom the drama is dedicated, thought very highly of it, and kept up the most amicable relations with the composer until his death. Another important work, which is available in print, is the music drama, 'Helianthus,' of which he wrote both the text and the music, and which is in many ways a considerable advance on its predecessor. It was produced at Leipzig in 1884. The work, however, which is in all probability his best, remains unpublished: the trilogy, 'Gaea' (1889), of the text of which Catulle Mendès has issued a French translation. It is claimed for this work that it is entirely new in form and conception, and a progressive move in dramatic music, being one step farther towards the reunion of all the arts. Those who were privileged to see the manuscript were filled with enthusiasm. An influential committee was formed under the patronage of the Archduke Eugene of Austria; a famous

impresario, Pollini, undertook the management, and a phenomenal artistic success was predicted.

Unfortunately Pollini died. Intrigues from outside dismembered the committee, and the whole scheme was shelved indefinitely. Disgusted at this rebuff, Goldschmidt has lived a very retired life for the last eight years, continuing to work as actively as before, but sadly disillusioned as to the prospect of receiving his due. His 'Die fromme Helene' was produced at Hamburg in 1897. Besides the works described, he has published a symphonic poem and about a hundred songs, many of which attain to a very high level of artistic excellence. Goldschmidt's style has a certain amount of the Wagnerian element, but not enough to affect his strong vein of originality. It is remarkable to think that, saturated as we have been for a generation with the products of Wagnerian epigoni, the work of this composer will still strike one as something fresh and new. His musical diction is powerful, and if perhaps harsh at moments, is never commonplace; while his unconventionality does not tempt him to cross the line where eccentricity begins. E. E.

GOLDSCHMIDT, Otto, pianist, composer, and conductor, born Aug. 21, 1829, at Hamburg, where his father and grandfather resided as merchants; studied the piano and harmony under Jacob Schmitt and F. W. Grund. At the age of fourteen he entered the Leipzig Conservatorium, where, until 1846, he studied the piano and composition as a pupil in Mendelssohn's class. In 1848 he was sent to Paris, with the view of continuing his studies under Chopin, whose acquaintance he made, and was present at the last concert given by him in the Salle Pleyel. He came to England in 1848, and in the following year played at the Musical Union, and at a concert of Mlle. Jenny Lind's at Her Majesty's Theatre. In 1851 he went to America, succeeding Benedict as conductor of a series of concerts given by Jenny Lind. He married that lady at Boston, U.S.A., on Feb. 5, 1852. From 1852 to November 1855 he and his wife resided at Dresden, and from 1858 lived in or near London. He conducted the festivals held at Düsseldorf and Hamburg in 1863 and 1866 respectively, and in 1863 was appointed Vice-Principal of the Royal Academy of Music, then presided over by Sir W. Sterndale Bennett, with whom he edited 'The Chorale Book for England,' a collection of chorales set to translations of German hymns by Miss C. Winkworth (Longmans, 1863). He composed the oratorio 'Ruth' (op. 20) for the Hereford Festival of 1867, and it was subsequently performed in London, Düsseldorf, and Hamburg. 'Music' (op. 27), a choral song for soprano solo and female chorus, to words by Sir Lewis Morris, was given at the Leeds Festival of 1898. He introduced into Germany Handel's 'Ode for S. Cecilia's Day,' and in England conducted 'L' Allegro ed Il Penseroso,' for which he wrote additional accompaniments. These works had not been heard in Germany or England in a complete form since Handel's time. In 1875 the Bach Choir, an association of amateurs, was formed under his direction. At its first concert on April 26, 1876, Bach's Mass in B minor, with additional accompaniments by Mr. Goldschmidt, was performed for the first time in England. The marked success of that performance, and the subsequent prosperity of the choir, are due in a large measure to the earnestness and devotion of the first conductor. (See Bach Choir.) Besides the choral works already mentioned Mr. Goldschmidt has published a Pianoforte Concerto; a ditto Trio; Pianoforte Studies; two duets for two pianos; songs, and part-songs; two pieces for clarinet (or violin) and piano, are op. 26. In 1861 he was elected Honorary Member of the Philharmonic Society, in 1864 a Member of the Swedish Royal Academy of Music, and in 1876 the King of Sweden conferred on him the Royal Order of Wasa; in 1893 the medal 'litteris et artibus' was conferred on him, together with the commandership of the order of the Polar Star. Mr. Goldschmidt is an honorary member of the Royal Academy of Music, a vice-president of the Royal College of Organists and of the Musical Association, and has been a member of the Council of the Royal College of Music since its foundation. An interesting biography appeared in the *Musical Herald* for May 1896. A. D. C.

GOLDWIN, John, born about 1670, was a pupil of Dr. William Child, and was in the choir of St. George's, Windsor, in 1690. On April 12, 1697, he was appointed successor to his master as organist of St. George's Chapel; in 1703 he became also master of the choristers. He died Nov. 7, 1719. His Service in F is printed in Arnold's *Cathedral Music*, and Boyce and Page also printed some of his anthems; others remain in MS. in Tudway and at Ely Cathedral, where he is entered as Golding. The largest collection of his compositions, including twenty-one anthems, motets, and services, is in the Christ Church Library, Oxford. 'I have set God alway before me' is a very favourite little anthem at cathedrals, melodious and agreeable. W. H. H.

GOLINELLI, Stefano, born Oct. 26, 1818, at Bologna, was taught pianoforte playing and counterpoint by Benedetto Donelli, and composition by Vaccaj. He was professor at the Liceo of Bologna from 1840 to 1870, having been appointed by Rossini while director. To this composer Golinelli dedicated his twenty-four preludes for pianoforte, op. 23. He became acquainted with Hiller while on a visit to Bologna in 1842, and dedicated to him his twelve Studies, op. 15. He subsequently made a tour throughout Italy, and acquired a reputation as

a composer. He also played in France, Germany, and England, appearing in London in 1851 at the Musical Union, playing with Sivori and Piatti. He retired from public life altogether in 1870, and subsequently resided at Bologna or in the country. His compositions, to the number of 200, published by Ricordi, Boosey & Co., and Breitkopf & Härtel, are written exclusively for the piano. They include five Sonatas, three Toccate (opp. 38, 48, and 186); twenty-four Preludes dedicated to Mlle. Louise Farrenc (op. 69); twenty-four Preludes 'Ai Giovani Pianisti' (op. 177), adopted by the Liceo; Album, dedicated to Mercadante; Tarantella, op. 33; Barcarola, op. 35; 'Adèle et Virginie,' two melodies, op. 34; 'Le Viole Mammole,' op. 39; Allegretto giojoso, Milan, 1878; operatic fantasias, etc. He died at Bologna, July 3, 1891. A. C.

GOLLMICK, Adolf, born Feb. 5, 1825, at Frankfort-am-Main. He received instruction on the pianoforte from his father, Carl Gollmick (1796-1866), writer and composer, and on the violin from Riefstahl and Heinrich Wolf. In 1844 he came and settled in London, and gave his first concert on August 21 at Pape's Pianoforte Rooms. He was favourably received both as pianist and violinist. In 1847 he founded the Réunion des Beaux-Arts, in 1864 the Westbourne Operatic Society, and in 1879 the Kilburn Musical Association. In addition he gave concerts in London and the provinces, and at Hamburg, Frankfort, etc. His compositions include the operas 'Balthazar,' performed in private at Frankfort, 1860; 'The Oracle,' Bijou Theatre, Bayswater, 1864; 'Doña Costanza,' Criterion Theatre, 1875; 'The Heir of Lynne,' operatic cantata, Dublin and St. George's Hall, 1877; 'The Blind Beggar of Bethnal Green,' dramatic cantata, London, Birmingham, etc., 1877; a symphony in C minor, MS.; a pianoforte quartet and trio in C minor; drawing-room pieces, 'Abschied,' 'The Dripping Well,' 'La Flatteuse'; transcriptions of German Volkslieder, various songs, etc. He died in London, March 7, 1883. A. C.

GOLTERMANN, Georg Eduard, born in Hanover, August 19, 1824, was the son of an organist, and learnt the violoncello at first from Prell the younger, and afterwards from Menter of Munich, where he studied composition with Lachner. In 1850-52 he made tours as a concert violoncellist, and in 1851 a symphony of his was played at Leipzig; in 1852 he was music director at Würzburg, and in 1853 went to Frankfort as second capellmeister at the Stadt Theater, being first conductor from 1874. He celebrated his twenty-fifth anniversary as conductor there on May 1, 1878, and died there Dec. 29, 1898. A violoncello concerto and some other effective pieces for his own instrument obtained great popularity in their day. Another violoncellist of the same name, but apparently not related to this one, was Joh. Aug. Julius Goltermann, born July 15, 1825, at Hamburg, and died April 4, 1876, at Stuttgart; from 1850 to 1862 he held a professorship of the violoncello at Prague, and from the latter date until his retirement in 1870, was a member of the court band at Stuttgart.

GOMBERT, Nicolas, one of the most important and prolific composers of the 16th century, was born at Bruges, as we learn from the title-page of his motets, and was attached to the service of Charles V. [He was apparently in the emperor's chapel from 1520 to 1531, and master of the choristers from 1530 to 1534; in the latter year he was prebend, and subsequently canon, of Tournai. In 1537 he went to Spain with twenty singers, and held an office in the Imperial chapel at Madrid. Van der Straeten is the chief authority for the dates given above.] That Josquin was his master is testified by Hermann Finck in his *Practica Musica*, and Fétis has given us the quotation from the copy of this rare work in his possession. 'Nostro vere tempore' (the book was published in 1556) 'novi sunt inventores, in quibus est Nicolaus Gombert, Jusquini piae memoriae discipulus, qui omnibus musicis ostendit viam, imo semitam ad quaerendas fugas ac subtilitatem, ac est author musices plane diversae a superiori. Is enim vitat pausas,[1] et illius compositio est plena cum concordantiarum tum fugarum.' Gombert set to music a poem by Avidius on the death of Josquin, which was also set by Benedictus. Burney gives us the music of this, but 'after performing the tedious task of scoring the setting by Gombert, found its chief merit to consist in imitations of his master.' A great merit nevertheless, for Gombert, a mere lad when Josquin died, persevered in his imitations so successfully that he not only came to be looked upon as his master's greatest pupil, but was able in due time, and when his own genius became mature, to engrave his name on a separate link in the chain of musical history. In the hands of his predecessors, in Josquin's especially, contrapuntal skill had already become subservient to the beauty of the music. A further improvement was making itself visible in the art. Composers began more and more to vary the character of their music according to the subject of the words. No one worked with this end more in view than Gombert, and nothing helped him so much as the increasing love for secular chamber music. Musicians of his time, far from looking down upon secular music, were beginning to make it one of their great specialities. It gave them full scope for their fancy, they were hampered by no prescribed forms, they had no prejudices to overcome. It gave them free access and welcome into half the educated homes in Europe. Gombert seems to delight in it. He chooses the prettiest pastoral subjects, and sets them to descriptive music, and while the birds are dis-

[1] The introduction of frequent pauses had become very common in music. Philip Basiron is censured for giving way to this 'fashionable folly' (Burney, vol. ii. p. 533).

coursing the pleasures of Spring in notes imitating their natural language, while shepherd and shepherdesses sing of love and the wolf meantime attacks their flock, or while all the stirring incidents of the 'chasse à courre' are vividly depicted to us, there is no extravagance, only the simple happy treatment which Haydn or Mozart would have employed when in such a mood. Gombert's love for nature is apparent in the very titles of his songs—'En ce mois délicieux'; 'Joyeux verger'; 'Le chant des oiseaux'; 'L'été chaud bouilloit'; 'Je m'en vois au vert bois,' etc. His power of description he carries into all the higher forms of his art, and his motets and psalms were not, in their time, surpassed for the wonderful manner in which the noble music blends itself with the ideas the words convey. Eitner's *Bibliographie der Musik-Sammelwerke* (Berlin, 1877) mentions nearly 250 of Gombert's compositions, printed in upwards of ninety different collections between 1539 and 1573. [In the *Quellen-Lexikon* the list of collections is given, as well as the motets, etc., in MS.] A single motet, 'In nomine Jesu,' printed twenty-six years before any of these under the name *Gompert* in the Motetti B (Venice, Petrucci, 1503) must surely be the work of another composer. J. R. S.-B.

GOMEZ, Antonio Carlos, a Portuguese by parentage and a Brazilian by birth, was born at Compinas, July 11, 1839, was sent to Europe by the Emperor, and received his musical education at the Conservatorio of Milan. His first work for the stage, 'A noite do castello,' was given at Rio de Janeiro in 1861, and his European début as a composer was made at the Teatro Fossati, Milan, in Jan. 1867, in a little piece called 'Se sa minga,' which had a remarkable success. His next was another 'revue' called 'Nella Luna' (1868), and he established his fame with 'Il Guarany,' produced at La Scala, March 19, 1870, and shortly after brought out at Genoa, Florence, and Rome. In this country it was first performed on July 13, 1872, at Covent Garden. This was followed by 'Fosca' at the Scala, on Feb. 16, 1873, which was unsuccessful; and that by 'Salvator Rosa' (Genoa, Feb. 21, 1874), a great success there and elsewhere. 'Maria Tudor' was produced at Milan in 1879, 'Lo Schiavo' at Rio in 1889, and 'Condor' at Milan in 1891. Besides these operas Señor Gomez composed an ode entitled 'Il Saluto del Brasile,' which was performed in the Exhibition Building at Philadelphia on July 19, 1876. Gomez's music is full of spirit and picturesque effect, and is therefore popular, but it is wanting in originality, and too obviously indebted to Verdi and Meyerbeer. [Another cantata, 'Colombo,' was written for the Columbus Festival in 1892. Gomez was appointed director of the Conservatorium at Parà in 1895, but he died a few months after reaching Parà, on Sept. 16, 1896. Baker's *Biog. Dict.*] G.

GOMPERTZ, Richard, born at Cologne, April 27, 1859, learnt the rudiments of music from his mother, an accomplished musician, began the study of the violin under Franz Derkum, from the age of seven years. He played with orchestra at the age of twelve, and became a pupil of the first violin professor of the Conservatorium, Professor O. von Königslöw. At the same time his general studies were pursued at the Gymnasium. In 1875 Gompertz went to Berlin to study with Joachim, and remained there for three years. His first appearance as a mature artist was at the Gürzenich Concerts, Cologne, where he played on two occasions under Ferdinand Hiller. He travelled as soloist with the Cologne Männergesangverein. In 1880 he was invited by Professor (now Sir Charles) Stanford to take up work as a player and teacher in Cambridge, and while there played at all the important concerts of the Cambridge University Musical Society, and formed the Cambridge string quartet, with which he appeared at many of the Wednesday Popular Concerts there. On the foundation of the Royal College of Music in 1883 he became a teacher of the violin, and Professor in 1895. In 1884 and 1886 he appeared at the Crystal Palace concerts in important solos, and in the winter of 1886 he took part with Mme. Haas and Signor Piatti in a performance of Beethoven's 'Triple Concerto' at the first of Henschel's London Symphony Concerts. In later years he appeared almost exclusively, so far as London concerts were concerned, in the valuable concerts given by his own quartet, in which Messrs. H. Inwards, E. Kreuz, and C. Ould were his companions. Gompertz raised the standard of quartet-playing to something a good deal nearer that of the Joachim Quartet than could be heard elsewhere in London, and did a great work as an educator. In 1899 he went to live at Dresden, and since that time has been active as a composer, his most important published work being a remarkably fine and original sonata for piano and violin (published by Otto Wernthal). A book of songs was also published, and in MS. are more sonatas, songs, and violin studies as well as a violin concerto. Gompertz is a master of ensemble playing, and as a soloist he has temperament and fire as well as great technical skill. M.

GONDOLIERS, THE, or The King of Barataria. Comic opera in two acts, by W. S. Gilbert, set to music by Arthur Sullivan; produced at the Savoy Theatre, Dec. 7, 1889.

GONG. (Fr. *Tam-tam*, from the Indian name.) This is a Chinese instrument, made of bronze (80 copper to 20 tin); in form, a thin round plate with the edges turned up, like a shallow sieve or tambourine. It is struck with a stick, ending in a large padded leather knob. The effect produced is an awful crash or clang, which adds considerably to the horrors of a melodramatic scene. An early instance of its use

(possibly the first) as an orchestral instrument is in Gossec's funeral music in honour of Mirabeau. Meyerbeer has even used it *pianissimo* with the orchestra, in 'Robert le Diable' (scene of the resurrection of the nuns); and Cherubini has one stroke of it in his Requiem in C minor, absolutely solo ('Dies irae,' bar 7). If a long-continued and loud noise is desired, it should first be struck very gently, and the force of the stroke gradually increased until the effect becomes almost terrific.

It is a remarkable property of the alloys of copper and tin, that they become malleable by being heated and then plunged into cold water. Gongs are thus treated after being cast, and are then hammered. This was a secret in Europe until found out some years ago by M. d'Arcet, an eminent French chemist. V. DE P.

GOODBAN, THOMAS GOODHURST, was born at Canterbury, Dec. 21, 1784. His mother was a vocalist, and his father combined the three qualifications of violinist, lay vicar of the cathedral, and host of the Prince of Orange tavern, where in 1779 he founded the Canterbury Catch Club. At seven years old Goodban became a chorister of the cathedral under Samuel Porter. After leaving the choir he was placed in a solicitor's office, but on his father's death, about 1798, changed the legal profession for that of music. In 1809 he was appointed a lay clerk in the cathedral, and in 1810, on the retirement of his cousin, Osmond Saffrey, was made leader and director of the Catch Club. In 1819 the members of the club presented him with a silver bowl and salver as a token of esteem.

Goodban was author of some instruction books for the violin and pianoforte, and of *The Rudiments of Music*, published about 1825, a work once highly popular. He was also the inventor of a 'Musical Game' for imparting elementary instruction, and of 'Musical Cards' for teaching the theory of music. He died at Canterbury in his seventy-ninth year, May 4, 1863, leaving three sons, all members of the musical profession. The eldest, CHARLES, Mus. B. Oxon., was born at Canterbury, August 1812, and died at Hove, August 6, 1881. The second, HENRY WILLIAM, born 1816, wrote an overture which was played at the Crystal Palace in 1885, and was also a violoncellist. The third son, THOMAS, born July 28, 1822, was a violinist; and a nephew of T. Goodban, senior, JAMES FREDERIC, was also a violinist, and organist of St. John's, Paddington. [He died at Harborne, Kent, Feb. 1, 1903, aged seventy. He was an A.R.A.M.] W. H. H.

GOODGROOME, JOHN, born about 1630, was a chorister in St. George's Chapel, Windsor. On the accession of Charles II. in 1660 he was appointed a Gentleman of the Chapel Royal, and on Nov. 28, 1664, on the death of Purcell's father, was made Musician in Ordinary to the King. He composed several songs, some of which appeared in *The Treasury of Musick*, 1669, and died June 27, 1704. A John Goodgroome, probably his son, was organist of St. Peter's, Cornhill, about 1725. Theodore Goodgroome, the singing-master of Samuel Pepys and his wife, was probably his brother. W. H. H.

GOODSON, KATHARINE. See HINTON, MRS. ARTHUR.

GOODSON, RICHARD, born 1655; in 1682 was appointed organist of New College, Oxford, and in the same year succeeded Edward Lowe as organist of Christ Church, and Professor of Music in the University. [It is probable that he received the degree of Mus.B. about this time (see Abdy Williams, *Degrees in Music*, p. 83).] Some Odes composed by him for performance at the Acts at Oxford are still extant. He died at Great Tew, Jan. 13, 1718, and was buried in the south aisle of Christ Church Cathedral. [Additional information from Dr. W. H. Cummings.] His son, RICHARD, Mus. B., was the first organist of Newbury, to which post he was appointed August 24, 1709. He graduated Mus. B. March 1, 1716. On the death of his father he succeeded him in both posts, and was also organist of New College. He died Jan. 9, 1741. W. H. H.

GOOVAERTS, ALPHONSE JEAN MARIE ANDRÉ, born at Antwerp, May 25, 1847, comes of an artistic family, his grandfather being a Flemish poet of some celebrity, and his father an excellent amateur musician. When still a child M. Goovaerts showed great talent for music, but after some education at the Jesuits' College at Antwerp, owing to family losses he was obliged at the age of fifteen to embrace a mercantile career. During this part of his life he studied music with the greatest assiduity, and soon after 1866 (when he obtained a post in the Antwerp Town Library) his sacred motets began to be performed in the churches of his native town. From 1868 to 1874 he published seven small volumes of Flemish songs, to words by Franz Willems, set for three voices and intended for the use of primary Flemish schools. In 1869 his 'Messe Solennelle,' for orchestra, chorus, and organ, was performed on St. Cecilia's Day with great success, although it was the work of a musician entirely self-taught in harmony, composition, and orchestration. It had been preceded by a small Mass *a* 4 with organ accompaniment, and several Flemish songs, etc. M. Goovaerts next began to occupy himself with literature, without however neglecting the composition of church music. In 1874 he began the efforts for the reform of church music by which he is best known. Having been appointed musical secretary to the Antwerp Cathedral, he established an amateur *Domchor*, for which he transcribed ninety motets, etc., by Palestrina, Lasso, and the great Flemish and Italian composers. These attempted reforms met with strong opposition, to which M. Goovaerts replied by articles in the *Fédération Artistique* and other papers, and by a work on the subject

published simultaneously in French and Flemish in 1876, *La Musique d'Église. Considérations sur son état actuel et Histoire abrégée de toutes les écoles de l'Europe.* After two journeys in Germany and Holland, to study the work of the Ratisbon school of the former country and the Gregorian Association of the latter, M. Goovaerts in 1881 became one of the leaders of the Gregorian Association founded by the Belgian bishops in that year, for which he composed a motet, 'Adoramus,' for four equal voices. In 1877 he was crowned by the Belgian Académie, and in 1880 he received the gold medal for his *History of Music Printing in the Netherlands.* In the same year appeared his valuable work on Abraham Verhoeven, which was translated into Flemish in the following year. M. Goovaerts, after having been for some time Assistant Librarian at the Antwerp Town Library, was appointed in 1887 keeper of the Archives Royales at Brussels. He is a member of many learned societies, both Belgian and foreign. The following is a list of his principal musical and literary works :—

MUSICAL.

Ave Maria.	Adoramus.
2 O Salutaris.	Ave verum.
Flemish Songs.	Tantum Ergo.
Pieces for Piano and Violin.	O Jesu, sapientia.
Petite Messe.	Noël (P. V.)
Messe Solennelle.	Lieder and Scenas.
Dree stemmige Liederen voor de Schooljengd.	Choral Music, etc.

LITERARY.

Notice biographique et bibliographique sur Pierre Phalèse, imprimeur de Musique à Anvers au 16e siècle, suivie du catalogue chronologique de ses impressions.	La Musique d'Église (translated into Flemish).
Levensschets van Ridder Leo de Burbure.	Généalogie de la famille de Liagre.
Une nouvelle œuvre de Pierre Benoit, analysée par Pierre Phalèse (translated into Flemish).	Le Peintre Michel-Ange Immeuraet.
Notice Historique sur un tableau de Michel-Angelo de Caravaggio.	Généalogie de la famille Wouters.
	Histoire et Bibliographie de la Typographie Musicale dans les Pays-Bas.
	Origine des Gazettes et Nouvelles Périodiques. Abraham Verhoeven (transl. into Flemish).
	Articles in the Biographie Nationale.

W. B. S.

GORDIGIANI, Lugi, the son of one musician (Antonio) and the younger brother of another (Giovanni Battista, 1795-1871, a singer and teacher), has been called the Italian Schubert. He was born at Modena, June 21, 1806. His musical education was most desultory, but his talent was great, and while still in his teens he had written three Cantatas. In 1820 his father died, and he was forced to make a living by writing pianoforte pieces under such German *noms de plume* as Zeuner and Von Fürstenberger. His start in life was due to two Russian princes, Nicholas Demidoff and Joseph Poniatowski the latter of whom not only furnished him with the libretto of an opera, 'Filippo,' but himself acted in it with his wife and brother, in Florence, in 1840. Between the years 1835 and 1849 Gordigiani composed or produced nine other operas, all at different theatres in Florence. But it is by his 'Canzonette' and 'Canti populari' for voice and piano that he will be remembered—delicious melodies, of a sentimental, usually mournful, cast, in the taste or on the actual melodies of old Italian national tunes, and often set to words of his own. They are more than 300 in number, and were published in parts, usually of eight or ten each, with characteristic titles—'In cima al monte,' 'Le Farfalle di Firenze,' 'Mosaico Etrusco,' etc. They have been republished everywhere and in all languages. Among the best known of his compositions are the charming duets for female voices on popular themes. He also published a collection of Tuscan airs with accompaniments in three books. Gordigiani was odd and fantastic in manners and disposition. He died at Florence, May 1, 1860. G.

GORDON, John, the son of an eminent watchmaker of the same names, was born in the parish of St. Martin, Ludgate, March 26, 1702. He was admitted a foundation scholar at Westminster, and elected thence to Cambridge, where he became pensioner of Trinity College, June 18, 1720. In 1721 he obtained a scholarship in the same college. He left Cambridge, June 1, 1722, and returned to London to study law, in view of which he had, on Nov. 9, 1718, entered as a student at Gray's Inn. On Jan. 16, 1723, he was elected Professor of Music in Gresham College, which place had become vacant by the death of Dr. Edward Shippen. On Feb. 10, 1725, he was called to the Bar at Gray's Inn, but continued to hold his professorship till his death, Dec. 12, 1739. W. H. H.

GORDON, William, a Swiss of English descent, born about the end of the 18th century. In his youth he studied music as an amateur, and was a pupil of Drouet, the celebrated flautist. After the fall of the first French Empire he obtained a captain's commission in one of the regiments of Swiss Guards in Paris. In 1826 he began his improvements in the construction of the flute. The Swiss Guards being disbanded after the revolution of 1830, Gordon devoted his whole attention to his favourite object. In 1833 he went to Munich, where he had some flutes made on a novel plan. He circulated prospectuses of his invention in Germany, Paris, and London. He came to London in the hope of finding a large demand for his instruments, but was doomed to disappointment, and returned to Lausanne. In 1836 he became deranged, and (with the exception of a short interval in 1839) remained so until his death. His modifications were perhaps anticipated, but certainly carried out by Boehm, and resulted in the flute which bears that name. [For the controversy in regard to the priority of invention, see C. Welch's *History of the Boehm Flute*, 3rd ed.] [See Boehm ; Flute.] W. H. H.

GORGHEGGI. [See Solfeggi.]

GORIA, Alexandre Édouard, born in Paris, Jan. 21, 1823, was a pupil of the Conservatoire from 1830 to 1839, under Dourlen and Zimmerman ; he took the first pianoforte prize in 1835, and had a successful career as a teacher and a

writer of popular drawing-room pieces until his death, July 6, 1860. [Baker's *Biog. Dict.*]

GOSS, John Jeremiah, born at Salisbury in 1770, received his musical education as a chorister of the cathedral there, of which he subsequently became a lay vicar. On Nov. 30, 1808, he was appointed a gentleman of the Chapel Royal, and about the same period obtained the places of vicar choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. His voice was a pure alto of beautiful quality, and his skill and taste in part-singing remarkable. He was for many years the principal alto at the Meetings of the Three Choirs. He died in London, April 25, 1817. W. H. H.

GOSS, Sir John, Knight, Mus.D., son of Joseph Goss, organist of Fareham, Hants, where he was born Dec. 27, 1800. In 1811 he became one of the children of the Chapel Royal under John Stafford Smith, and on leaving the choir became a pupil of Attwood, under whom he completed his musical education. [He became organist of Stockwell Chapel in 1821; in 1824] he was appointed organist of the new church of St. Luke, Chelsea, and in 1838 succeeded Attwood as organist of St. Paul's Cathedral. On the death of William Knyvett in 1856 Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, and shortly afterwards resigned his appointment at St. Paul's. He graduated as Doctor of Music at Cambridge in 1876. Goss's compositions consist of services and anthems, chants, psalm-tunes, glees, songs, orchestral pieces, etc. Of his anthems [a list of twenty-seven is given in Brown and Stratton's *Brit. Mus. Biog.*] the best known are 'If we believe,' written for the funeral of the Duke of Wellington; 'Praise the Lord, O my soul,' composed for the bicentenary festival of the Sons of the Clergy; 'The wilderness'; 'O Saviour of the world'; and 'The Lord is my strength,' composed, together with a 'Te Deum,' for the Thanksgiving for the recovery of the Prince of Wales (Feb. 27, 1872). Of his glees, published 1826 and 1852, 'There is beauty on the mountain' is a charming specimen of truly graceful composition. [In 1827 he edited a collection of hymn-tunes under the title *Parochial Psalmody.*] In 1833 he published *An Introduction to Harmony and Thorough-bass*, a second edition of which appeared in 1847, and which reached a 13th edition. In 1841 he edited a collection of *Chants, Ancient and Modern*; and in 1856 the *Church Psalter and Hymnbook*, in conjunction with the Rev. W. Mercer. He also published *The Organist's Companion*, a series of voluntaries and interludes, besides other works. His music is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm which ought to ensure it a long life. [He died at Brixton, May 10, 1880. See an interesting biography of Goss in the *Musical Times*, April–June 1901.] W. H. H.

GOSSEC, François Joseph, born Jan. 17, 1734, at Vergnies, a village in Belgian Hainault, five miles from Beaumont. He was the son of a small farmer whose name is spelt Gossé, Gossez, and Gosset, in the registers of his native place. From early childhood he showed a decided taste for music, and there is a story that while herding the cows he made himself a fiddle out of a sabot with strings of horse-hair. He was always particularly fond of the violin, and studied it specifically after leaving the cathedral of Antwerp, of which he was a chorister till the age of fifteen. In 1751 he came to Paris, and was fortunate enough to make the acquaintance of Rameau, and to become conductor of the private band which was maintained by the Fermier-général La Popelinière for the express purpose of trying the new works of his protégé and friend, the author of 'Castor et Pollux.' It was while conducting these performances, and observing the poverty of French instrumental music, that Gossec conceived the idea of writing symphonies: his first was performed in 1754, the year before Haydn's first known concerted compositions. It was some time before the public appreciated this new style, but his quartets, published in 1759, became rapidly popular. By this time he was attached to the household of the Prince de Condé, who gave him the opportunity of making himself known both as composer and conductor. Under this encouragement he entered upon the departments of sacred and dramatic music, and quickly gained a reputation in both. In his 'Messe des Morts,' which made a great sensation when first performed at St. Roch, 1760, he has produced an effect which must have been not only quite new but also very mysterious and impressive, by writing the 'Tuba mirum' for two orchestras, the one of wind instruments concealed outside, while the strings of the other, in the church, are playing an accompaniment *pianissimo* and *tremolo* in the upper registers. In his oratorio of 'La Nativité'[1] he does the same with a chorus of angels, which is sung by an invisible choir at a distance.

In writing for the stage he was less of an innovator. [After a first attempt in 'Le Tonnelier,' with Audinot], he produced successively 'Le Faux Lord' (1765), a three-act opera, left unfinished owing to the badness of the libretto; 'Les Pêcheurs' (1766), long and successfully performed; 'Toinon et Toinette' (1767); 'Le double déguisement' (1767), withdrawn after the first representation; 'Sabinus' (1774); 'Alexis et Daphné,' produced the same night with 'Philémon et Baucis' (1775); 'Hylas et Sylvie' (1776); 'La Fête de village,' intermezzo (1778); 'Thésée' (1782), reduced to three acts, with one of Lully's airs retained

[1] Words by Chabanon de Maugris, who died in 1780.

and re-scored; 'Rosine' (1786); [and 'La Reprise de Toulon' (1796). He also collaborated with Philidor and Botson in 'Berthe,' produced at Brussels in 1775]. A number of works were written in honour of the republic, and in connection with various revolutionary celebrations; two of the best known are 'L'Offrande à la liberté' (Oct. 2, 1792); and 'Le Triomphe de la République, ou le Camp de Grandpré' (Jan. 27, 1793). In these he introduced the 'Marseillaise,' with slight alterations in the air and harmony, and very telling instrumentation. 'Les Sabots et le Cérisier' was given in 1803; 'Le Perigourdin' and 'Nitocris' were not publicly performed.

The ease with which Gossec obtained the representation of his operas at the Comédie Italienne and the Académie de Musique, proves how great and legitimate an influence he had acquired. He had in fact founded the 'Concert des Amateurs' in 1770, regenerated the 'Concert Spirituel' in 1773, been second conductor of the Académie in 1780-82, had organised the 'École de Chant,' the predecessor of the 'Conservatoire de Musique,' in 1784, and at the time of the Revolution was conductor of the band of the National Guard. He composed many pieces for the patriotic fêtes of that agitated period, among which the 'Hymne à l'Etre suprême' and 'Peuple, réveille-toi,' and the music for the funeral of Mirabeau, in which he introduced the lugubrious sounds of the gong, deserve special mention. On the foundation of the Conservatoire in 1795 Gossec was appointed joint inspector with Cherubini, Lesueur, and Méhul, and professor of composition, a post he retained till 1814, Catel being one of his best pupils. He wrote numerous 'solféges,' and an 'Exposition des principes de la Musique' for the classical publications of the Conservatoire. He was a member of the Institut from its foundation (1795), and a Chevalier of the Legion of Honour (1802). He retired from his professorship in 1815, but until 1823 continued to attend the meetings of the Académie des Beaux-Arts, in which he took great interest. He died at Passy, where he had long resided, Feb. 16, 1829.

Gossec's works are both numerous and important, and include, besides the compositions already named, twenty-six symphonies for full orchestra, one of which 'La Chasse,' suggested to Méhul his 'Ouverture du jeune Henri'; three symphonies for wind; a symphonie-concertante for eleven instruments; overtures; quartets, trios, and other chamber music; masses with full orchestra; a 'Te Deum,' then considered very effective; motets for the Concert Spirituel, including a 'Dixit Dominus' and an 'Exaudiat'; several oratorios, among them 'L'Arche d'Alliance,' performed at the Concert Spirituel, and 'Saul,' in which he inserted an 'O Salutaris' for three voices, composed for Rousseau, Lais, and Chéron, during a country walk; fine choruses for Racine's 'Athalie' and Rochefort's 'Electre' (1783); and finally a 'Dernière Messe des Vivants' (1813), and the ballet héroïque of 'Calisto,' neither of which has been engraved; both are in the large collection of his autographs in the library of the Conservatoire.

Gossec's life may be held up as a model to young artists; without money or friends, we may even say without genius, and without the aid of masters, he educated himself, and by toil and study attained the rank of a classical composer. His career presents one unfortunate peculiarity. No sooner had he worked out an original idea than some man of genius stepped forward and appropriated the ground he had won. As a writer of symphonies he saw his 'Chasse' and his twenty-first Symphony in D eclipsed by those of Haydn; as a composer of sacred music he was surpassed by Mozart, in spite of the long-continued popularity of his 'Messe des Morts'; and at the theatre he was entirely thrown into the shade by Grétry and Gluck. In spite of all this, however, the French school has good reason to be proud of him; he was completely exempt from envy, and, with a disinterestedness truly praiseworthy, did all in his power to promote the works of his great rivals. Nature and his many struggles had made him usually very reserved, but he could be kind on occasion, as he was to Mozart in 1778, who hits him off in a line—'Mein sehr guter Freund und sehr trockener Mann' (April 5).

An oil-painting of him ornaments one of the rooms in the library of the Conservatoire. There is another small portrait engraved by Frémy after Brun, and a marble bust by Caillouete, a pupil of Cartellier. The Belgians, always ready to show honour to the illustrious men of their own country, erected at Vergnies a monument to the memory of Gossec, in the form of a quadrangular fountain surmounted by his bust. It was inaugurated Sept. 9, 1877.

In England Gossec is almost entirely unknown. Probably the only piece published here is the 'O Salutaris' named above, and the fine library of the Royal College of Music contains but one of his compositions. [The most trustworthy authorities for Gossec's life are P. Hédouin's *Gossec, sa vie et ses ouvrages*, Valenciennes, 1852, and E. G. J. Gregoir's *Notice biographique sur F. J. Gossé, dit Gossec*, Mons, 1878.] G. C.

GOSTLING, Rev. John, born about 1650,[1] [was the son of Isaac Gostling, mercer, of East Malling, Kent, and was admitted to St. John's College, Cambridge, from Rochester School, in Oct. 1668, aged eighteen. W. H. C.] He was sworn a gentleman extraordinary of the Chapel Royal on Feb. 25, 1678-9, and three days later was admitted in ordinary, on the death of

[1] At the time of his marriage, Feb. 27, 1674-5, he was said to be 'about twenty-four.' Chester's *London Marriage Licences*.

William Tucker. He is called 'a base from Canterbury, Master of Arts.' He subsequently became a minor canon of Canterbury, vicar of Littlebourn, chaplain to the King, Sub-dean of St. Paul's and Prebendary of Lincoln. He died July 17, 1733. He was one of the most famous singers of his time, on account of the volume and compass of his bass voice. He was one of the 'ministers' at the coronations of James II. and of William and Mary. Hawkins gives an anecdote explaining the origin of Purcell's anthem, 'They that go down to the sea in ships,' a work written to suit Gostling's voice, and at his own request, in his *History*, p. 707 (Novello's ed.). [See vol. i. pp. 195, 196.] M.

GOTTSCHALK, Louis Moreau, born at New Orleans, May 8, 1829, of an English father, Doctor of Science at Cambridge, Mass., and a French mother, daughter of Count Antoine de Bruslé, colonel of a cavalry regiment and governor of St. Domingo at the time of the insurrection. His family being in easy circumstances, young Gottschalk studied the piano as an amusement; at the age of twelve, having already gained much applause as a performer, he obtained permission to go to France in order to perfect himself. In Paris his first master was Charles Hallé; he afterwards studied with Camille Stamaty, and for composition with Maleden, who was Saint-Saëns's first master. While he was in Europe his family sustained heavy pecuniary losses, and he at once thought of turning his talents to account. He was not content with merely playing in drawing-rooms, but gave concerts, by which his name as a composer and pianist was quickly established. He also made a professional tour in the French provinces, Savoy, Switzerland, and Spain, in which last country he had an enormous success (1852). On his return from his travels he was recalled by his father to New Orleans. He then began his first tour through America, playing his piano compositions and conducting his orchestral works at monster festivals; a symphony entitled 'La Nuit des Tropiques,' a triumphal cantata, an overture, fragments of an unpublished opera, etc., were heard in this way. [His two operas, 'Charles IX.' and 'Isaura de Salerno,' were never performed; besides the symphony just mentioned, his orchestral works include a second, called 'Montevideo,' a grand march dedicated to the Emperor of Brazil, 'Escenas campestres cubanas,' and 'Gran Tarantella.' Baker's *Biog. Dict.*] His success was so great that an American speculator, Max Strakosch, since famous for having brought out Mme. Patti, engaged him to make an enormous tour through the States. From this period Gottschalk's career was one of incessant and successful travel. He died suddenly at Rio de Janeiro, Dec. 18, 1869, at the very time when, tired of his wandering life, he was planning a quiet retreat at Paris. For some time he had been weakened by fever and fatigue, and at one of his concerts, as if seized by a fatal presentiment, he was unable to finish his last composition, 'La Morte.' Probably no artist travelled more than Gottschalk; in Spanish America, where he was idolised by the public, there is scarcely a town of any importance where he did not give concerts. He wrote voluminously for the piano, and his works, popular at the time of their production, have an originality and a local colour which were much enhanced by the extraordinary charm, passion, and melancholy of his playing. He began to compose at the age of sixteen, and his 'Bananier,' at one time famous in both hemispheres, dates from this time. Few of his pieces except a Tarantella for piano and orchestra, often played by Planté, have lived to the present day, and even most of their titles are forgotten. Gottschalk himself is only remembered as an exceptionally gifted virtuoso, whose successes were considerable, but who was not a great artist in the highest sense of the term, since he was never connected with the classical school, and his compositions owe their worth entirely to the charm, freshness, and variety of his playing. A. J.

GOTTSCHED, Johann Christoph, born Feb. 2, 1700, at Judithenkirch near Königsberg, died at Leipzig, Dec. 12, 1766, deserves mention in this place because of his attitude to opera generally and to Italian opera in particular. His career as a writer, and as professor in the Leipzig University, lay apart from music, but that he took a great interest in music is proved by the fact that his house was a centre of musical activity in the lifetime of Bach, whose pupil, Krebs, was the teacher of Frau Gottsched, a lady of remarkable literary attainments, and an ardent amateur of music. The professor used his great influence on behalf of German opera, and compiled a kind of preparatory catalogue of German plays printed between 1450 and 1750, with and without music, under the title of *Nöthiger Vorrath zur Geschichte der deutschen dramatischen Dichtkunst*, etc. (Leipzig, 1758; with a continuation published 1765). It seems fairly certain that Gottsched's weekly publication, *Die vernünftigen Tadlerinnen*, was the original model for J. A. Scheibe's periodical *Der critische Musikus*, in which systematic attacks were made upon the ridiculous customs of Italian opera as then presented. Whether based upon the opinions held by Gottsched or not, this work of Scheibe's had wide influence in banishing Italian opera from Germany, and in establishing German opera in its stead. (See Scheibe.) (*Quellen-Lexikon*; Spitta's *Bach*, Engl. transl. iii. 241, 250; *Sammelbände* of the *Int. Mus. Ges.* Jhrg. ii. pp. 654 ff.) M.

GOUDIMEL, Claude (fl. 1549-1572), was born in Besançon. He had probably moved to Paris by 1549, in which year he makes his

first appearance as a composer in a book of chansons published by Du Chemin of Paris. On the title-pages of two works published in 1553 and 1555 respectively, his name is printed as joint publisher with Du Chemin. In 1557 Goudimel was living in Metz, in close association with many of the Huguenots there. He probably joined the Reformed Church soon after 1558, the year in which his masses, the last music that he composed for the Catholic Church, were published. M. Michel Brenet's discovery of the 1551 edition of Goudimel's 'Psaumes en forme de motets' (*Claude Goudimel, Essai bio-bibliographique*, Besançon, 1898) is interesting, for there is little doubt that Catholics and Huguenots alike made use of the melodies in the Huguenot psalters, until Catholic authority stepped in and forbade the practice. M. Douen (*Clément Marot et le psautier huguenot*, 1878) discusses at great length the question as to the authorship of these melodies, and on the whole concludes that Goudimel did not compose them, but added his harmonies to well-known tunes, the melody being nearly always placed in the tenor part. A feeling of uneasiness among the Huguenots in Metz led to large numbers of them leaving between 1565 and 1568 to seek safer quarters; Goudimel returned to his native town Besançon, going later on to Lyons. In the poetical works of Paul Melissus Schedius published at Frankfort in 1574 and 1575 are pieces addressed to Goudimel, and in the later edition are also two letters, written in Latin, from Goudimel to Melissus. The first is dated 1570; the second from Lyons, August 23, 1572, was written on his return from Besançon only a few days before his death, for Goudimel perished in the massacre of the Huguenots at Lyons, August 27, 1572. The doubt expressed by Hawkins (*Hist. of Music*, p. 421, ed. 1853) as to Goudimel ever having 'past the limits of his own country' is justified by later researches, for M. Brenet, who in his able essay deals with every available source of information, was unable to discover any trace of Goudimel's residence in Rome, where he is popularly supposed to have founded a school of music, in which Animuccia, Alessandro della Viola, Gio. Maria Nanino, the great Palestrina, and others, were pupils. Palestrina's adoption of themes in Goudimel's compositions is sometimes quoted as a proof of their connection. In his 'Missa brevis' (1570) he borrowed from Goudimel's 'Audi filia' mass, and in his 'Missa sine nomine' (1570) from Jean Maillard's 'Je suis désherité' mass, which had been published together in 1558. But M. Brenet gives instances of his using other compositions in the same way, and in this he was following the custom of the time. There seems also to be no ground for supposing that Goudimel was a member of the Papal choir.

Nearly all the principal collections of chansons published in Paris from 1549 onwards contain compositions by Goudimel. There are thirty-two in the set published by Nicolas Du Chemin commencing with the 'Premier livre, contenant XXV. chansons nouvelles à quatre parties en deux volumes, les meilleures et plus excellentes qu'on a pu choisir entre plusieurs non encore imprimées, par l'advis et jugement de bons et sçavans musiciens: 1549,' and concluding in 1554 with the 'Unziesme livre, contenant XXII. chansons,' etc. There are at least sixteen in those published by Adrien le Roy and Robert Ballard, from the 'Sixiesme livre de chansons nouvellement composées en musique à quatre parties par bons et excellens musiciens, imprimées en quatre volumes, 1556,' to the 'Vingt-deuxiesme livre de chansons à quatre et cinq parties, 1583.' (See M. Brenet, also Eitner's *Bibliog. der Musik-Sammelwerke*, for text, and for the numerous editions of the various volumes.) Single songs are also to be found in two books of 'Chansons, nouvellement mises en musique par bons et scavantz musiciens à quatre parties en quatre volumes: Paris, Michel Fezandat, 1556'; and in a 'Premier livre de chansons . . . par bons et excellents autheurs: Paris, Nicolas Du Chemin, 1557.'

Two songs, for five voices are in the 'Mellange de chansons tant des vieux autheurs que des modernes, à cinq, six, sept et huict parties: Paris, Adr. Le Roy et Robt. Ballard, 1572.' Two more in 'Le premier livre à quatre parties de la Fleur des Chansons de deux plus excellents musiciens de ce temps, à scavoir de Orlande de Lassus et de Claude Goudimel: celles de M. Claude Goudimel n'ont jamais été mises en lumière: Lyon, Jean Bavent, 1574'; the Deuxième livre, 1575, is said to contain seven songs. In *Les amours de P. de Ronsard . . . commentées par Marc. Ant. de Muret:* Paris, 1553, are four Odes in four-part harmony. They were reprinted by M. Julien Tiersot, *Ronsard et la musique de son temps* (Leipzig, 1903), who gives an interesting appreciation of Goudimel's music; the Ode à Michel de l'Hospital 'est d'une beauté harmonieuse, d'une ampleur de lignes dont on ne trouve pas beaucoup d'autres exemples dans la musique profane du XVI^e^ siècle,' etc. In 1555 appeared 'Q. Horatii Flacci poetae lyrici odae omnes quotquot carminum generibus differunt ad rhythmos musicos redactae: Parisiis, Nicolas Du Chemin et Claude Goudimel.' (See Brunet, *Man. du libraire.* col. 326.) Also the 'Chansons spirituelles de Marc-Antoine de Muret mises en musique à quatre parties: Paris, Nicolas Du Chemin, 1555.' Both works are said to contain four-part music by Goudimel, although at the present time no copy of either book seems to be known. It is thought that the following work, edited by Goudimel, was first published in Lyons in 1572: 'L'excellence des chansons musicales composées par M. Jaques Arcadet tant propres à la voix qu'aux instruments, recueillies et reveuës par Claude Goudimel natif

de Besançon. Par Jean de Tournes, imprimeur du roy à Lyon, 1586.'

One composition, 'Par le desert de mes peines' for four voices, rather unexpectedly appears in a quaint little book entitled: *Instruction methodique et fort facile pour apprendre la musique practique*, par Corneille de Montfort, dit de Blockland, 1587, Jean de Tournes à Lyon. The explanation is given by 'l'imprimeur au lecteur,' 'Voyant qu'à la fin de ce petit traicté y avoit quelques pages blanches, j'en ay voulu remplir une partie de la dernière chanson à quatre, qu'a composé feu Claude Goudimel, l'un des premiers musiciens de son temps,' etc.

A great number of psalm-books, each containing from six to ten compositions by Goudimel, were published in Paris, at first by Du Chemin, but from 1557 onwards by Adr. Le Roy and Robt. Ballard. M. Brenet gives the full title of the 1551 edition already alluded to: 'Premier livre, contenant huyct Pseaulmes de David, traduictz par Clement Marot et mis en musique au long (en forme de mottetz) par Claude Goudimel; dont aulcuns vers (pour la commodité des musiciens) sont à trois, à quatre, et à cinq parties, et aussi à voix pareilles,' etc. Later editions appeared in 1557 and 1565. The 'Tiers livre' is of interest, as the dedication is dated from Metz, June 20, 1557. The series was concluded by the 'Huitiesme livre' in 1566. Six psalms set to music by Goudimel were included in 'Le second livre des pseaulmes . . . en forme de motetz par divers excellents musiciens. De l'imprimerie de Simon Du Bosc et Guillaume Gueroult,' 1555. The two books, 'du meslange des pseaumes et cantiques à trois parties, recueillis de la musique d'Orlande de Lassus et autres excellens musiciens de nostre temps,' 1577, each contained two of Goudimel's psalms. 'Cinquante pseaumes de David, avec la musique à cinq parties d'Orl. de Lassus, Vingt autres pseaumes à cinq et six parties par divers excellents musiciens. De l'imprimerie de Jerosme Commelin, 1597,' included 'A toy ô Dieu, qui es là-haut' for six voices by Goudimel.

The first complete psalter appeared in 1564: 'Les CL. pseaumes de David, nouvellement mis en musique à quatre parties par Claude Goudimel, Paris, Adr. Le Roy et R. Ballard.' It was reissued in 1565. In both editions the dedication is dated from Metz. An edition in one volume was published at Geneva: 'par les héritiers de François Jaqui, 1565'; a later edition, also printed at Geneva—'par Pierre de Saint-André, 1580'—was republished by M. Henry Expert, *Les Maîtres Musiciens de la Renaissance française*, 1895-97.

Lobwasser's German translation of the psalms was first published with Goudimel's music in 1573: 'Der Psalter . . . in deutsche reyme verstendiglich und deutlich gebracht . . . durch Amb. Lobwasser. Und hierüber bey einem jeden Psalmen seine zuhörige vier Stimmen,' etc. Its steady popularity was shown by the number of reprints, in 1578, 1597, 1615, 1649, 1698, etc. (see *Douen*, vol. ii.).

Goudimel's music is to be found in nearly all the psalm-books published in various languages during the 17th and 18th centuries. For instance, in those issued at Delft, 1602; Charenton, 1607; Geneva, 1667 and 1668; at Hanau, 1612, with both the French and German translations; at Zurich, 1701, 'Die Harpfe des Königs Davids . . . durch J. K. Hardmeyer angestimmet dass sie sowol in denen gewonnlichen Weisen des getreuen Märtyrers Cl. Goudimels, als in denen neuen Gesangweisen gesungen werden können,' etc. Again the French melodies are used in 'De CL. Psalmen Davids . . . door Petrum Dathenum': Amsterdam, 1620; in 'Ils Psalms da David, suainter la melodia francêsa, . . . Lurainz Wietzel,' 1733; and in the Italian editions 'Li CL. sacri Salmi di Davide . . . accomodati alle melodie di A. Lobwasser da And. G. Planta,' 1740; and 'Ils Psalmis de David, segond melodia de A. Lobwasser,' 1762.

The music in the 'Vierter Theil der Arien . . . ausgegeben von Hein. Alberten,' 1645; No. 33, psalm 19; Siebender Theil, 1648; No. 9, psalm 146; Achter Theil, 1650; No. 7, psalm 125, is 'nach der Weise des berümbten Goudimels.'

There are five masses composed by Goudimel; Du Chemin, in 1554, published one, 'Il ne se trouve en amitié,' with four motets and two magnificats (first printed in 1553); the four others were published by Adr. Le Roy et R. Ballard in 1558: 'Missae tres a Claudio Goudimel . . . cum quatuor vocibus. *Audi filia. Tant plus ie metz. De mes ennuis.*' 'Missae tres a Cl. de Sermisy, Joanne Mallard, Claudio Goudimel, cum quatuor vocibus conditae. *Le bien que i'ay*, Cl. Goudimel.' The last has been edited by M. Ch. Bordes: *Anthologie des maîtres religieux primitifs*, vol. ii. p. 42, No. 9. There are modern MS. scores of the five masses and of one magnificat in the Munich Library.

In other works:—

1. Primus liber septemdecim continet 4 et 5 vocum modulos, etc.: Paris, 1551. Motets: 'Quare fremuerunt' for five voices, and 'Domine quid multiplicati sunt' for four voices; the latter was reprinted in 'Liber quartus eccle. cant. 4 vocum': Antwerp, Tylman Susato, 1553; and in 'Tertia pars magni operis musici': Nuremberg, 1559. There are also MS. copies of it in the British Museum (Add. MS. 11,584), and in the Königsberg Library.

2. Canticum Beatae Mariae Virginis, Parisiis, ex typographia Nicolai Du Chemin et Claudii Goudimel, 1553. Magnificat primi toni, and Magnificat octavi toni, both for four voices.

The same. Adr. Le Roy et R. Ballard, 1557. Magnificat tertii toni, for four voices.

3. Quartus liber modulorum, 4, 5, et 6 vocum: Paris, Simon Du Bosc et Guillaume Gueroult, 1555. Two motets, first printed in 1554.

In MS.:—

In the Berlin Königl. Bibl. modern scores of motets and psalms. (Eitner.)

In Rome in the library of Santa Maria in Vallicella there were, according to a note of Baini, ten MS. motets for 4, 5, 6, 8, and 12 voices. (Brenet).

The Santini catalogue includes eight motets for 4, 5, 6, 8, and 12 voices; four magnificats; and the five masses.

The Kiesewetter Catalogue includes the Mass, 'Il ne se trouve' for four voices, and three motets.

In modern publications:—
O. Douen: *Clément Marot et le psautier huguenot*, 1878, 2 vols. and *Choix de psaumes*: Paris, 1879.
August Ebrard: *Ausgewählte Psalmen Davids nach Goudimels Weisen*: Erlangen, 1852. Thirty-three psalms.
Riggenbach und Löw: *Ausgewählte Psalmen . . . mit den Tonsätzen Cl. Goudimels*: Basel, 1868. Forty psalms.
A. Reissmann: *Allg. Gesch. der Musik*, 1863, II. No. 6. One psalm.
R. Schlecht: *Gesch. der Kirchenmusik*, 1871, Nos. 49, 50. Two psalms.
C. V. Winterfeld: *Die evangelische Kirchenmusik*, 1843, Musikbeilage, p. 40. Seven psalms.
H. Bellermann: *Der Contrapunct*, 1862, p. 340, No. 7. Motet 'O crux benedicta' for five voices.
Van Maldeghem: *Trésor musical*, 3ème année, 1867. Musique religieuse. 'Salve Regina' for twelve voices, scored from the Vatican MS. and two motets for four voices. 11ème année, 1875. Musique profane. Three chansons for three voices, in score. Vol. iii. of 'Arion' contains Goudimel's Psalm cv.
See also the *Rivista Musicale Italiana*, vol. vi. p. 495.

C. S.

GOULDING & CO. (afterwards D'Almaine & Co.), an important London music publishing house, founded by George Goulding about the year 1784.

Goulding's first address was 25 James Street, Covent Garden, from whence he issued songs, and minor instrumental publications, one of these being 'Six Sonatinas for the harpsichord or pianoforte by a pupil of Giuseppe Haydn; 'Pupil' being engraved very small and 'Haydn' very large. In or near the year 1787 Goulding's address was 'The Haydn's Head,' 6 James Street, probably due to a renumbering of the street rather than to a change of premises. Shortly after this he had an additional place of business at 17 Great Turnstile, but about 1790 this secondary address gave place to one at 113 Bishopsgate Street.

Early in 1799 Goulding took others into partnership, and removed westward to 45 Pall Mall, the new firm being styled 'Goulding & Co.' or 'Goulding, Phipps, & D'Almaine.' They obtained Royal patronage, and became 'music-sellers to the Prince and Princess of Wales.'

In 1803 the firm took over a second place of business at 76 St. James Street, but in 1804-5 they had given up both this and the Pall Mall shop, and removed to 117 New Bond St., with an agency at 7 Westmorland St., Dublin (1803-16). In 1808-9 the number in New Bond Street changed to 124, and about this time, Phipps having left the firm to establish one of his own (Phipps & Holloway), it became 'Goulding, D'Almaine, & Potter.' In 1811 they established themselves in a fine old mansion (still externally unchanged and now occupied by Messrs. Crosse & Blackwell) at the north-east corner of Soho Square, numbered 20. Messrs. Goulding remained at 20 Soho Square until 1858, and from here they did an enormous trade. About the year 1835 Goulding's name is absent from the name of the firm, which then stood as 'D'Almaine & Co.' In 1838 their catalogue is advertised to contain works from 200,000 engraved plates, and after this year D'Almaine & Co. removed to 104 New Bond Street. In later years the house becomes 'D'Almaine & Mackinlay.'

Mr. D'Almaine died in his eighty-third or eighty-fourth year in 1866, and in 1867 the plates and stock were sold by auction. The firm D'Almaine & Co. is still known in the musical world.

The earlier publications of George Goulding were of a minor character, being principally books of popular airs for the flute or violin, with tutors for these instruments, a few song sheets and similar class of music. After the removal to Pall Mall the standard of publication became higher, and much of the vocal music of the day, including some operas, was published by the firm. The Soho Square period may, however, be regarded as the golden age of the house, and from here the bulk of Bishop's music was issued, and many volumes of an ornamental character, with Selections of Scottish and Welsh airs, etc. In 'Melodies of Various Nations,' one of their common types of issue, appeared the spurious 'Sicilian air' which afterwards blossomed into 'Home Sweet Home.' For some years about this time John Parry was their chief musical arranger and editor.

D'Almaine & Co. still maintained the 'popular' character of issue, and in the early sixties Quadrilles, Lancers, and other drawing-room music bear their imprint.

F. K.

GOUNOD, Charles François, born in Paris, June 17, 1818. He received his early musical education from his mother, a distinguished pianist, and having finished his classical studies at the Lycée St. Louis, and taken his degree as Bachelier-ès-lettres, in 1836 entered the Conservatoire, where he was in Halévy's class for counterpoint, and learned composition from Paër and Lesueur. In 1837 his cantata 'Marie Stuart et Rizzio' obtained the second 'prix de Rome,' which he shared with the pianist Louis Chollet; and in 1839 he won the 'Grand prix' for his cantata 'Fernand.' No artist or literary man can tread the soil of Italy with indifference, and Gounod's residence in Rome exercised an influence on his ardent imagination, of which his whole career bears traces. The years he spent at the Villa Medici as a pensioner of the Académie de France, were chiefly occupied with the study of the music of the old masters, especially Palestrina; and his first important compositions were a mass for three equal voices and full orchestra, performed May 1, 1841, at the Church of San Luigi dei Francesi (the unpublished MS. is in the Library of the Paris Conservatoire), and a mass for three voices without accompaniment, produced in Vienna in 1842. It was while visiting Austria and Germany on his way back to Paris, that he first heard the compositions of Robert Schumann, of which he knew nothing previously; the effect they must have had on the impressionable mind of the young composer may be imagined. The ideas imbibed in Rome, however, prevailed, he remained faithful to Palestrina, and on reaching Paris became organist and maître de chapelle of the 'Missions étrangères.' It was at this period that he attended for two years a



CHARLES FRANÇOIS GOUNOD

course of theology; in 1846 he even became an out-pupil at the 'Séminaire,' and it was generally expected that he would take orders. Fortunately he perceived the mistake in time, and renounced the idea of the priesthood; but these years of theological study had given him a love of reading, and literary attainments of a kind rarely possessed by modern musicians. We may believe that he employed the five years of silence (1845-50) in studying the works of Schumann and Berlioz—the former then almost unknown in France; the latter encountering nothing but opposition and unmerited abuse. With his keen intellect, refined taste, and aptitude for subtle analysis, Gounod would have no difficulty in appreciating both the leading characteristics and the defects of these two original composers; he would, doubtless, next endeavour to discover the best method of creating an individual style for himself, profiting by the study of models so dangerous if followed too closely. It was probably during this time that he wrote his 'Messe solennelle' in G, for solos, chorus, orchestra, and organ, and which gave him his first appearance before the world—by a strange and almost prophetic chance, in London! Four numbers from that work, included by Mr. Hullah in a Concert at S. Martin's Hall, Jan. 15, 1851, formed the text of various articles in the English papers, and especially of one in the *Athenæum* (Jan. 18) which was reprinted in Paris and elsewhere, and caused much discussion. 'Whatever the ultimate result, here at any rate is a poet and musician of a very high order.'

But the theatre was destined mainly to occupy Gounod for many years. His first opera, 'Sapho,' in three acts, was given at the Académie, April 16, 1851, with Mme. Viardot in the principal part. It contains many passages rich in colour, though scarcely dramatic; the grand scena of Sapho, 'Héro sur la tour,' her final song, 'O ma lyre immortelle,' and the herdsman's air, have alone survived. In writing the numerous choruses for Ponsard's tragedy of 'Ulysse' (1852), M. Gounod again attempted to produce an antique colouring by means of rhythmical effects and modulations of an obsolete character; but the music—though betraying a master hand, was stigmatised as monotonous, and the charming chorus of the 'Servantes infidèles' was the only piece received with real enthusiasm. In 1852 he became conductor of the Orphéon in Paris; and the eight years he was there engaged in teaching choral singing gave him much valuable experience both of the human voice in itself, and of the various effects to be obtained from large bodies of voices. For the Orphéonistes he composed several choruses, and two Masses for four men's voices; but such works as these were not calculated to satisfy the ambition of so exceptionally gifted an artist. Anxious to try his strength in all branches of music, he wrote several symphonies (one in D, a second in E♭[1]), which were performed with success at the concerts of the 'Association des jeunes Artistes,' but are of no importance. In France, however, the stage is the sole avenue to fame and fortune, and accordingly his main efforts were made in that direction. The 'Nonne Sanglante' (Oct. 18, 1854), a five-act opera founded on a weird legend in Lewis's 'Monk,' was given only eleven times, although it contains a second act of a high order of merit as music, and a very striking duet—that of the legend. After this second failure at the Académie Gounod was compelled to seek success elsewhere, and accordingly produced 'Le Médecin malgré lui,' an opéra-comique arranged by Carré and Barbier from Molière's comedy, at the Théâtre Lyrique (Jan. 15, 1858). The music is refined, but not in the least comic. The most successful number was the septet of the consultation; as for the charming *couplets* sung by Sganarelle when in liquor, they are delightful from a musical point of view, and essentially lyric, but contain not a particle of the *vis comica*. Under the title of the 'Mock Doctor' the piece had a fair success in London. 'Faust,' however, also produced at the Théâtre Lyrique, March 19, 1859, with Mme. Miolan-Carvalho as Marguerite, placed Gounod at once in the first rank of living composers. The fantastic part of Faust may not be quite satisfactory, and the stronger dramatic situations are perhaps handled with less skill than those which are more elegiac, picturesque, or purely lyric, but in spite of such objections the work must be classed among those which reflect high honour on the French school. The Kermesse and the garden-scene would alone be sufficient to immortalise their author. 'Philémon et Baucis,' a one-act opera composed for the theatre at Baden, was re-written in three acts for the Théâtre Lyrique, and performed Feb. 18, 1860. The score contains some charming passages, and much ingenuity and elegance of detail; but unfortunately the libretto has neither interest, movement, nor point, and belongs to no well-defined species of drama. After the immense success of 'Faust,' the doors of the Académie were naturally again opened to Gounod, but the 'Reine de Saba' (Feb. 28, 1862) did not rise to the general expectation. The libretto, written by Gérard de Nerval, embodies ideas more suitable for a political or a psychological exposition, than for a lyric tragedy. Of this great work nothing has survived but the dialogue and chorus between the Jewesses and Sabeans, in the second act, the air of the Queen in the fourth act (afterwards inserted in 'Faust'), the choral march, the choral dance, and, above all, the elegant and picturesque airs de ballet. Under the name of 'Irene' an English version of the opera was occasionally performed in London. The success

[1] The second of these was played by the Philharmonic, 1866, and both have been repeatedly heard at the Crystal Palace.

of 'Mireille' (Théâtre Lyrique, March 19, 1864), a five-act opera founded on the Provençal poem of F. Mistral, was secured by the cast, especially by the splendid performance of Mme. Miolan-Carvalho, whose part contains one of the most remarkable airs of modern times ('Mon cœur'). Mme. Faure-Lefebvre—as Andreloun—and the other artists combined to make an excellent ensemble. Still 'Mireille' is descriptive and lyric rather than dramatic; accordingly by Dec. 15, 1864, it was reduced to three acts, in which abridged form it was revived in 1876. Its overture is admirable, and a great favourite in English concert rooms. This charming pastoral was succeeded by 'La Colombe' (June 7, 1866), originally written for the theatre at Baden, and known in England as the 'Pet Dove,' and by 'Roméo et Juliette' (April 27, 1867), a five-act opera, of which the principal part was again taken by Mme. Miolan. The song of Queen Mab, the valse, the duets, a short chorus in the second act, the page's song, and the duel scene in the third act, are the favourite pieces in this opera.

Gounod wrote incidental music for Legouvé's tragedy 'Les deux Reines,' and for Jules Barbier's 'Jeanne d'Arc' (Nov. 8, 1873). He also published much church music, besides the 'Messe Solennelle' already mentioned, and the 2nde Messe des Orphéonistes; a 'Stabat Mater' with orchestra; the oratorio 'Tobie'; cantata, 'A la Frontière,' performed at the Paris Opéra in 1870; 'Gallia,' a lamentation, for soprano solo, chorus, and orchestra, produced at the Albert Hall, London, at the opening of the International Exhibition (May 1, 1871); a De Profundis; an Ave Verum; Sicut cervus; and various other hymns and motets, two collections of songs, and many single songs and pieces, such as 'Nazareth,' and 'There is a green hill.' For orchestra a Saltarello in A, and the Funeral march of a marionette. A *jeu de plume*, on the propriety of which we will not decide, but which is unquestionably extremely popular, is his 'Meditation' for soprano solo with various obbligato parts on the first Prelude of Bach's 48.

After a stay of some years in England, during which he appeared in public at the Philharmonic, the Crystal Palace, and other concerts, and formed a choir under his own name (which afterwards became the Albert Hall Choral Society, and ultimately the Royal Choral Society), Gounod recollected that he had been elected a member of the 'Institut de France' on the death of Clapisson (1866); and returning to Paris, in 1875 resumed the position to which his genius entitled him. On the 5th of April 1877, he produced 'Cinq Mars' at the Théâtre de l'Opéra Comique, a work which bears traces of the haste in which it was designed and executed. 'Polyeucte,' produced at the Grand Opera, Oct. 7, 1878, though containing some fine music, did not add to the fame of the author of 'Faust.'

In spite of its entire failure, he continued to write new works for the Opéra, where, up to the present time, 'Faust,' originally written for another theatre, has alone held its ground, though 'Roméo et Juliette' has enjoyed a second period of great success both in Paris and in London. 'Le Tribut de Zamora' was represented on April 1, 1881, but the opera disappeared from the bills as quickly as 'Polyeucte' had done. He then took up his first opera, 'Sapho,' enlarged it into four acts, added some music, and produced it in this form on April 2, 1884. According to the general opinion the work lost by this treatment, and the only parts which were still pleasing were those in which a certain youthful charm was found in the midst of purely scholastic scoring. The result was not such as the author had wished for, and 'Sapho' was withdrawn after a limited number of representations. During the last years of his life, Gounod was plunged into a religious mysticism, and devoted himself to the composition of great sacred works, especially adapted to the taste of a large section of the English public. The first of these, 'The Redemption,' sketched in 1868, but not finished till 1881, was performed at the Birmingham Festival of 1882, and in Paris, April 3, 1884; the second, 'Mors et Vita,' composed when he was rewriting 'Sapho,' was produced at the Birmingham Festival of 1885, and in Paris, May 22, 1886. This new ideal of dramatico-religious music, which he calls 'music treated in the style of fresco' (*Musique plane et peinte à fresque*) seems to have first occurred to Gounod when he turned his attention to religious subjects in order to emulate the reputation of Berlioz's 'Enfance du Christ' and Massenet's 'Marie Magdeleine,' and desired to introduce innovations on the work of his rivals. He has made simplicity an absolute rule. The long recitatives on a single note, or rising and descending by semitones, the solo parts proceeding invariably by the intervals of a third, a sixth, or an octave, while the choral and orchestral parts adhere to incessant reiterations of the same chords; these impart a monotony and a heaviness to the work which must weary the best disposed audience. The same style predominates in the 'Messe à Sainte Cécile' (1882), in the mass 'Angeli custodes,' and in the 'Messe à Jeanne d'Arc,' which he declared his intention of composing on his knees in the Cathedral of Rheims on the stone on which Joan of Arc knelt at the coronation of Charles VII. This work was first performed in the Cathedral of Rheims, July 24, 1887, and in the church of S. Eustache in Paris, Nov. 22, S. Cecilia's Day, 1887. A fourth Messe Solennelle and a Te Deum were published in 1888.

[Among Gounod's less important works may be mentioned: 'Les Sept Paroles de Jésus'; 'Jésus sur la lac de Tibériade'; a symphony, 'La Reine des Apôtres'; a cantata, 'Le vin des Gaulois et la danse de l'épée,' various pianoforte pieces, and

a method for the cornet-à-pistons. 'Les Drames sacrés' was performed at the Vaudeville, Paris, in 1893. The composer wrote an essay on Saint-Saëns's 'Ascanio' in 1889, and a rhapsodical effusion on Mozart's 'Don Juan,' translated into English by Windeyer Clark and J. T. Hutchinson (1895). His posthumous works include two operas—'Maître Pierre' and 'Georges Dandin'—and a mass for St. Peter's in Rome.] Verdi was made grand officer of the Legion of Honour in March 1880, and Gounod received the same distinction in the following July. He died at Saint-Cloud, Oct. 18, 1893.

To sum up, Gounod was a great musician and a thorough master of the orchestra. Of too refined a nature to write really comic music, his dramatic compositions seem the work of one hovering between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; in the chords of his orchestra, majestic as those of a cathedral organ, we recognise the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth.

An autobiographical work down to the year 1859 was edited by Mrs. Weldon in 1875, and amplified and published in French in 1895. Memoirs by Marie Anne de Bovet (1891) and Th. Dubois (1895) may be mentioned. G. C.; continued by A. J.

GOUVY, Louis Théodore, prolific composer, born of French parents, July 2, 1819, at Goffontaine, Saarbruck, where his father was a large ironfounder. He took his degree at the college at Metz, and proceeded to Paris in 1840 to study the law. Hitherto, though possessing an unmistakable talent for music, he had had no instruction in it, and had probably not heard a single classical piece. But being at the Conservatoire he happened to hear Beethoven's seventh Symphony. This at once fired his mind, and he wrote home to announce his determination to be a musician. His parents' consent obtained, he placed himself under Elwart for three years, then resided at Berlin, where he published his 'Opus 1,' and thence went for more than a year to Italy. In 1846 he returned to Paris, and made occasional visits to Germany, where his music has been frequently played with success, ultimately taking up his residence at Oberhomburg.

His published and unpublished works (of which a list is given by Fétis and Pougin) extend to op. 88, containing more than 170 numbers, many of them of large dimensions. [They include seven symphonies, a sinfonietta, 'Symphonische Paraphrasen,' two concert-overtures, an octet for wind, a sextet for flute and strings, a quintet for pianoforte and strings, and one (serenade) for strings alone, five string quartets, five trios, sonatas, and other works for violin and violoncello with piano, and many piano solos, songs, etc.; a 'Missa brevis'; a 'Requiem'; 'Stabat Mater'; a cantata, 'Golgotha'; dramatic scenas: 'Asléga,' 'Œdipe,' 'Iphigénie en Tauride,' 'Electra,' 'Frühlings Erwachen' for soprano solo, male chorus, and orchestra, 'Polyxena,' for the same. An opera, 'Der Cid,' was accepted in 1863 at Dresden, but never performed. Gouvy was made a member of the Berlin Academy in 1895, and a chevalier of the Legion of Honour in 1896. He died at Leipzig, April 21, 1898.] G.

GOW. A family of Scottish musicians notable during the latter part of the 18th and the beginning of the 19th centuries, the first of whom—

Niel Gow, was born (according to Principal Baird of Edinburgh, probably in error) at Strathband in Perthshire. All other accounts concur in naming the birthplace as Inver near Dunkeld. Of humble parentage, he was born March 22, 1727, and intended for the trade of a plaid-weaver. At a very early age he showed a taste for music, and at nine began to play the violin. He was self-instructed until the age of thirteen, when he received some lessons from John Cameron, a retainer of Sir George Stewart, of Grandtully. He became distinguished by his performance of Scotch tunes, particularly strathspeys and reels, in which he has probably never been excelled or equalled. His fame soon reached London, and his assistance was long sought at fashionable balls and assemblies. He had an uncommonly powerful bow hand, particularly in the up stroke. He was ably supported by his brother, Donald, on the violoncello. Gow died at Inver, near Dunkeld, on March 1, 1807. He had four sons, all distinguished as musicians, and his and their compositions were published in the 'Collections' issued by the Gow family. His fame, however, rests on the performance, rather than the creation, of Scotch reels, etc. His early patron was the Duke of Athol, whose patronage also extended to his sons.

Niel Gow's portrait was painted by Sir Henry Raeburn, and was reproduced in a mezzotint plate. It is curious to note that the chin is placed on the right side of the tailpiece, showing that Gow retained the habit of the old violinists, first altered by Geminiani. (See Geminiani.) F. K.

Nathaniel Gow, the most famous of Niel Gow's sons, was born at Inver, May 28, 1763. In early life he came to Edinburgh, and at the age of sixteen was appointed one of His Majesty's Trumpeters for Scotland at a salary of £70 or £80 per year. In Edinburgh he took lessons on the violin from the best Scottish violinists, to supplement those given him by his father. In 1791 he succeeded his brother, William, as leader of the orchestra of the Edinburgh Assembly, and throughout the rest of his life maintained a high position in the Scottish

musical world as performer, provider, and composer of the dance-music then in use in the northern capital. Whether or not his playing was equal to that of his father, it is certain that he was a more tutored performer, and had, in addition, some skill in composition and theoretical music. In 1796 he entered as partner in a music-selling and publishing business with William Shepherd, an Edinburgh musician and composer, their first place of business being at 41 North Bridge Street, Edinburgh. Nathaniel Gow had, before this, aided his father in the issue (through Corri and Sutherland) of three collections of Strathspey reels. While Gow was still actively engaged in his ordinary professional work the firm Gow and Shepherd published vast quantities of sheet-music (principally dance-music), and numbers of 'Collections' by the Gow family and others. In or about 1802 Gow and Shepherd removed to 16 Princes Street (which, in 1811, was renumbered 40), and did even a larger business than before. Shepherd having died in 1812 Gow found himself in monetary difficulties, and unable to meet his partnership liabilities with his partner's executors, in spite of the great trade done by the firm and Gow's professional earnings, which were exceptionally large. In 1814 the stock-in-trade was sold off, but in 1818 Gow again entered into the music business, with his son, Niel Gow, as a partner at 60 Princes Street. This continued until 1823, when the son died. For eight months Gow was again a partner in the music trade with one Galbraith, but Gow and Galbraith ceased business in 1827, when Gow became a bankrupt. About this time he also was attacked with a serious illness, which confined him to his room until his death on Jan. 19, 1831. In his later years his patrons were not backward in his behalf. A ball for his benefit realised £300, and other three in subsequent years yielded almost as great a sum. He had a pension from George IV. and another of £50 a year from the Caledonian Hunt. He was twice married, and left a family behind him, not distinguished as musicians; his clever son, Niel, died before his father. For particulars regarding the Gow family the reader is referred to Mr. John Glen's *Scottish Dance-Music*, bk. ii. 1895; and for a contemporary notice to the *Georgian Era*, vol. iv. 1834. A biographical article on Niel Gow appeared in *The Scots' Magazine* for January 1809.

The chief composition by which Nathaniel Gow is remembered to-day is 'Caller Herrin',' a piece written as one of a series to illustrate the musical street-cries of Edinburgh. The original sheet, which was published about 1798 or 1800, gives the cry of the Newhaven fishwife mingling with 'George St. bells at practice' and other fishwives entering into the scene. This remained purely as an instrumental tune for more than twenty years, when Lady Nairne, taking the melody, wrote her best lyric to it, and published them together in *The Scotish Minstrel*, vol. v. *circa* 1823.

After Gow's bankruptcy Alexander Robertson and Robert Purdie, both Edinburgh music publishers, acquired the rights of publication of the Gow Collections, and added to them 'The Beauties of Niel Gow' (three parts), 'The Vocal Melodies of Scotland' (three parts), and 'The Ancient Curious Collection of Scotland' one part. As the Gow 'Collections' are of the highest value in the illustration of Scottish National music (many of the airs contained therein being traditional melodies printed for the first time) the following list with the dates of publication is given :—

'A Collection of Strathspey Reels' (edited) by Niel Gow at Dunkeld (1784).

'A Second Collection' (1788); 'A Third' (1792); 'A Fourth' (1800); 'A Fifth' by Niel Gow and Sons (1809); and 'A Sixth' (1822).

'A Complete Repository of Original Scots Slow Strathspeys and Dances' (edited) by Niel Gow and Sons (1799); 'Part Second' (1802); 'Part Third' (1806); 'Part Fourth' (1817). All in folio.

In addition to these there are several collections of airs issued by Nathaniel Gow, being the composition of his pupils or patrons, beside a vast number of single sheets of similar works by the Gow family and others. F. K.

Other sons of Niel Gow were William (1751-1791), Andrew (1760-1803), and John (1764-Nov. 22, 1826). They were each musicians of average merit as violinists and composers of Strathspeys, etc., some of which appear in the Gow publications.

Prior to 1788 John and Andrew had settled in London, where they established a music-selling and publishing business at 60 King Street, Golden Square. On the death of Andrew in 1803 John removed to 31 Carnaby Street, Golden Square, and in 1815-16 to 30 Great Marlborough Street. Before 1824 he had taken his son into partnership, and at 162 Regent Street they were 'music-sellers to His Majesty,' issuing much of the then popular quadrille and other sheet dance-music.

Niel Gow, junior, the son of Nathaniel Gow, was a musician of excellent talent. He was born about 1795, and remained with his father in Edinburgh, where he died, Nov. 7, 1823. His compositions include 'Flora Macdonald's Lament' ('Far over yon hills of the heather so green'), and 'Cam' ye by Athol,' songs equally famous with his father's 'Caller Herrin'.' F. K.

GOWARD, Mary Anne. See Keeley, Mrs.

GRABU, Lewis, or Louis Grabut, or sometimes Grebus, a French musician, who came to England about 1666, and finding favour with Charles II., whose predilection for everything French was unbounded, was assigned a prominent place in the direction of the Court music, to the great chagrin of John Banister, then 'Master of the Music.' [He was leader of the band from 1668. W. Nagel, *Gesch. d. Musik in England*, vol. i. p. 58, etc.] Upon Oct. 1, 1667, he produced at Court an 'English Song upon Peace,' which Pepys, who heard it, criticised very unfavourably, although admitting, at the same time, that 'the instrumental musick he had

brought by practice to play very just.' His incapacity both as performer and composer were commented upon by Pelham Humfrey (Pepys, Nov. 15, 1667). His opera, 'Ariadne, or, The Marriage of Bacchus,' originally composed to a French text, was produced at Drury Lane, adapted to English words, in 1674. [In 1679 he contributed a song to Durfey's 'Squire Old Sap' (see Durfey's *New . . . Songs*, 1683.] He was selected to compose the music for Dryden's opera, 'Albion and Albanius,' produced at Dorset Garden, June 6, 1685, at great expense, but performed for six nights only. It has been asserted that its failure was occasioned by the Duke of Monmouth's rebellion, the news of which reached London on the last day it was played: the real causes, however, were the innate worthlessness of both drama and music. Both were published (in 1687), and readers may therefore judge for themselves. Dryden, in his preface to the piece, bestowed some extravagant encomiums upon Grabu, extolling him above all English composers, but a few years later changed his tone and awarded the palm to Purcell. A satirical song upon the piece, ridiculing both author and composer, is contained in Hawkins's *History* (Novello's edition, p. 707). [An account of the piece is in the preface to F. Spence's translation of St. Evremond's *Miscellanies*, London, 1686.] It is presumed that Grabu lost his Court appointment, but he seems to have remained in England, as in 1690 he composed the instrumental music for Waller's alteration of Beaumont and Fletcher's 'Maid's Tragedy.' A few songs by him are contained in some of the collections of the period. W. H. H.

GRACE NOTES, or GRACES, the English name for the ornaments in vocal and instrumental music — appoggiaturas, acciaccaturas, mordents, turns, shakes, and many more—which are treated of in this work under the general head of AGRÉMENS, as well as under their own separate names. G.

GRADUAL. This term is used in two quite distinct senses. (1) Its original use is to denote the respond sung at Mass in the Roman rite between the Epistle and the Gospel. This particular respond was called *responsorium graduale*, perhaps out of a fancied similarity to the psalms of degrees (Psalms cxx.-cxxxiv.) or gradual psalms, because the gradual was sung from the steps of the ambo or pulpit in church, and it was thought that the Gradual psalms were so-called, from being similarly sung on the steps of the temple. The so-called 'graduals' of composers from the time of Byrd onward are of quite a different style, even when designed for the same position in the Mass. They will be more properly discussed in the article MOTET.

(2) From this use the term was taken and applied to the book containing such graduals, or, more generally speaking, to the book containing all the Gregorian music of the Mass; and in this sense the word has been used to denote the service-book which is the musical counterpart of the Missal since the later Middle Ages (see ANTIPHONAL). For further particulars as to both these uses of the term see GREGORIAN MUSIC. W. H. F.

GRADUATES IN MUSIC. See DEGREES IN MUSIC.

GRADUS AD PARNASSUM. The title of two important progressive works on music. 1. Fux's treatise on composition and counterpoint —*Gradus ad Parnassum, sive manuductio ad compositionem musicae regularem, methoda nova ac certa, nondum ante tam exacto ordine in lucem edita: elaborata a Joanne Josepho Fux* (Vienna, 1725; 1 vol. folio). It was translated into German by Mizler (Leipzig, 1742), into Italian by Manfredi (Carpi, 1761), and into English, *Practical rules for learning Composition, translated from a work entitled Gradus ad Parnassum, written originally in Latin by John Joseph Feux, late chief composer to the Roman Emperor Charles VI.*—Welcker, 10 Hay Market (a thin folio with no date, published 1791. See FUX). This contains, in addition to the exercises in the text, a Kyrie and Amen from the Missa Vicissitudinis.

2. Clementi's well-known work *Gradus ad Parnassum, ou l'art de jouer le Pianoforte demontré par des Exercices dans le style sévère et dans le style élégant. Composé et dedié à Madame la Princesse Wolkonsky, née Wolkonsky, par Muzio Clementi, membre de l'Académie Royale de Stockholm.* (London, no date [1803]).

It is in two parts or volumes, containing in all 100 exercises. Some of these are marked as having been published before, and extended and revised by the author. Thus Ex. 14 is headed 'extrait par l'auteur de ses Duos à 4 mains, œuvre xiv, publié à Londres en 1784. Tulit alter honores. Virg. apud Donat.' Ex. 39, Adagio in B♭, is entitled 'Scena patetica,' and so on. The work has at the beginning an English motto from Dr. Johnson—'Every art is best taught by example.' Clementi published as an Appendix to the *Gradus*, an *Introduction to the Art of Playing the Pianoforte* (*cir.* 1802-3), containing 134 Exercises, Gavottes, Gigues, Airs with Variations, etc., partly his own, but chiefly by other composers. They are arranged, each key with its relative minor—usually a prelude or preludes by Clementi, followed by pieces. G.

GRÄDENER, CARL GEORG PETER, born Jan. 14, 1812, at Rostock, received his first musical employment as a violoncellist at Helsingfors. After three years he went to Kiel and was appointed Musikdirector to the University there, a post which he retained for ten years. In 1851 he founded an academy for vocal music at Hamburg, and remained there until, in 1862, he was appointed to teach singing and theory in the Vienna Conservatorium. After three years he

returned to Hamburg, where he taught in the Conservatorium, and spent the rest of his life. In 1867 he joined F. W. Grund in forming the Hamburger Tonkünstlerverein, the presidentship of which he held for some years. As a composer of chamber music, the chief interest of which centres in the ingenuity and freshness of its harmonies and the excellence of its form, he is justly esteemed. His works include an oratorio ('Johannes der Täufer'), two symphonies, an overture ('Fiesco'), a piano concerto, romance for violin and orchestra, an octet, three quartets and a trio for strings, two quintets, two trios for piano and strings, three violin sonatas, a violoncello sonata, besides many pieces for the piano. He also wrote a *Harmonielehre* (1877), and his contributions to musical literature were collected and published in 1872 as *Gesammelte Aufsätze*. He died at Hamburg, June 10, 1883. His son HERMANN THEODOR OTTO, born May 8, 1844, at Kiel, entered the Vienna Conservatorium in 1862; in 1864 was appointed organist at Gumpendorf, and became a member of the court orchestra in Vienna. In 1874 he was appointed teacher of harmony, etc., in the Conservatorium, and in 1882 received the title of Professor. In 1886 he became director of the academical society for orchestral music, and of the academical Gesangverein. In 1899 he succeeded Bruckner as lector for harmony and counterpoint in the Vienna University. His compositions, though not numerous, show very strong individuality. They include an orchestral 'Capriccio' and 'Sinfonietta,' a 'Lustspiel-ouvertüre,' an octet and quintet for strings, a quintet, trios, and impromptus for pianoforte and strings, intermezzi for violin and pianoforte, a sonata for two pianos, a set of variations for organ, strings and trumpet, and a violin concerto. As in the case of his father, he is at his best in chamber music; his piano quintet has been played in London with success. M.

GRAFTON, RICHARD, a famous early typographer, notable in musical history for having printed some of the first books of English Church service. A citizen of London and a grocer, he went to Paris with Edward Whitchurch about 1537 at the suggestion and by the aid of Thomas Cromwell for the purpose of getting the Bible printed in English. When nearly completed the Inquisition seized the printer whom Grafton and Whitchurch had employed, and the two partners with Coverdale had to fly to England. They afterwards bought a number of the confiscated and condemned copies from a haberdasher, and completed the work in London. In 1539 they obtained from Henry VIII. a patent for the printing of Bibles, and many editions with the Psalter appeared. In 1541 Grafton was printing alone, living in the house of the Gray Friars, just then dissolved. In 1544 Grafton produced Cranmer's Litany under the title, *An exhortacion unto praier thought mete by the Kynges Maiestie . . . . Also a Letanie with sufferages to be saied or songe in the tyme of the said processions. Imprinted by Richard Grafton . . the XVI day of Iune . . 1544*, 8vo. In 1550 he reprinted John Merbecke's *Booke of Common praier noted.* These are both important works in the annals of English Church Music and in the history of Musical typography. Grafton is supposed to have died about 1571. He used as his emblem a woodcut depicting a grafted apple-tree bearing fruit (graft), springing out of the bung-hole of a barrel (tun). F. K.

GRAHAM, GEORGE FARQUHAR, son of Lieut.-Col. Humphrey Graham, was born in Edinburgh, Dec. 29, 1789, and educated in the High School and University there. He studied music as an amateur, and was to a great extent self-taught. In 1815 he and George Hogarth acted as joint secretaries of the first Edinburgh Musical Festival, and in the next year Graham published *An Account of the First Edinburgh Musical Festival, to which is added Some General Observations on Music.* He passed some years in Italy in pursuit of musical knowledge. He composed and published some ballads, and contributed the article 'Music' to the 7th edition of the *Encyclopædia Britannica.* The article was reprinted separately in 1838, with the addition of an Introduction and Appendix under the title of *An Essay on the Theory and Practice of Musical Composition.* About the same time he assisted in bringing out the Skene MS., and contributed an interesting paper to the appendix. [See DAUNEY.] He wrote the article 'Organ' for the 8th edition of the *Encyclopædia Britannica.* In 1848-49 he furnished historical, biographical, and critical notices to *The Songs of Scotland, adapted to their appropriate Melodies.* He died in Edinburgh, March 12, 1867. W. H. H.

GRAN CASSA or GRAN TAMBURO, the Italian term for the bass-drum. [DRUM, vol. i. p. 733.] V. DE P.

GRANCINO, PAOLO, a violin-maker of the second rank. Born at Milan, he learnt his art under Nicolo Amati at Cremona. His violins are dated from 1665 to 1690. His son GIOVANNI (1696-1715), who dates 'from the sign of the Crown' in the Contrada Larga of Milan, was a maker of higher merit. His violins, tenors, and violoncellos, are usually of a large flat pattern, and present a development of the Amati model analogous to that of Stradivari. His sons GIAMBATTISTA and FRANCESCO carried on his business (1715-46) under the title of 'Fratelli Grancini.' P. D.

GRAND. A word formerly much in use in England to denote a classical composition of full dimensions or for full orchestra. Thus the twelve Symphonies written by Haydn for Salomon were known as 'Grand.' A grand sonata or a grand concerto meant one in complete classical form. It probably originated in the French *grand* or German *grosse.* (See Beethoven's

Sonatas, opp. 13, 26, 28, 106, 115, and most of his symphonies, etc.) G.

GRAND DUKE, THE, or The Statutory Duel. Comic opera, in two acts, the words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, March 7, 1896.

GRAND OPERA. See OPERA.

GRAND PIANOFORTE. See PIANOFORTE.

GRAND PRIX DE ROME. The Académie des Beaux-Arts, a branch of the Institut de France, holds annual competitive examinations in painting, sculpture, engraving, architecture, and music. The successful candidates become pensioners of the government for a period of four years, and as such are sent to Rome, where they reside at the Villa Medici, in the 'Académie de France' founded by Louis XIV. in 1666. Hence the term 'Grand prix de Rome' is applied to those musicians who have obtained the first prize for composition at the Institut de France. The Prize was established on the reorganisation of the Institut in 1803. [In 1864 the procedure was modified by a decree of Napoleon III.: from 1864 to 1871 the works were judged by a special jury composed of nine members drawn by lot from a list chosen by the general superintendent of theatres. Since 1872 the final judgment has been restored to the united sections of the Académie des Beaux-Arts; and the method of procedure is as follows:—The six composers forming the musical section of the Institut, assisted by three composers not belonging to the above-mentioned body, give a preliminary verdict, which the entire Académie has to ratify or veto. The competition takes place in June, and the performance of the prize cantata in October, at the annual public séance of the Académie des Beaux-Arts. A. J.] The prize composition was originally a cantata for one voice and orchestra; subsequently for one male and one female voice; but for the last forty years three characters have been required, and it has now attained to the importance of a one-act opera. The libretto is also furnished by competition, in which distinguished writers often take part; while the most popular singers take pleasure in performing these first compositions of the young aspirants. In the event of no composition proving worthy of the Prize, it stands over till the next year, when two may be adjudged (see 1805, 1819, etc.).

We append a complete list of the musicians who have gained this gratifying and eagerly coveted distinction, with the titles of their cantatas.

1803. Androt. 'Alcyone.'
1804. No first prize.
1805. Dourlen, and Gasse. 'Cupidon pleurant Psyché.'
1806. Bouteiller. 'Héro et Léandre.'
1807. No first prize.
1808. Blondeau. 'Marie Stuart.'
1809. Daussoigne. 'Agar dans le désert.'
1810. Beaulieu. 'Héro.'
1811. Chelard. 'Ariane.'
1812. Hérold. 'La Duchesse de la Vallière.'
1813. Panseron. 'Herminie.'
1814. Roll. 'Atala.'
1815. Benoist. 'Œnone.'
1816. No first prize.
1817. Batton. 'La mort d'Adonis.'
1818. No first prize.
1819. Halévy, and Massin-Turina. 'Herminie.'
1820. Leborne. 'Sophonisbe.'
1821. Rifaut. 'Diane.'
1822. Lebourgeois. 'Geneviève de Brabant.'
1823. Boilly, and Ermel. 'Pyrame et Thisbe.'
1824. Barbereau. 'Agnès Sorel.'
1825. Guillion. 'Ariane dans l'île de Naxos.'
1826. Paris. 'Herminie.'
1827. J. B. Guiraud. 'Orphée.'
1828. Ross - Despréaux. 'Herminie.'
1829. No first prize.
1830. Berlioz, and Montfort. 'Sardanapale.'
1831. Prévost. 'Bianca Capello.'
1832. A. Thomas. 'Hermann et Ketty.'
1833. Thys. 'Le Contrebandier espagnol.'
1834. Elwart. 'L'entrée en loge.'
1835. Boulanger. 'Achille.'
1836. Boisselot. 'Velléda.'
1837. L. D. Besozzi. 'Marie Stuart et Rizzio.'
1838. Bousquet. 'La Vendetta.'
1839. Gounod. 'Fernand.'
1840. Bazin. 'Loyse de Montfort.'
1841. Maillart. 'Lionel Foscari.'
1842. Roger. 'La reine Flore.'
1843. No first prize.
1844. Massé, and Renaud de Vilback. 'Le Renégat.'
1845. No first prize.
1846. Gastinel. 'Vélasquez.'
1847. Deffès. 'L'Ange et Tobie.'
1848. Duprato. 'Damoclès.'
1849. No first prize.
1850. Charlot. 'Emma et Eginhard.'
1851. Delehelle. 'Le Prisonnier.'
1852. Léonce Cohen. 'Le Retour de Virginie.'
1853. Galibert. 'Le rocher d'Appenzell.'
1854. Barthe. Francesca di Rimini.'
1855. Conte. 'Acis et Galatée.'
1856. No first prize.
1857. Bizet, and Charles Colin. 'Clovis et Clotilde.'
1858. David. 'Jephté.'
1859. Ernest Guiraud. 'Bajazet et le joueur de flûte.'
1860. Paladilhe. 'Le Czar Ivan IV.'
1861. Dubois. 'Atala.'
1862. Bourgault - Ducoudray. 'Louise de Mézières.'
1863. Massenet. 'David Rizzio.'
1864. Sieg. 'Ivanhoe.'
1865. Lenepveu. 'Renaud dans les jardins d'Armide.'
1866. Emile Pessard. 'Dalila.'
1867. No first prize.
1868. Wintzweiller, and Rabuteau. 'Daniel.'
1869. Taudou. 'Françoise de Rimini.'
1870. Maréchal, and Ch. Lefebvre. 'Le Jugement de Dieu.'
1871. Serpette. 'Jeanne d'Arc.'
1872. Salvayre. 'Calypso.'
1873. Paul Puget. 'Mazeppa.'
1874. Ehrhart. 'Acis et Galatée.'
1875. Wormser. 'Clytemnestre.'
1876. Hillemacher, and P. V. de la Nux. 'Judith.'
1877. No first prize.
1878. Broutin and Rousseau. 'La Fille de Jephté.'
1879. Hue. 'Médée.'
1880. Hillemacher (Lucien). 'Fingal.'
1881. No first prize.
1882. Marty and Pierné. 'Edith.'
1883. Vidal. 'Le Gladiateur.'
1884. Debussy. 'L'Enfant prodigue.'
1885. Leroux. 'Endymion.'
1886. Savard. 'La Vision de Saül.'
1887. Charpentier. 'Didon.'
1888. Erlanger. 'Velléda.'
1889. No first prize.
1890. Carraud. 'Cléopâtre.'
1891. Silver. 'L'Interdit.'
1892. No first prize.
1893. Bloch. 'Antigone.'
1894. Rabaud. 'Daphné.'
1895. Letorey. 'Clarisse Harlowe.'
1896. Mouquet. 'Mélusine.'
1897. D'Ollone. 'Frédégonde.'
1898. No first prize.
1899. Leradé. 'Callirhoe.'
1900. Schmitt. 'Semiramis.'
1901. Caplet. 'Myrrha.'
1902. Kunc. 'Alcyone.'
1903. Laparra. 'Ulysse.'
1904. Pech. 'Médora.'
1905. Gallois. 'Maïa.'

A few of the cantatas have been engraved, but the greater part are unpublished. At the instance of the writer of this article, and by his endeavours, the whole of the autographs of these interesting compositions have been deposited in the Library of the Conservatoire in Paris, under the title of 'Fonds des Prix de Rome.' G. C.; additions by A. J. and G. F.

GRANDI, ALESSANDRO, a 17th century composer of motets, concerning whom nothing is definitely known, excepting only what can be gathered from the title-pages of the earlier editions of his works. (See Eitner's *Quellen-Lexikon.*) He seems to have been born in Sicily, was possibly a pupil of Giovanni Gabrieli, and certainly maestro in the church of Santo Spirito at Ferrara from 1610 to 1617. In the latter year he went to Venice as a member of the choir of St. Mark's, where he became deputy conductor in 1619. In 1628 he was chief conductor at S. Maria Maggiore in Bergamo, where he died shortly before July 8, 1637 (see his posthumously-published 'Messe concertate'). His first book of masses, *a* 3, appeared in 1630; a second (with a psalm of Giov. Croce's in it) in 1636, for two, three, and four voices with accompaniment *ad libitum*; and the 'messe concertate,' *a* 8, in 1637. A book of psalms, *a* 8, was issued in 1629; 'Salmi per i vespri,' *a* 4, with litanies, etc., in 1707; and various collec-

tions of motets, with and without accompaniment, in 1610, 1613, 1614, 1616, 1619, 1620, 1621, 1629, and 1637. Two books of accompanied madrigals appeared in 1616 and 1622; and four books of 'Cantade et Arie a voce sola,' were issued from 1620 onwards, only two of which are now in existence. (*Quellen-Lexikon.*)

GRANDIOSO (Ital.). In a grand or broad style.

GRANDSIRE. The name given to one of the methods by which changes in ringing are produced. It is supposed to be the original method. [See CHANGE-RINGING.] C. A. W. T.

GRANJON, ROBERT. Born about the beginning of the 16th century at Paris, a type-founder who was one of the first to introduce round notes instead of square and lozenge-shaped ones, and at the same time to suppress the ligatures and signs of proportion, which made the notation of the old music so difficult to read—and thus to simplify the art. His efforts, however, appear to have met with little or no success. His first publications are said to be dated 1523, and the first work printed on his new system, 'Le Premier Trophée de Musique,' a collection of *chansons*, etc., in 1559, at which time he had left Paris for Lyons; he was at Rome in 1582, where he printed the first edition of Guidetti's *Directorium*, having been called to Rome by the Pope in order to cut the capital letters of a Greek alphabet.

Whether he or Briard of Bar-le-duc was the first to make the improvements mentioned above is uncertain. Briard's Carpentras (printed in the new style) was published at Avignon in 1532, but Granjon appears to have made his invention and obtained letters patent for it many years before he had an opportunity of exercising it. See BRIARD, and Fétis for more details. G.

GRANOM, LEWIS CHRISTIAN AUSTIN, a composer who flourished about the middle of the 18th century, and produced many songs and pieces which were popular in their day. His first work was 'Twelve Sonatas for the Flute,' published in 1751. He afterwards published 'Six Trios for the Flute,' 1755, and a collection entitled 'The Monthly Miscellany,' consisting of duets for flutes, songs, etc. His 'Second Collection of forty favourite English Songs, with string accompaniments, in score; dedicated to Dr. Boyce,' bears the opus number xiii. Nothing is known of his biography. W. H. H.

GRAS, JULIE AIMÉE JOSÈPHE DORUS-, whose family name was Steenkiste, was born at Valenciennes, Sept. 7, 1805. DORUS was the name of her mother. She was the daughter of the leader of the band, and educated by her father. At the age of fourteen she made a début in a concert with such success as to obtain a subsidy from the authorities to enable her to study at the Conservatoire of Paris. There she was admitted Dec. 21, 1821; and received instruction from Henri and Blangini. With a good voice and much facility of execution, she obtained the first prize in 1822. Paër and Bordogni then helped to finish her education. To the former she owed her appointment as chamber-singer to the king. In 1825 she began her travels, going to Brussels first, where she sang with such success as to receive proposals for the opera. She now gave six months to study for the stage, and made a brilliant début. After the revolution of 1830 she went to the Paris Opéra, and made her first appearance in the 'Comte Ory' with great applause. On the retirement of Mme. Damoreau-Cinti from the Grand Opéra in 1835 Mlle. Dorus succeeded to the principal parts in 'La Muette,' 'Guillaume Tell,' 'Fernand Cortez,' etc. She had already created the rôles of Thérésina in 'Le Philtre,' of Alice in 'Robert le Diable,' the page in 'Gustave,' Marguérite in 'Les Huguenots,' and Eudoxie in 'La Juive.' In 1839 she visited London, where she had a very warm reception. Having married M. Gras, one of the principal violins at the Opéra, April 9, 1833, Mlle. Dorus for some years kept her maiden name on the stage. The management of the theatre having passed into the hands of M. Stolz, she had the mortification to see her chief parts given to Mme. Stolz, and consequently retired in 1845. She continued, however, to sing occasionally in Paris and in the provinces. In 1847 she reappeared in London, and renewed her former triumphs; as she did again in 1848 and 1849, singing in the latter year Auber's Italianised 'Masaniello.' In 1850-51 Mme. Dorus-Gras remained in Paris, singing in a few concerts; but after that her artistic career came to an end, [although she lived until the age of ninety-one, dying in Paris, Feb. 6, 1896. Baker's *Dict.*] J. M.

GRASSET, JEAN-JACQUES, a distinguished violin player, born at Paris about 1769. He was a pupil of Berthaume, and is reported to have excelled by a clear, though not powerful tone, correct intonation and technique. After having been obliged to serve in the army for several years—which he appears to have spent not without profit for his art in Germany and Italy—he returned to Paris and soon gained a prominent position there. On the death of Gaviniés in 1800 he was appointed professor of the violin at the Conservatoire, after a highly successful competition with a number of eminent performers. Soon afterwards he succeeded Bruni as 'chef d'orchestre' at the Italian Opera, which post he filled with eminent success till 1829, when he retired from public life. He published three Concertos for the Violin, five books of Violin-Duos, and a Sonata for Piano and Violin, which are not without merit. He died at Paris in 1839. P. D.

GRASSHOPPER or HOPPER, in a square or upright pianoforte of ordinary London make, is that part of the action known technically as the escapement lever or jack, so constructed with base mortised into the key and backpiece, that

it may be taken out or replaced with the key, without disturbing the rest of the mechanism, There is a regulating screw perforating the jack, tongue, or fly, as it is variously called, of the grasshopper, drilled into the backpiece and bearing a leather button, the position of which and the pressure of a spring determine the rake of the jack, and consequently the rise and rebound of the hammer; the rebound being further regulated by a contrivance attached to the jack, when not an independent member, and used for checking or arresting it after the blow. In grand pianofortes, and in upright ones with crank lever actions, the escapement apparatus is less easily detached from the action.

It is not recorded by whom the Grasshopper was introduced, although the escapement part of it existed in Cristofori's 'linguetta mobile'; but the tradition which attributes it to Longman & Broderip, pianoforte makers in London, and predecessors of the firm of Clementi & Collard, may be relied upon. John Geib patented in London in 1786 a square action with the jack, and the setting off button acting upon the key, also, in another form, the screw holding the button perforating the jack—but with the button in front of it. The improved form with which we are acquainted, with the button behind the jack, was adopted by Messrs. Longman & Broderip, and soon became general. A. J. H.

GRASSI, Cecilia, who afterwards became the wife of John Christian Bach ('English Bach'), was born in 1746. She came to London with Guarducci in 1766, as 'first woman,' and remained in that capacity at the opera for several years. Burney thought her 'inanimate on the stage, and far from beautiful in her person; but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised.' She was succeeded in 1772 by Girelli, but remained in England until the death of her husband in 1782, when she returned to Italy, and retired from public singing. J. M.

GRASSINEAU, James, born of French parents in London, about 1715; was first employed by Godfrey, the chemist, of Southampton Street, Strand, then became Secretary to Dr. Pepusch, at whose instance he translated the *Dictionnaire de musique* of Brossard (Paris, 1703), with alterations and additions, some of which are said to be by Pepusch himself:—*A Musical Dictionary . . . of Terms and Characters* etc., London, 1740, an 8vo of 343 pages, with a recommendation prefixed, signed by Pepusch, Greene, and Galliard. [Some years afterwards an 'appendix' of 52 pp. was issued; it is now scarce.] A second edition is said to have been published in 1769 by Robson with an appendix taken from Rousseau. [The *Dictionarium Musica* (*sic*) by John Hoyle, a Yorkshire musician, appeared about 1770, and went into several editions; it is a mere abridgment of Grassineau's dictionary, although it pretends to be an original work. Grassineau died in London in 1769.] G.; additions by F. K.

GRASSINI, Josephina (as she signed herself), was born at Varese (Lombardy), in 1773, of very humble parents. The beauty of her voice and person induced General Belgiojoso to give her the best instruction that could be procured at Milan. She made rapid progress in the grand school of singing thus opened to her, and soon developed a powerful and extensive contralto, with a power of light and finished execution rarely found with that kind of voice. She had the great advantage of singing in her first operas with such models as Marchesi and Crescentini. Grassini made her débuts at Milan, in the carnival of 1794, in Zingarelli's 'Artaserse,' and the 'Demofoonte' of Portogallo. She soon became the first singer in Italy, and appeared in triumph on all the chief Italian stages. In 1796 she returned to Milan, and played in Traetta's 'Apelle e Campaspe,' and with Crescentini and Bianchi in the 'Giulietta e Romeo' of Zingarelli. The year after she excited the greatest enthusiasm at Venice as 'Orazio.' In 1797 she was engaged to sing at Naples during the fêtes held on the marriage of the Prince. In 1800, after Marengo, she sang at Milan in a concert before Buonaparte, and was taken by him to Paris, where she sang (July 22) at the national fête in the Champ de Mars, and in concerts at the opera. In 1804 she was engaged to sing in London from March to July for £3000, taking the place of Banti. Here she had to contend with Mrs. Billington in popular favour, though their voices were very different. Lord Mount-Edgcumbe speaks in disparaging terms of that of Grassini, though he gives her credit for great beauty, 'a grace peculiarly her own,' and the excellence of her acting. Her style was then 'exclusively the *cantabile*, and bordered a little on the monotonous. She had entirely lost all her upper tones, and possessed little more than one octave of good, natural notes; if she attempted to go higher, she produced only a shriek, quite unnatural, and almost painful to the ear.' Her first appearance was in 'La Vergine del Sole,' by Mayer, [or Andreozzi, according to the contemporary journals] in a part well suited to her; but 'so equivocal was her reception, that when her benefit was to take place she did not dare encounter it alone, but called in Mrs. Billington to her aid.' The tide then turned, and Grassini became the reigning favourite. 'Not only was she rapturously applauded in public, but she was taken up by the first society, *fêtée*, caressed, and introduced as a regular guest in most of the fashionable assemblies.' Very different from this was the effect produced by Grassini on other hearers, more intellectual, though less cultivated in music, than Lord Mount-Edgcumbe. De Quincey found her voice

'delightful beyond all that he had ever heard.' Sir Charles Bell (1805) thought it was 'only Grassini who conveyed the idea of the united power of music and action. She *died* not only without being ridiculous, but with an effect equal to Mrs. Siddons. The "O Dio" of Mrs. Billington was a bar of music, but in the strange, almost unnatural voice of Grassini, it went to the soul.' Elsewhere he speaks of her 'dignity, truth, and affecting simplicity.' Such was her influence on people of refined taste, not musicians. In 1804 she sang again in Paris ; and, after 1806, when she quitted London, continued to sing at the French Court for several years, at a very high salary (altogether, about £2600). Here the rôle of 'Didone' was written for her by Paër. After the change of dynasty, Mme. Grassini, whose voice was now seriously impaired, lost her appointment at Paris, and returned to Milan, where she sang in two concerts in April 1817. In 1822 she was at Ferrara, but died at Milan, January 3, 1850.

In 1806 a fine portrait of her was scraped in mezzotint (folio) by S. W. Reynolds, after a picture by Mme. Le Brun. It represents her in Turkish dress, as 'Zaira' in Winter's opera. J. M.

GRAUN. The name of three brothers, sons of an Excise collector at Wahrenbrück near Dresden, one of whom made a lasting mark on German music.

The eldest, AUGUST FRIEDRICH, born at the end of the 17th century, was at the time of his death cantor of Merseburg, where he had passed the greater part of his life, 1727-1771.

JOHANN GOTTLIEB, born in Wahrenbrück about 1698, was an eminent violinist, and composer of instrumental music much valued in his day. He was a pupil of Pisendel. After a journey to Italy, where he had instruction from Tartini, he was in the Dresden band until 1726, when he became concertmeister at Merseburg, and had Friedemann Bach for some time as his pupil. In 1727 he entered the service of Prince von Waldeck, and in 1728 that of Frederick the Great, then Crown Prince at Rheinsberg. On the King's accession he went to Berlin, and remained there till his death, Oct. 27, 1771, as conductor of the royal band. Of his many compositions only a set of violin sonatas, six harpsichord or organ concertos (with Agrell), and eight sonatas (trios) for two flutes and violin, were printed (see the *Quellen-Lexikon*). Burney in his *Present State* (ii. 229) testifies to the great esteem in which he was held. The excellence of the then Berlin orchestra is generally attributed to him. P. D.

The most celebrated of the three is the youngest, KARL HEINRICH, born at Wahrenbrück, May 7, 1701. He was educated with Johann Gottlieb at the Kreuzschule in Dresden, and having a beautiful soprano voice, was appointed, in 1713, 'Raths-discantist,' or treble-singer, to the town council. Grundig the cantor of the school, the court-organist Petzold, and the capellmeister Joh. Christoph Schmidt, were his early musical instructors, and he profited by the friendship of Ulrich König the court-poet, and of Superintendent Löscher, who defended him from the pedantic notions of an inartistic Burgomaster. His career both as a singer and composer was largely influenced by his study of the vocal compositions of Keiser, the then celebrated composer of Hamburg, and of the operas of the Italian composer Lotti, who conducted in person a series of performances in Dresden, with a picked company of Italian singers. Even during this time of study, Graun was busily engaged in composing. There still exist a quantity of motets and other sacred vocal pieces, which he wrote for the choir of the Kreuzschule. In particular may be cited a 'Grosse Passions-Cantata,' with the opening chorus 'Lasset uns aufsehen auf Jesum,' which, as the work of a boy of barely fifteen, is very remarkable. [Three other early passion oratorios are mentioned in the *Quellen-Lexikon.*] Upon König's recommendation he was appointed tenor to the opera at Brunswick when Hasse was recalled to Dresden in 1725. The opera chosen for his first appearance was by Schurmann the local capellmeister, but Graun being dissatisfied with the music of his part replaced the airs by others of his own composition, which were so successful that he was commissioned to write an opera, and appointed vice-capellmeister. This first opera, 'Pollidoro' (1726), was followed by five others ; 'Sancio,' 1727, 'Scipio Africano,' 1732, 'Timareta,' 1733, 'Lo specchio della fedeltà' and 'Pharao Tubaetes,' 1735 ; and besides these he composed several cantatas, sacred and secular, two 'Passions-Musiken,' and instrumental pieces. His fame was now firmly established. In 1735 he was invited to Rheinsberg, the residence of the Crown-Prince of Prussia, afterwards Frederick the Great. This powerful amateur continued Graun's friend and patron till his death. Here he composed about fifty Italian cantatas, usually consisting each of two airs with recitatives. They were highly valued at the time, and contain ample materials for an estimate of Graun's style of writing for the voice. He also wrote 'Trauermusik' for Duke August Wilhelm of Brunswick (1738) and King Frederick William I. (1740). When his patron came to the throne in 1740, he gave Graun the post of capellmeister, with a salary of 2000 thalers, and despatched him to Italy to form a company of Italian singers for the opera at Berlin. In Italy he remained more than a year, and his singing was much appreciated. After his return to Berlin with the singers he had engaged, he spent some years of remarkable activity in composing operas. Those of this period amount to twenty-eight in all [a complete list will be found in the *Quellen-Lexikon*] ; 'Rodelinda, Regina di Longobardia' appeared in 1741, and 'Merope,' his last, in 1756. In his operas he gave his

chief consideration to the singer, as indeed was the case with all Italian operas at that time. His forte, both in singing and in composition, resided in the power he possessed of executing adagios, and of expressing tenderness and emotion. Although his operas, as such, are now forgotten, they contain airs which merit the attention of both singers and public, a good instance being 'Mi paventi' from 'Britannico' (1751), with which Mme. Viardot-Garcia used to make a great effect. A collection of airs, duets, terzettos, etc., from Graun's operas was edited by the celebrated theorist Kirnberger, in 4 vols. (Berlin, 1773). 'Montezuma' was reprinted as vol. xv. of the *Denkmäler Deutscher Tonkunst.*

Towards the close of his life Graun again devoted himself to church music, and two of the works belonging to this period have carried his name down to posterity; and are indeed those by which he is now almost exclusively known. These are the 'Te Deum' which he composed for Frederick's victory at Prague (1756)—first performed at Charlottenburg at the close of the Seven Years' War, July 15, 1763—and still more, 'Der Tod Jesu,' or Death of Jesus, a 'Passions-Cantata,' to words by Ramler, a work which enjoyed an unprecedented fame, and placed its author in the rank of classical composers. In Germany the 'Tod Jesu' holds, in some degree, the position which is held by the 'Messiah' in England. It was first executed in the Cathedral of Berlin on March 26, 1755, and has since then been annually performed in Passion-week. A centenary performance took place in 1855 in presence of Frederick William IV. Of late years some opposition has been raised to the continual repetition of an antiquated work [in consequence of an endowment for the purpose], but it may to a great extent be justified by the complete and masterly form in which it embodies the spirit of a bygone age. Looked at from a purely musical point of view, and apart from considerations of age or taste, the 'Tod Jesu' contains so many excellences, and so much that is significant, that no oratorio of the second half of the 18th century, excepting perhaps Mozart's 'Requiem' and Haydn's 'Creation,' can be compared to it. Graun was a master of counterpoint; his harmony—as his biographer, J. A. Hiller, says—was always 'clear and significant, and his modulation well regulated.' His melodies may be wanting in force, but they are always full of expression and emotion. That he possessed real dramatic ability may be seen from his recitatives, and these are the most important parts of the 'Tod Jesu.' [It was first performed in England at St. Gabriel's, Pimlico, in Lent, 1877, and at an orchestral concert at the Royal Academy of Music, April 1, 1887, under Barnby's direction.]

Graun's instrumental compositions, trios, pianoforte concertos, etc., have never been published and are of little value. [See the *Quellen-Lexikon.*] He wrote thirty-one solfeggi, which form an excellent singing method, and he invented the so-called 'Da me ne satio'—a putting together of the syllables, da, me, ni, po, tu, la, be, for the practice of solfeggio, which however has been little used. Graun died at Berlin, August 8, 1759, in full enjoyment of the king's favour, illustrious among his contemporaries, and, after Hasse, the chief composer of Italian opera of his time. [See the *Sammelbände* of the *Int. Mus. Ges.* vol. i. pp. 446 ff., and the *Zeitschr.* vol. vi. p. 71.] A. M.

GRAUPNER, Christoph, composer, born 1687 (baptized Feb. 22) at Kirchberg in Saxony, near the Erzgebirge; came early to Leipzig, where he studied nine years at the Thomasschule under cantors Schelle and Kuhnau. He began to study law, but was driven by the Swedish invasion to take refuge in Hamburg, where he passed three years (1706-9) as harpsichord player at the opera under Keiser. The Landgrave Ernst Ludwig of Hesse Darmstadt, then staying in Hamburg, having appointed him his vice-capellmeister, he removed in 1710 to Darmstadt, and in the same year was promoted to the capellmeistership on the death of Briegel. Here he did much to elevate both sacred and dramatic music, and greatly improved the court performances, the excellence of which is mentioned by Telemann. In 1723 he was proposed, together with Bach and Telemann, for the post of cantor at the Thomasschule (when Bach was elected), but he preferred remaining in Darmstadt. In 1750 he lost his sight, a great trial to so active a man, and died May 10, 1760, in his seventy-eighth year.

Graupner worked almost day and night; he even engraved his own pieces for the clavier, many of which are very pleasing. Of his operas the following were produced in Hamburg:—'Dido' (1707), 'Die Lustige Hochzeit' (with Keiser, 1708), 'Hercules und Theseus' (1708), 'Antiochus und Stratonice' (1708), 'Bellerophon' (1708), and 'Simson' (1709). [Three operas, written for Darmstadt, are mentioned in Riemann's *Lexikon*; 'Berenice und Lucio' (1710), 'Telemach' (1711), and 'Beständigkeit besiegt Betrug' (1719)]. After this he wrote only church and chamber music. Between the years 1719 and 1745 he composed more than 1300 pieces for the service in the Schlosskirche at Darmstadt—figured chorales, pieces for one and more voices, and chorales with accompaniment for organ and orchestra. The court library at Darmstadt contains the autograph scores and the separate parts of these, which were printed at the Landgrave's expense; Superintendent Lichtenberg furnished the words. The same library also contains in MS. fifty concertos for different instruments in score; eighty overtures; one hundred and sixteen symphonies; several sonatas and trios for different instruments in various combinations, mostly in score; six sonatas for the harpsichord with gigues, preludes,

and fugues. Of his printed works there also exist eight 'Partien' for the Clavier dedicated to Ernst Ludwig of Hesse (1718); 'Monatliche Clavier-Früchte,' consisting of preludes, allemandes, courantes, sarabandes, minuets, and gigues (Darmstadt, 1722); and 'Die vier Jahreszeiten,' four suites for clavier (Frankfurt, 1733). We must also mention his 'Neu vermehrtes Choralbuch' (Frankfurt, Gerhardt, 1728). Graupner's autobiography is printed in Mattheson's *Ehrenpforte*, p. 410, and a list of the operas written for Hamburg will be found in the same author's *Musik. Patriot.* C. F. P.

GRAVE. One of the slow Tempos, indicating perhaps rather character than pace. As familiar instances may be given the opening movement of the Overture to the 'Messiah' the short Choruses in plain counterpoint in 'Israel in Egypt'—'And Israel saw,' 'He is my God,' etc.; the two recitatives, 'As God the Lord,' in 'Elijah'; 'The nations are now the Lord's,' in 'St. Paul'; 'What ailed thee' in the 114th Psalm; the Rex tremendae in Mozart's 'Requiem'; the Introduction to Beethoven's Sonate Pathétique, and that to the Prison scene in 'Fidelio.' G.

GRAVE MIXTURE. An organ-stop consisting chiefly of pipes representing the lower or more grave of the partial tones, overtones, or harmonics. T. E.

GRAVICEMBALO. An Italian corruption of the term *Clavicembalo*, a harpsichord. A. J. H.

GRAY, Alan, born at York, Dec. 23, 1855, was educated at St. Peter's School, York, and Trinity College, Cambridge. He took the degrees of LL.B. in 1877, of LL.M. in 1883, of Mus.B. in 1886, and Mus.D. in 1889. He was at first intended for the legal profession, but after studying with Dr. E. G. Monk devoted himself altogether to music. He was appointed musical director at Wellington College, in 1883, and held that post till 1892, when he succeeded Stanford as organist of Trinity College, Cambridge, and conductor of the Cambridge University Musical Society.

The first of his compositions to obtain an important hearing was 'The Widow of Zarephath,' York Minster, 1888. His cantatas are as follows: 'Arethusa,' Leeds Festival, 1892; 'The Legend of the Rock Buoy Bell,' Hovingham Festival, 1893; 'The Vision of Belshazzar,' Hovingham, 1896; 'A Song of Redemption,' Leeds Festival, 1898. An Easter ode (1892), and a Festival Te Deum (1895), have not been published, nor has a 'Coronation March' played at the Hovingham Festival of 1902. An andante and allegro for pianoforte, violin, and violoncello, were played at one of the Broadwood concerts in January 1903; and two quartets, one for strings alone, the other for pianoforte and strings, are still in MS., like a sonata for pianoforte and violin, and various slighter pieces. Four organ sonatas were published in 1889, and an album of four songs are of still earlier date. Three groups of part-songs have been written for the Magpie Madrigal Society, and some are published in the series called *Arion* (modern series). A cantata, 'Odysseus among the Phoeacians,' has not yet been performed. Dr. Gray is a fellow of the Royal College of Organists. M.

GRAY & DAVISON. Robert Gray established an organ factory in London in 1774, and was succeeded by William Gray, who died in 1820, and then by John Gray. In 1837-38 the firm was John Gray & Son, after which John Gray took Frederic Davison into partnership. Gray died in 1849, but the name of the firm remains, the present address being 6 Pratt Street, N.W. Amongst the many organs erected by these makers all over the country, we may mention those in the Crystal Palace Handel orchestra), St. Paul's, Wilton Place, and St. Pancras, London; Magdalen College, Oxford; and the Town-Halls of Leeds, Bolton, and Glasgow.

In 1876 they took up the business of Robson, and have also a factory in Liverpool, having succeeded Bewshur in that town. V. DE P.

GRAZIA, CON; GRAZIOSO (Ital.), 'gracefully.'

GRAZIANI, Francesco, born at Fermo, April 16, 1829, a singer who appeared in London first at the Royal Italian Opera in 1855. (He had previously sung in Italy, and in Paris from 1855.) He made his début in the 'Trovatore,' then also produced here for the first time. In this 'the song "Il balen" exhibited to its best advantage one of the most perfect baritone voices ever bestowed on mortal. Such an organ as his is a golden inheritance; one, however, which has tempted many another beside himself to rely too exclusively on Nature' (Chorley). Graziani continued to sing in London and Paris, with almost undiminished powers, for many years. His voice, though not extensive downwards, had beautiful and luscious tones, reaching as high as G, and even A. He appeared with great effect as Nelusco in the 'Africaine' when that opera was first produced in London in 1865.

His brother, Lodovico, born at Fermo in August 1823, was a dramatic tenor, for whom the part of Alfredo in 'Traviata' was written. He sang in Paris, London, and Vienna in about 1858-60 with great success, and died at Fermo in May 1885. J. M.

GREAT OCTAVE. See C, vol. i. p. 433.

GREAT ORGAN. This name is given, in modern instruments, to the department that generally has the greater number of stops, and those of the greater power, although occasional exceptions are met with as to one or other of these particulars; as when a Swell of more than proportionate completeness, or a Solo organ, composed of stops of more than the average strength of tone, forms part of the instrument.

The use of the term 'Great Organ' in England can be traced back for upwards of 400 years. In the *Fabrick Rolls of York Minster*, under date 1469, the following entry occurs:—'To brother John for constructing two pair of bellows for the great organ, and repairing the same, 15*s.* 2*d.*' English Organs at that period, and for nearly a century and a half afterwards, were invariably single manual instruments. This is clearly intimated in numerous old documents still in existence. Thus the churchwardens' accounts of St. Mary's, Sandwich, contain the following four memoranda:—'1496. Payd for mending of the *lytell* organys, iij*s.* iv*d.*' 'Item, for shepskyn to mend the *grete* organyse, iij*d.*' More clearly still:—'1502. Paid for mending of the *gret* organ bellowis and the *small* organ bellowis, v*d.*' 'Item, for a shepis skyn for *both* organys, ij*d.*'

It was no uncommon circumstance before the Reformation for a large or rich church to possess one or even two organs besides the chief one. Thus at Worcester Cathedral there were, besides the 'great organ' in the choir, a 'pair of organs' in the Chapel of St. George, and another 'pair' in that of St. Edmund. At Durham there were two 'great organs,' as well as a smaller one, all in the choir; and an interesting description has been preserved in Davies's *Ancient Rites and Monuments of the Monastical and Cathedral Church of Durham*, 1672, of the position of two, and the separate use to which these several organs were appropriated:—'One of the fairest pair of the three stood over the quire door, and was only opened and play'd upon on principal feasts.' 'The second pair,—a pair of fair large organs, called the Cryers,—stood on the north side of the choir, being never play'd upon but when the four doctors of the church were read.' 'The third pair were daily used at ordinary service.' Reverting to the York records of the 15th century we find express mention of 'the *large* organ in the choir,' and 'the organ at the altar.'

The 'great' organ was doubtless in all cases a fixture, while the 'small' one was movable; and it is pleasant to notice the authorities of more opulent or fortunate churches helping the custodians of smaller establishments by lending them a 'pair of organs' for use on special anniversaries. An early instance of this good custom is mentioned in the York records of 1485:—'To John Hewe for repairing the organ at the altar of B. V. M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church. 13*s.* 9*d.*' A 16th-century entry in the old accounts of St. Mary-at-Hill, London, states the occasion for which the loan of the organ was received:—'1519. For bringing the organs from St. Andrew's Church, against St. Barnabas' eve, and bringing them back again, v*d.*'

We have seen that some of the large churches had two or even three organs in the choir, located in various convenient positions, and employed separately on special occasions. But the idea of placing the small organ close to the large one,—in front of and a little below it,—with mechanism so adjusted that the two organs could be rendered available for use by the same player and on the same occasion,—in fact, of combining them into a two-manual organ,—does not seem to have been conceived in England until about the beginning of the 17th century; and among the earliest artists who effected this important improvement appears to stand Thomas Dallam. This builder made an organ for King's College Chapel, Cambridge, the accounts of which,—entitled, 'The charges about the organs, etc., from the 22nd of June 1605, to the 7th of August 1606,'—are still extant. From the manner in which 'the greate Organ' and 'the greate and litel Organs' are mentioned in these entries, it seems clear that the union of the two was a recent device. Seven years later Dallam built an instrument for Worcester Cathedral, the two departments of which were referred to collectively in the following extract:—'A.D. 1613. All the materials and workmanship of the new double-organ in the Cathedral Church of Worcester by Thomas Dalham, organ-maker, came to £211.' The name 'Chayre organ' is also given to the smaller one. At length, in the contract for the York Cathedral Organ, dated 1632, we find the word 'great' applied to an organ as a whole—'touchinge the makeinge of a great organ for the said church,'—although farther on in the agreement a 'great organ' and 'chaire organ' (in front) are specified. E. J. H.

GREATHEED, Rev. Samuel Stephenson, was born near Weston-super-Mare, Somersetshire, on Feb. 22, 1813. He received his first instruction in harmony from Mr. W. Chappell Ball, organist of St. Mary's, Taunton. In 1831 he entered at Trinity College, Cambridge, where he graduated B.A. as Fourth Wrangler in 1835, and was elected to a Fellowship in 1837. In 1838 he took the M.A. degree, and was ordained by Bishop Allen (of Ely), and in the same year vacated his Fellowship by marriage. In 1838 and 1839 Greatheed spent about six months in Berlin, where he studied music under G. W. Schwarz. In 1840 he was appointed to the Curacy of West Drayton, Middlesex, and in 1862 to the Rectory of Corringham, Essex. He began to study counterpoint systematically in 1844. His published works are as follows:—'Te Deum,' composed upon the original melody; 'Benedictus,' 'Magnificat,' and 'Nunc Dimittis,' upon the eighth tone; ten anthems; 'Enoch's Prophecy,' a short oratorio, performed by the Harmonic Union, June 11, 1856; music to Bishop Coxe's 'Hymn of Boyhood'; organ fugue in the Dorian mode; 'Quam dilecta,' varied for the organ; the *English Gradual*,

containing the plain-song for the Holy Communion, etc.: many harmonies to old Church melodies; a few original chants and hymn tunes; and some pieces for domestic use. He is also the author of 'A Sketch of the History of Sacred Music from the earliest Age,' which appeared in the *Church Builder* (1876-79), and a 'Treatise on the Science of Music' in Stewart's *Teacher's Assistant* (1878-79). W. B. S.

GREATOREX, Thomas, son of Anthony Greatorex, of Riber Hall, Matlock, was born at North Wingfield, near Chesterfield, Derbyshire, on Oct. 5, 1758. In 1772 he became a pupil of Dr. Benjamin Cooke. In 1774, at a performance of sacred music in St. Martin's church, Leicester (of which his sister was then organist), on occasion of the opening of the Leicestershire Infirmary, he had the good fortune to make the acquaintance of the Earl of Sandwich and Joah Bates. The earl invited him to become an inmate of his house, and in 1774, 1775, and 1776, he assisted at the oratorios which were given at Christmas, under Bates's direction, at his lordship's seat, Hinchinbrook House, near Huntingdon. On the establishment of the Concert of Ancient Music in 1776 Greatorex sang in the chorus. In 1781 he was appointed organist of Carlisle Cathedral, a post which he held until about 1784, when he resigned it and went to reside at Newcastle. In 1786 he went to Italy, returning home through the Netherlands and Holland at the latter end of 1788. At Rome he was introduced to the Pretender, Charles Edward Stuart, with whom he so ingratiated himself as to induce the Prince to bequeath him a large quantity of valuable manuscript music. On his return to England Greatorex established himself in London as a teacher of music, and soon acquired a very extensive practice. On the retirement of Bates in 1793 he was, without solicitation, appointed his successor as conductor of the Concert of Ancient Music. In 1801 he joined W. Knyvett, Harrison, and Bartleman in reviving the Vocal Concerts. In 1819 he was chosen to succeed George Ebenezer Williams as organist of Westminster Abbey. For many years he conducted the triennial musical festivals at Birmingham, and also those at York, Derby, and elsewhere. Greatorex published a collection of Psalm Tunes, harmonised by himself for four voices, and a few glees and harmonised airs. Besides these he arranged and composed orchestral accompaniments to many pieces for the Ancient and Vocal Concerts, which were never published. His knowledge was by no means limited to music; he was well skilled in mathematics, astronomy, and natural history, and was a fellow of the Royal and Linnæan Societies. He died July 18, 1831, and was buried in the West cloister of Westminster Abbey. W. H. H.

GREAVES, Thomas, a lutenist, published in 1604, a work entitled 'Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces.' It consists of twenty-one pieces; fifteen songs and six madrigals. On the title-page the composer describes himself as 'Lutenist to Sir Henrie Pierrepoint, Knight,' to whom he dedicates his work. Nothing is known of his biography. W. H. H.

GREBER, Jakob, born in the latter half of the 17th century, came to London with the singer, Margarita de l'Épine, and produced at the Haymarket Theatre an 'Indian pastoral' called 'The Loves of Ergasto,' April 24, 1705. This had already been composed to an Italian libretto, for the Court Library at Vienna contains a MS. score of 'Gli amori d'Ergasto,' dated (in the *Quellen-Lexikon*) about 1701. A later opera, 'The Temple of Love,' produced in London in 1706 as the work of Greber, is rightly ascribed by Hawkins to the double-bass player, Saggione. See his *History*, vol. v. p. 136, and Burney's *Hist.* (iv. 200, 202). Various cantatas for solo voice, with accompaniment of various instruments, are in existence at Berlin, Rostock, and the Fitzwilliam Museum at Cambridge. (*Quellen-Lexikon.*)

GRECHANINOV, Alexander Tikhonovich, composer, born Oct. 26/13, 1864, in Moscow. He studied the piano under Safonov at the Conservatoire of his native town, but quitted it in 1890, afterwards joining the sister institution at St. Petersburg. Here he completed a course of theory and composition under Rimsky-Korsakov (1893). Grechaninov is a prolific composer of vocal music. His published works include: Nineteen songs with pianoforte accompaniments, opp. 1, 5, 7, 15, 20; a musical picture for bass solo, chorus, and orchestra; twelve choruses, opp. 4, 10, 11, 12, 16; pieces for pianoforte and for violin; several sacred works; and a string quartet (No. 1, op. 2), which took the prize of the St. Petersburg Chamber Music Society, 1894. Among his unpublished works are a symphony in B minor, op. 6; string quartet (No. 2, op. 14); elegy for orchestra, op. 18. Grechaninov has also written incidental music to several plays, and an opera entitled 'Dobrinya Nikitich.' R. N.

GRECO (Grecco or Grieco), Gaetano, born at Naples about 1680, pupil of A. Scarlatti, whom he succeeded in 1717 as teacher of composition in the Conservatorio dei Poveri, where he had Pergolesi, Durante, and Vinci for his pupils. From thence he passed to the Conservatorio di San Onofrio. The date of his death is unknown. None of his music appears to have been printed in his lifetime, and only a very few pieces are known in MS. These are almost entirely for harpsichord, and a selection of them, from a MS. in the Brit. Mus., was edited by Mr. J. S. Shedlock, and published by Novello & Co. See the publications of the *Int. Mus. Ges. Zeitsch.* i. 41, and *Sammelbände*, i. 331. G.
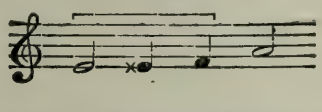
GREEK MUSIC. In treating the theory of Ancient Greek Music we shall follow the lines laid down by Aristoxenus, the greatest of Greek theorists, and proceed from the simple musical facts of concords to the complex phenomena of scales, modes, keys, etc.

A. CONCORDS.—The whole material of musical art is supplied by the scales; and a scale is ultimately determined by concords. In the concords, then, we touch the beginnings of all music, and in the scales we have the potentiality of its highest achievement.

A concord contains two elements, a relation and a direction of the relation; that is, in every concord there are two related notes, and one of them is more fundamental, more akin to the tonic than the other. The ancient Greeks recognised as concords or concordant intervals (*διαστήματα σύμφωνα*) the foundation of a note (1) on its fourth above, (2) on its fifth below, (3) on its octave above, (4) on its octave below. Thirds and sixths were discords (*διάφωνα*) for the Greek ear.

B. SCALES.—The elementary scale (*σύστημα*) is the tetrachord which is built on assumption of the following rules:—(1) The smallest concord is the fourth (*τὸ διὰ τεττάρων*), with the upper note as tonic; (2) this space cannot be divided by more than two intermediate notes; (3) no interval smaller than a quarter-tone (*δίεσις ἐλαχίστη*) can be produced or discriminated; (4) in the division of a fourth, when the upper note is tonic, the lowest interval must be equal to or less than the middle, and less than the highest. The recognition of these rules leaves an infinite variety of possible determination of the inner notes of the tetrachord; but three are taken as typical, and the classes represented by these types are called the *genera* (*γένη*) of music, the Enharmonic, the Chromatic, and the Diatonic—

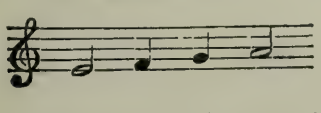
Scheme of the Enharmonic Tetrachord Scale of the Tonic *A*.



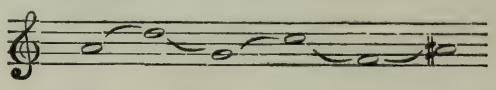
Scheme of the Chromatic Tetrachord Scale of the Tonic *A*.



Scheme of the Diatonic Tetrachord Scale of the Tonic *A*.
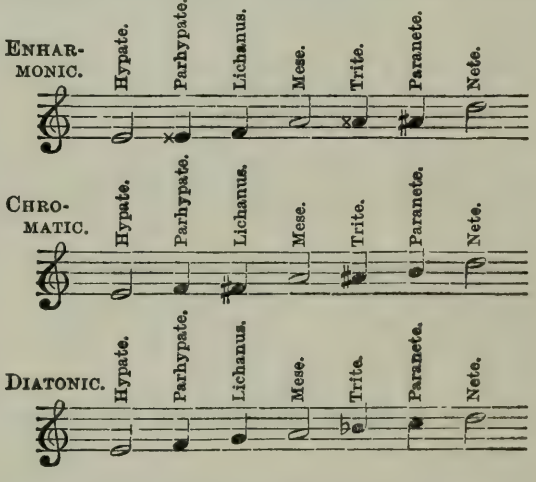


(The sign x signifies that the note to which it is prefixed is sharpened by a quarter-tone. The fixed bounding notes of the scale are denoted by minims, the indeterminate passing notes by crotchets. The three close-lying lower notes, occurring only in the Enharmonic and Chromatic (marked by a bracket in the above example), were called the Pycnum (*τὸ πυκνόν*). At a later period the Diatonic genus displaced the others. The Enharmonic is no monstrosity, nor is the smallness of its intervals in itself an objection. We cannot appreciate them because we have lost the habit. But its fatal defect is that its notes cannot be determined by the principle of concord (see Plutarch, *de Musica*, cap. 38, 1145 B). Starting from A we can determine ♯A by the series of concords—



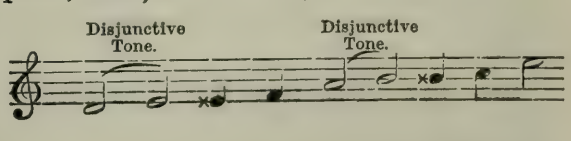
but xA cannot be thus determined.

The more ample scales are produced by the collocation of two or more of these tetrachords. Tetrachords can be collocated—(1) by *conjunction* (*συναφή*), in which case the highest note of the lower tetrachord coincides with the lowest notes of the upper tetrachord. Hence the Heptachord scale—

HEPTACHORD SCALES IN THE THREE GENERA WITH THE NAMES OF THE INDIVIDUAL NOTES.
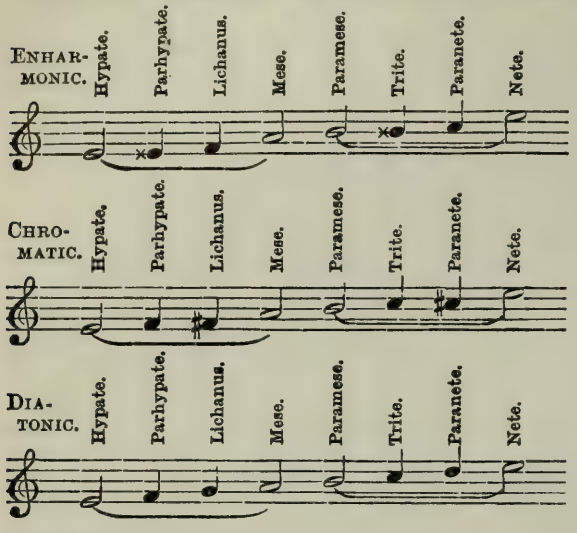


The name Hypate signifies the 'highest' chord (*i.e.* highest in its position on the instrument), Parhypate signifies 'next the highest,' Lichanus 'forefinger,' Mese 'middle,' Trite 'third,' Paranete 'next the lowest,' Nete 'lowest.' (2) By *disjunction* (*διάζευξις*), in which case a tone separates the several tetrachords from one another. Hence the old Dorian Enharmonic scale (see Aristides Quintilianus, ed. Meibom, p. 21, l. 15)—



(3) By alternate conjunction and disjunction. Hence results a non-modulating scale such as that supplied by the white notes of our keyed

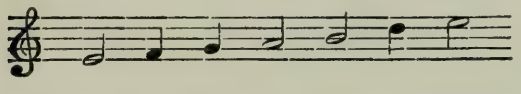
instruments. The octachord scales are exemplifications of it—

OCTACHORD SCALES IN THE THREE GENERA WITH THE NAMES OF THE INDIVIDUAL NOTES.

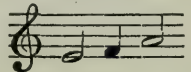


Paramese signifies 'beside the middle.' The last of these methods of collocation practically displaced the others, for it alone was musically satisfactory. The octachord scale alone has a permanent tonic; the others modulate, to use our term, one into the flat, the other into the sharp keys.

Deficient scales are also common, *e.g.* Terpander's scale (see Aristotle, *Probl.* xix. 32, and Nicomachus, ed. Meibom, p. 7)—



a heptachord scale obtained by omission of one note of the octachord; and the enharmonic scale of Olympus, a trichord obtained by omission of one note of the tetrachord. For other deficient scales see Aristides Quintilianus, ed. Meibom, p. 21.



C. MODES. (*a*) *Form of the Modes.* If in the indefinitely prolonged scale arising from the third method of collocating tetrachords we seek for a segment capable of supplying the notes for the first phrase of 'Voi che sapete' we find it in the segment—

tone tone ½ tone tone tone ½ tone tone

If again we wish to render the opening phrase of 'Deh vieni, non tardar,' we are obliged to abandon that segment, and adopt the following—

tone tone ½ tone tone tone tone ½ tone

Now, since Greek instruments were limited in compass, different instruments or different tunings of the one instrument were necessary in order to obtain such different segments. In this way these segments obtained a certain importance and *quasi*-independence, and were called modes (*τρόποι* or *εἴδη*). The schemes and names of the modes were as follows—

MIXOLYDIAN.

ENHARMONIC
¼ tone ¼ tone ditone ½ tone ½ tone ditone | TONIC tone

CHROMATIC
½ tone ½ tone 1½ tone ½ tone ½ tone 1½ tone | TONIC tone

DIATONIC
½ tone tone tone ½ tone tone tone | TONIC tone

LYDIAN.

ENHARMONIC
¼ tone ditone ¼ tone ¼ tone ditone | TONIC tone ¼ tone

CHROMATIC
½ tone 1½ tone ½ tone ½ tone 1½ tone | TONIC tone ½ tone

DIATONIC
tone tone ½ tone tone tone | TONIC tone ½ tone

PHRYGIAN.

ENHARMONIC
ditone ¼ tone ¼ tone ditone | TONIC tone ¼ tone ¼ tone

CHROMATIC
1½ tone ½ tone ½ tone 1½ tone | TONIC tone ½ tone ½ tone

DIATONIC
tone ½ tone tone tone | TONIC tone ½ tone tone

DORIAN.

ENHARMONIC
¼ tone ¼ tone ditone | TONIC tone ¼ tone ¼ tone ditone

CHROMATIC
½ tone ½ tone 1½ tone | TONIC tone ½ tone ½ tone 1½ tone

DIATONIC
½ tone tone tone | TONIC tone ½ tone tone tone

HYPOLYDIAN.

ENHARMONIC
¼ tone ditone | TONIC tone ¼ tone ¼ tone ditone ¼ tone

CHROMATIC
½ tone 1½ tone | TONIC tone ½ tone ½ tone 1½ tone ½ tone

DIATONIC
tone tone | TONIC tone ½ tone tone tone ½ tone

Hypophrygian.

Enharmonic

TONIC

ditone | tone ¼ tone ¼ tone ditone ¼ tone ¼ tone

Chromatic

TONIC

1½ tone | tone ½ tone ½ tone 1½ tone ½ tone ½ tone

Diatonic

TONIC

tone | tone ½ tone tone tone ½ tone tone

Hypodorian.

Enharmonic

TONIC

| tone ¼ tone ¼ tone ditone ¼ tone ¼ tone ditone

Chromatic

TONIC

| tone ½ tone ½ tone 1½ tone ½ tone ½ tone 1½ tone

Diatonic

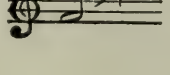
TONIC

| tone ½ tone tone tone ½ tone tone tone

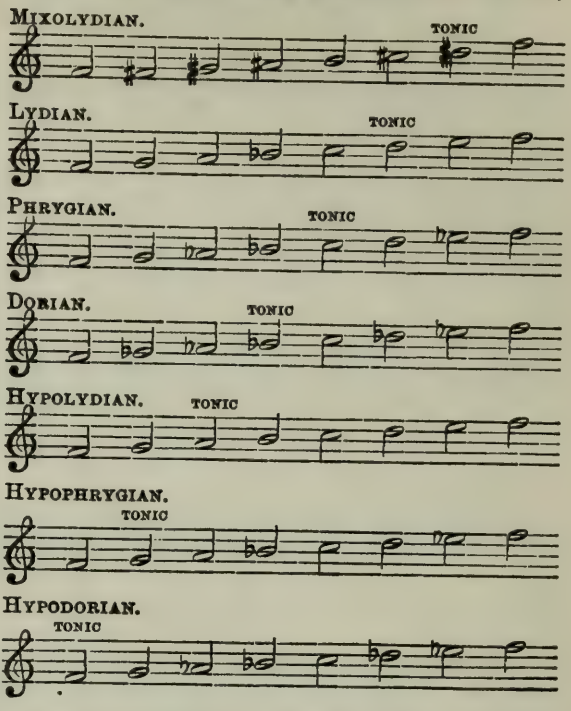
(*b*) *Pitch of the Modes.*—It is a law of Greek music (see Aristotle, *Problems*, xix. 20)—and indeed in the absence of harmony a natural necessity—that the Mese or Tonic must be the predominating or constantly recurring note in every melody. Therefore every mode will take its pitch-character from the position the Mese or Tonic occupies in it. Thus the Mixolydian is intrinsically high-pitched because, since its tonic lies near its upper extremity, in any melody written in that mode the upper notes will be predominant. Hence we understand Aristotle's statement (*Politics*, v. (viii.) 7. 1342 b 20) that certain low-pitched modes suit the failing voices of old men—they would not have to use their higher notes so much as their lower.

From this *intrinsic* pitch-character arises the relative determination of the pitch of the modes. Since *e.g.* the Lydian Mese or Tonic (diatonic) is a tone and a half from the top, and four and a half tones from the bottom of the Lydian mode, while the Dorian Tonic is three and a half tones from the top, and two tones and a half from the bottom, of the Dorian mode, it follows that the Lydian mode is two tones higher than the Dorian.

The following table illustrates the pitch relations of the modes, but it is to be observed that the particular limits of pitch here assumed are arbitrary.

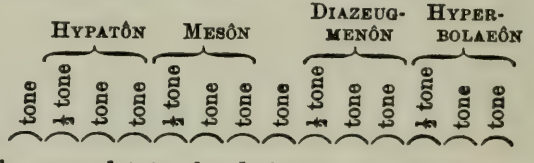


The Seven Modes (in the Diatonic Genus) represented in their Relations of Pitch.



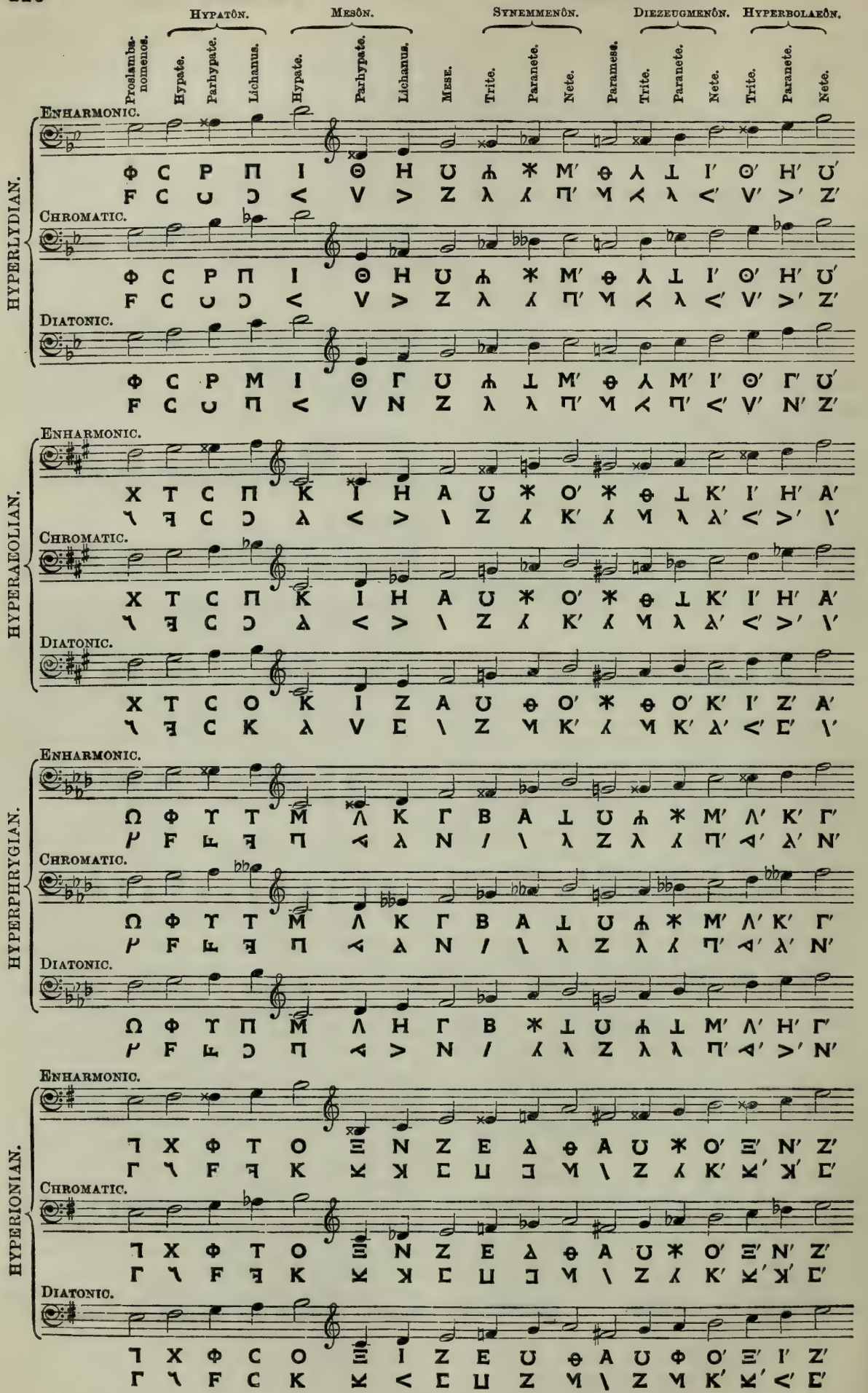
From this table it appears that the Hypodorian with its tonic *F* is the lowest of the modes, and the Hypophrygian, Hypolydian, Dorian, Phrygian, Lydian, and Mixolydian follow at intervals respectively of a tone, a tone, a semitone, a tone, a tone, a semitone.

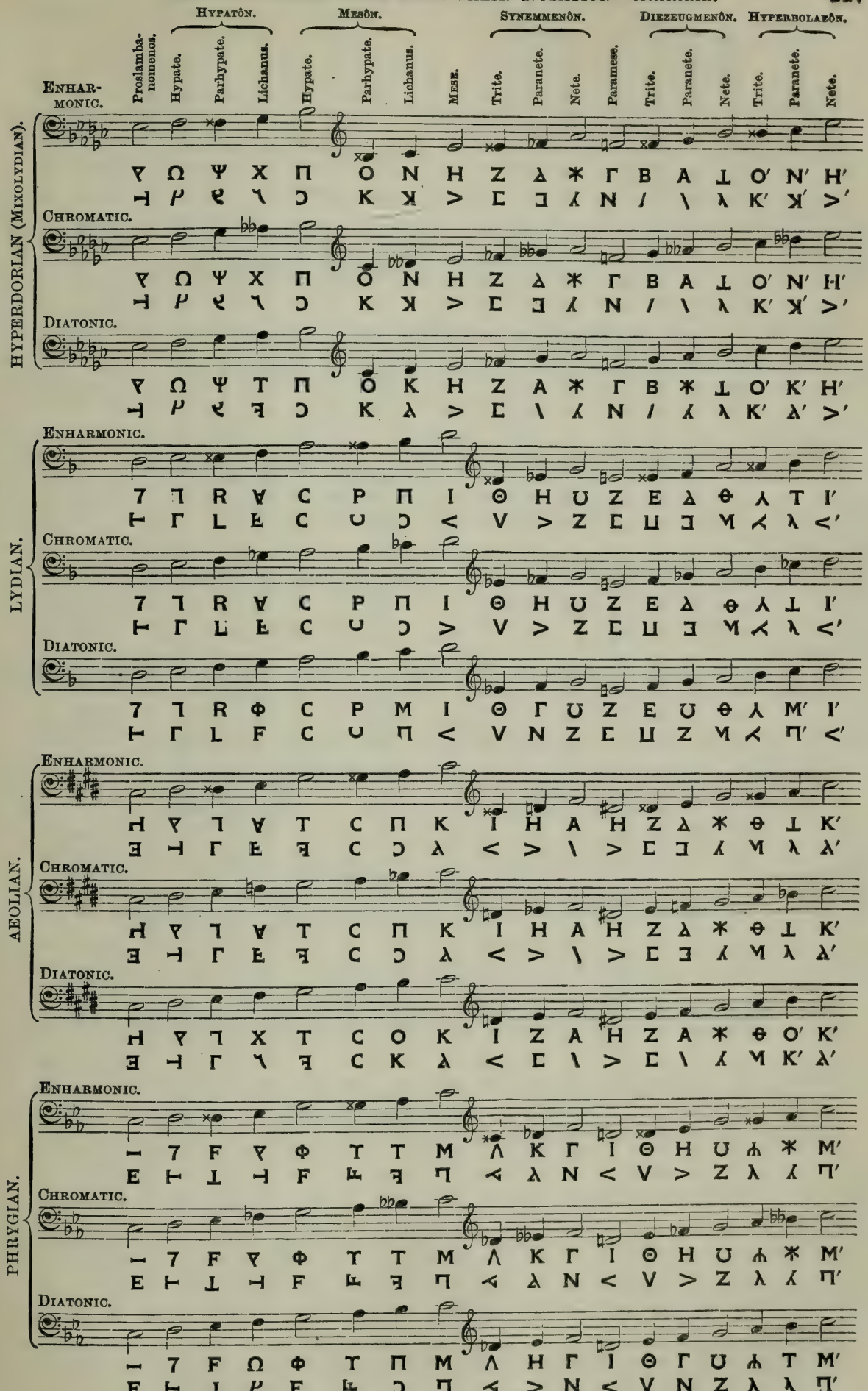
D. Keys.—Developed Art called for a more ample scale than the octachord. This was obtained by the addition of tetrachords above and below, so as to form the following type :—

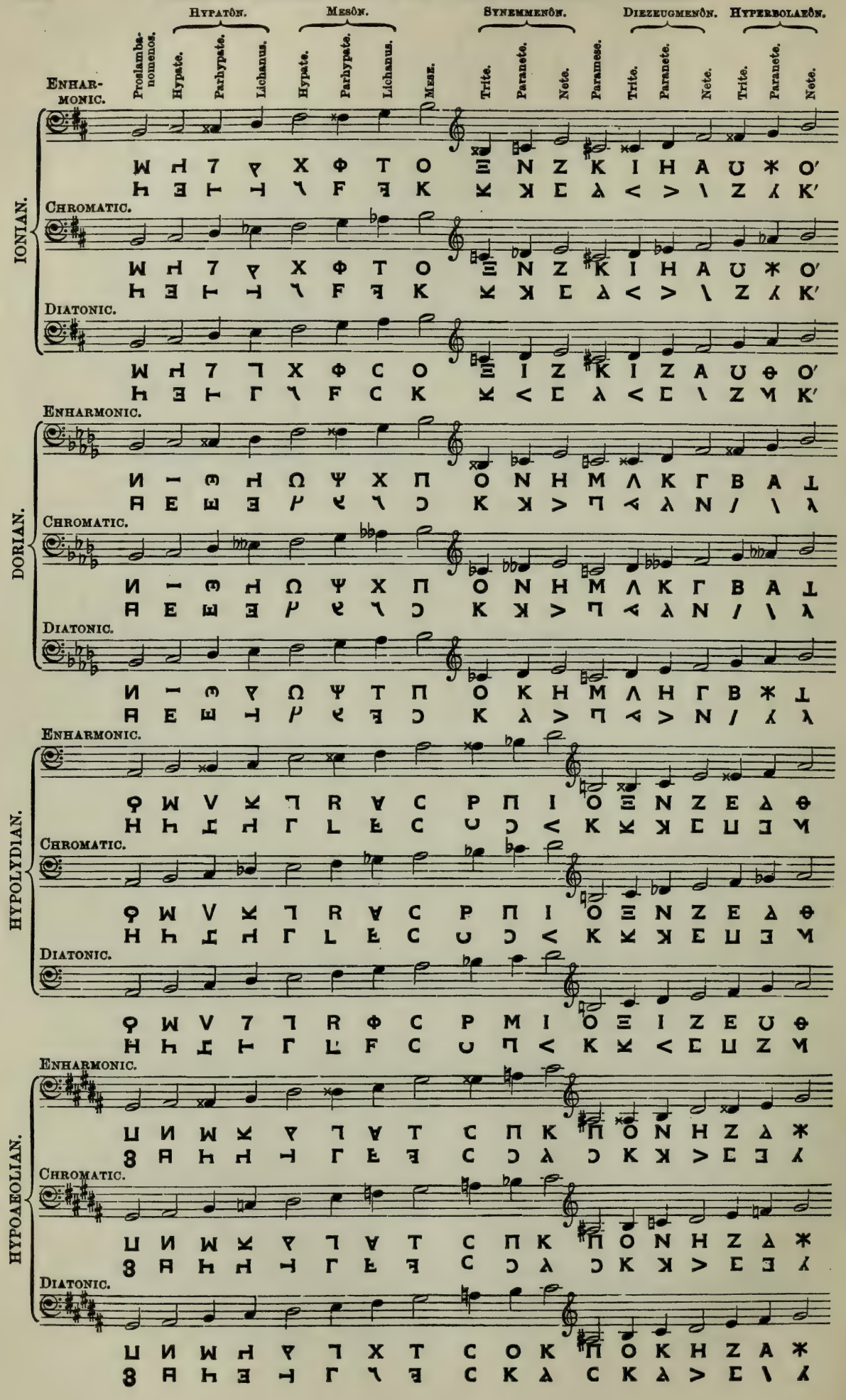


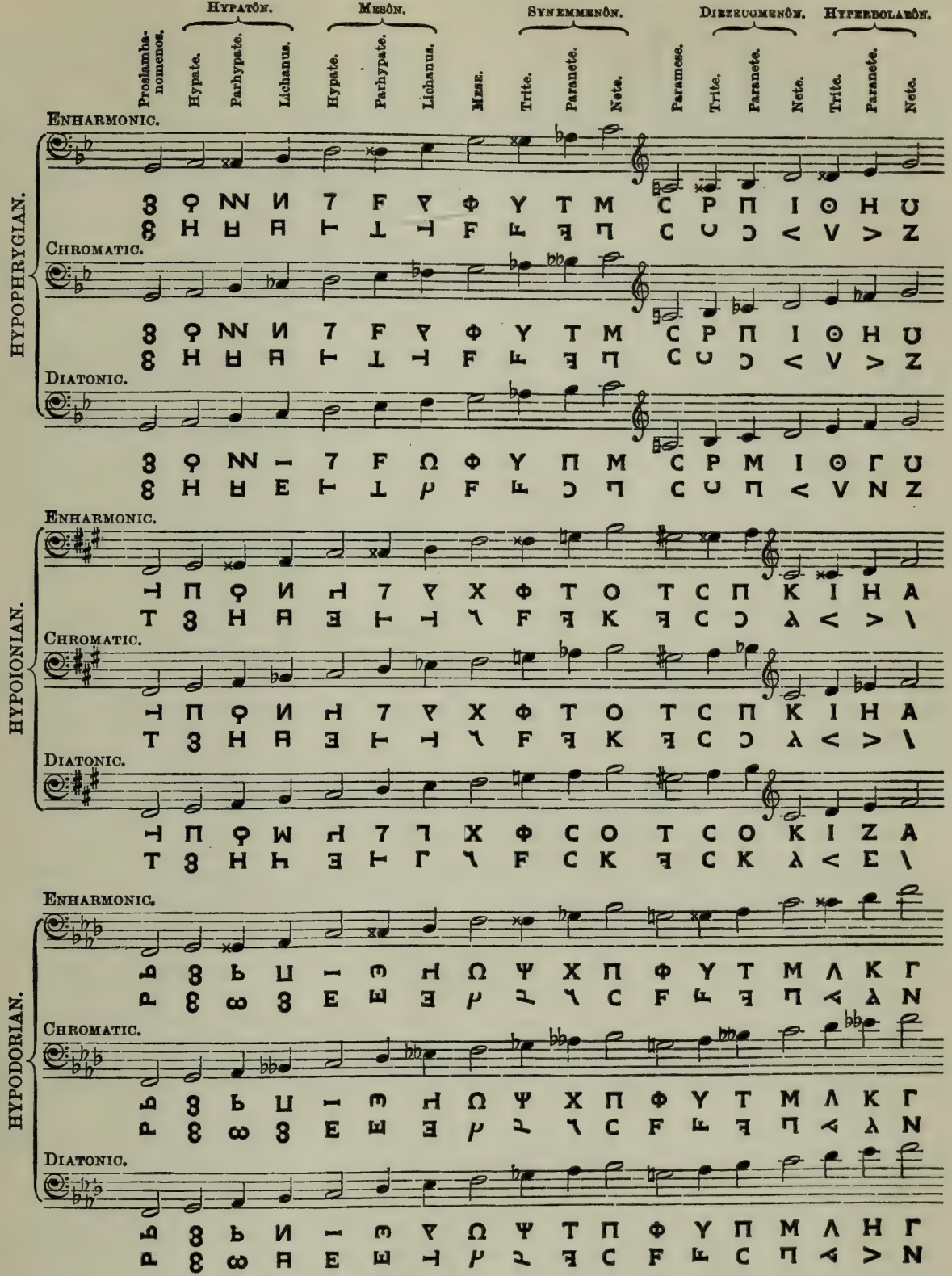
The several tetrachords in it were called respectively Hypatôn, or 'of the highest' strings, *i.e.* lowest notes, Mesôn or 'of the middle,' Diazeugmenôn or 'of the disjunct,' Hyperbolaeôn or 'of the extreme.' In this scale was further incorporated a tetrachord united by conjunction to the tetrachord Mesôn at its upper extremity, and called Synemmenôn or 'of the conjunct,' and the resulting scheme was known as the complete scale (*σύστημα τέλειον*). The important result of this extension was that the modes (as given in C), being all extended to the same type, their independence of form was thereby cancelled; the modes became mere keys (*τόνοι*). The subsequent addition of eight keys with their tonics in the spaces left vacant by the tonics of the seven already existing yielded the following complex of scales (see Alypius, ed. Meibom) :—

Table of Fifteen Keys with their Notation.
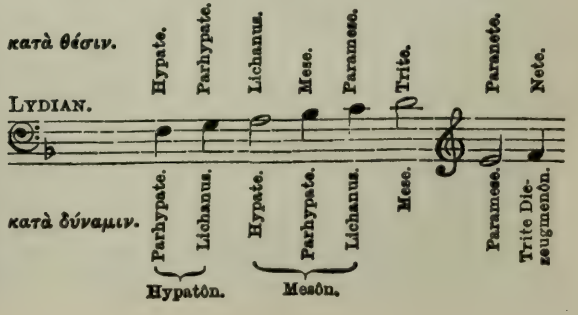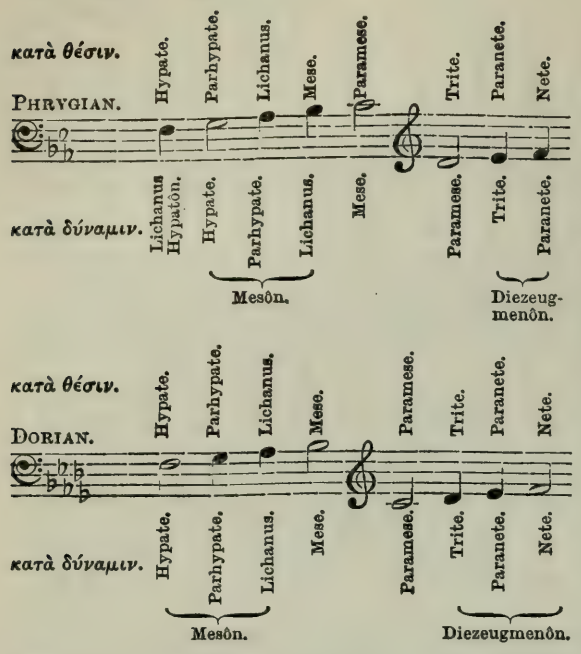



HYPATÔN.
MESÔN.
SYNEMMENÔN.
DIEZEUGMENÔN.
HYPERBOLAEÔN.
Proslambanomenos.
Hypate.
Parhypate.
Lichanus.
Hypate.
Parhypate.
Lichanus.
Mese.
Trite.
Paranete.
Nete.
Paramese.
Trite.
Paranete.
Nete.
Trite.
Paranete.
Nete.
HYPERDORIAN (MIXOLYDIAN).
ENHARMONIC.
CHROMATIC.
DIATONIC.
LYDIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
AEOLIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
PHRYGIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.


HYPATÔN.
MESÔN.
SYNEMMENÔN.
DIEZEUGMENÔN.
HYPERBOLAEÔN.
Proslambanomenos.
Hypate.
Parhypate.
Lichanus.
Hypate.
Parhypate.
Lichanus.
Mese.
Trite.
Paranete.
Nete.
Paramese.
Trite.
Paranete.
Nete.
Trite.
Paranete.
Nete.
IONIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
DORIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
HYPOLYDIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
HYPOAEOLIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.

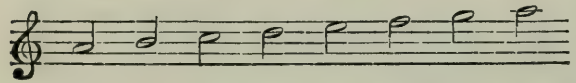


E. PTOLEMY'S MODES.—In the scheme of the mathematician Claudius Ptolemaeus (fl. 140-160 A.D) the fifteen keys were again reduced to seven modes, and a new nomenclature according to position (*κατὰ θέσιν* as opposed to the old nomenclature *κατὰ δύναμιν* 'according to function') was introduced, by which notes took their names from their mere place in any particular mode; *e.g.*—



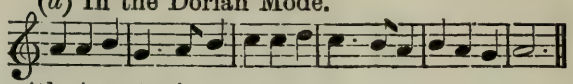


F. TONALITY AND MODALITY.—The most vexed question presented by Ancient Greek Music is that of its tonality or modality. Modern music exhibits two modalities, that of our major and that of our minor mode. The major and the minor scales differ from one another essentially in this that each admits note-relations that the other excludes. Thus the *immediate* relation of C♯ to A—not resolved into any other relations, since A is the tonic—is essential to the scale of A major, but is not to be found in the minor scale. For though C♯ and A both occur in the minor scale of F♯, they are there *mediated* by the relation of both to F♯ as tonic. Similarly the *immediate* relation of C to A, essential to the minor scale of A, is not to be found in the scale of A major. Thus difference of modality means a difference of note-relations. Does, then, Ancient Greek music admit differences of modality? According to the account given above, it does not; and the only modality to be found in it resembles that of our minor scale without the sharpened leading note:—



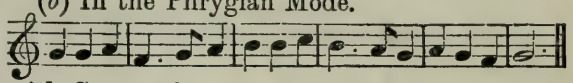
But it has been customary (see the works of Westphal, Bellermann, Marquard, etc.) to take quite another view of the matter. The modes called Lydian, Dorian, Phrygian, etc. (which in the account given above have been distinguished merely by their *internal pitch-relation*) have been commonly regarded as so many modes differing from one another in such a way as our major and minor modes differ, that is, in respect of the note-relations which they include. On this view, for example, the opening phrases of 'God save the King' would be

(*a*) In the Dorian Mode.



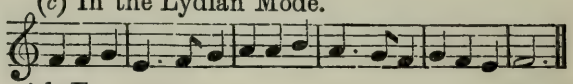
with A as tonic.

(*b*) In the Phrygian Mode.



with G as tonic.

(*c*) In the Lydian Mode.

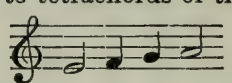


with F as tonic.

But apart from its inherent improbability, the following arguments may be adduced against this theory.

(1) There is absolutely no reference in the ancient Greek authorities to any such modal distinction (see Monro, *Modes of Ancient Greek Music*).

(2) All the analysis of the Greek authorities reduces scales to tetrachords of the form—



(and, of course, its Chromatic and Enharmonic equivalents) in which the extreme notes are determined as notes fixed by concord, while the intermediate notes are variable. Such an analysis would be radically false if modal distinctions in the modern sense existed. Thus any analysis of our major scale of C would be false that failed to recognise C and G as absolutely determined notes.

(3) Distinct ethical character is attributed to the several Greek modes. But it is attributed to them in virtue of their pitch. If now the modes differ in tonality, they cannot differ in pitch. It would be absurd to say that our major scale *in general* is higher or lower than our minor.

(4) The Greek modes, as we have seen, are regarded as severally suited for voices of different ages. But differences of modality in the modern sense would not account for this. In what way is our major mode more or less adapted to the failing voice of an old man than our minor?

G. ETHOS.—The Greeks had a keen appreciation of the potent effects of music on the *ethos* or mood, and through this on the character; and they are explicit as to the particular moods evoked by particular kinds of music. Thus (Aristides Quintilianus, ed. Meibom, p. 111) Diatonic music was held to be manly and severe, Chromatic sweet and plaintive, Enharmonic stirring and pleasing; again (see Plato, *Republic*, iii. 398 E; Aristotle, *Politics*, v. (viii.) 5. 1340 a 38) high-pitched music was felt to be passionate and expressive of violent grief, low-pitched music to be sentimental and licentious. The moods attributed to the modes depended on the intrinsic pitch of the latter.

H. Singing and Instrumental Music.—Music was pre-eminently song for the Greeks. Instrumental music was mainly accompaniment of the voice. The rise and fall of the melody corresponds in the main to the rise and fall of the spoken words denoted by the accents, which were marks not of stress but of pitch (see Aristoxenus, ed. Meibom, p. 18, l. 14).

Harmony in the modern sense of the term (as the musical relation of notes sounded *simultaneously*) was rudimentary among the Ancient Greeks, and consisted in an optional, single-part accompaniment above the melody, which latter not only was the predominant *tune*, but also supplied in itself the unity and foundation which the bass and other parts so frequently supply in modern music.

I. Notations.—There are two sets of signs, one for the voice (the upper in the Table of keys given in D), the other for the instrument. The first are clearly the letters of the ordinary Ionic alphabet; the second have been explained by Vincent and Bellermann as adapted from the cabalistic signs for the heavenly bodies, but with more plausibility by Westphal as the first fourteen letters of an old Doric alphabet. These fifteen characters (two forms of λ are used), and the letters from which they are taken, are as follows—

H	H	E	⊢	Γ	Ρ	F	C	K	Π	≺	Ɛ	N	Z	Ч
η	ι	ϵ	λ	γ	μ	F	θ	κ	δ	λ	β	ν	ζ	α

The three notes of a Pycnum were denoted by the same sign in different positions; thus ⊢ = *d*, ⊥ = × *d*, and ⊣ = ♯*d*. The order in which the several letters are employed has received as yet no satisfactory explanation.

J. Remains of Ancient Greek Music.—The scanty remains of Ancient Greek music are as follows:—

(1) Fragments of the music to ll. 338-344 of the 'Orestes' of Euripides. [These fragments contain two difficulties of notation, a sign ↳ which may signify the end of a bar, and a group of three signs inserted in two places in the text, two of which may signify instrumental notes, while the third (which resembles the first part of the figure 2) may mark a rest. See pp. 427 ff. of *Musici Scriptores Graeci*, edited by von Jan in the Teubner Classics.]

(2) The inscription of Sikelus discovered on a column near Tralles by Mr. W. H. Ramsay. [See *Musici Scriptores Graeci*, pp. 450 ff. or Monro's *Modes of Ancient Greek Music*, pp. 89, 133 ff.]

(3) Several fragments of hymns discovered recently by the French archæologists excavating on the site of Delphi. [See *Musici Scriptores Graeci*, pp. 432 ff. or the appendix of Monro's *Modes of Ancient Greek Music*.]

(4) Three hymns by Mesomedes, a musician in the reign of the Emperor Hadrian. [See *Musici Scriptores Graeci*, pp. 454 ff.]

(5) A few instrumental exercises given by Bellermann in his *Anonymus* (pp. 94-96).

The reader who wishes to consult the original authorities on Greek musical science will find all the most important of them in Meibom's *Antiquae Musicae Auctores Septem* (Elzevir, 1652) and Karl v. Jan's *Musici Scriptores Graeci* (Teubner, 1895). For the discussion of special questions he may consult, among other works, Bellermann's *Anonymi Scriptio de Musica* (Förstner, 1841) and *Tonleiten und Musiknoten der Griechen* (Förstner, 1847); Marquard's *Harmonische Fragmente des Aristoxenus* (Weidmann, 1868); Westphal's *Musik des Griechischen Alterthumes* (Veit, 1883) and *Aristoxenus von Tarent* (Abel, 1883); Monro's *Modes of Ancient Greek Music* (Clarendon Press, 1894); Macran's *Harmonics of Aristoxenus* (Clarendon Press, 1902); and Louis Laloy's *Aristoxène de Tarente* (1904). H. S. M.

GREEK PLAYS, Incidental Music to. The great interest which has of late years been taken at the English Universities in the performances of Greek dramas in the original has given opportunity for the composition of choruses and incidental music. As these works are of some importance in the history of English music, a list of them is here appended:—

The Agamemnon of Aeschylus; Oxford, June 1880. Music by Walter Parratt.
The Ajax of Sophocles; Cambridge, Nov. 28 to Dec. 2, 1882. Music by Sir G. A. Macfarren.
The Birds of Aristophanes; Cambridge, Nov. 27 to Dec. 1, 1883. Music by C. Hubert H. Parry.
The Eumenides of Aeschylus; Cambridge, Dec. 1 to 5, 1885. Music by C. V. Stanford.
The Alcestis of Euripides; Oxford, May 18 to 24, 1887. Music by C. H. Lloyd.
The Oedipus Tyrannus of Sophocles; Cambridge, Nov. 22 to 26, 1887. Music by C. V. Stanford.
The Ion of Euripides; Cambridge, Nov. 1890. Music by C. Wood.
The Frogs of Aristophanes; Oxford, Feb. 1892. Music by C. H. H. Parry.
The Iphigenia in Tauris of Euripides; Cambridge, Nov. 1894. Music by C. Wood.
The Wasps of Aristophanes; Cambridge, Nov. 1897. Music by T. Tertius Noble.
The Agamemnon of Aeschylus; Cambridge, Nov. 16 to 21, 1900. Music by C. H. H. Parry.
The Clouds of Aristophanes; Oxford, March 1 to 6, 1905. Music by C. H. H. Parry.

At Bradfield College various Greek plays have been given, generally with music supplied by C. F. Abdy Williams, and of a deliberately archaic style. 'The Birds' was revived at Cambridge in Nov. 1903 with Parry's music. M.

GREEN, James, an organist at Hull, edited *A Book of Psalm-tunes, with variety of Anthems in four parts*, 8vo, which ran through many editions. The fifth appeared in 1724, and in the eighth, published in 1734, the title became *A Book of Psalmody, containing Chanting Tunes for the Canticles and the reading Psalms, with eighteen Anthems and a variety of Psalm tunes in four parts.* The eleventh appeared in 1751. [He lived in London in later life, and was a great bell-ringer, having a belfry of his own at the top of his house. W. H. C.]

GREEN, Samuel, a celebrated organ-builder, born in 1740, studied the art of organ-building under the elder Byfield, Jordan, and Bridge. After commencing business on his own account he erected many instruments in conjunction with the younger Byfield, with whom he was for some years in partnership. Green became the

most esteemed organ-builder of his day, his instruments being distinguished by peculiar sweetness and delicacy of tone. There exist more cathedral organs by him than by any other builder; though most of them have been since altered and enlarged. He erected those in the cathedrals of Bangor, 1779; Canterbury, 1784; Wells, 1786; Cashel, 1786; Lichfield, 1789; Rochester, 1791; and Salisbury, 1792; in Winchester College chapel, 1780; St. George's chapel, Windsor, 1790; and Trinity College chapel, Dublin: in the following churches, chapels, etc. in London, viz. St. Botolph, Aldersgate; Broad Street, Islington; St. Catherine-by-the-Tower; Freemasons' Hall; The Magdalen Hospital; St. Mary-at-Hill; St. Michael, Cornhill; St. Olave, Hart Street; and St. Peter-le-Poor: in the following provincial cities and towns, Aberdeen; Ardwick, near Manchester; Bath; Bolton-le-Moors; Chatham; Cirencester; Cranbourne; Greenwich Hospital; Helston; Leigh; Loughborough; Macclesfield; Nayland; Sleaford; Stockport (St. Peter's); Tamworth; Tunbridge; Walsall; Walton; Wisbech; Wrexham; and Wycombe: at St. Petersburg, and Kingston, Jamaica. He also repaired the organ erected by Dallam in 1632 in York Minster (destroyed by fire in 1829) and that in New College, Oxford. Green died at Isleworth, Sept. 14, 1796. Although always fully employed he died in straitened circumstances, and left little, if any, provision for his family, having invariably expended his gains in the prosecution of experiments with a view to the improvement of the mechanism of the organ. After his death his widow continued to carry on the business for some years. W. H. H.

GREENE, HARRY PLUNKET, son of Richard J. Greene, Esq., of Dublin, born at Old Connaught House, Co. Wicklow, June 24, 1865, was educated at Clifton College, and intended for the Bar, but his voice was so fine that he determined to enter the musical profession, and studied at Stuttgart (under Hromada from 1883), Florence (under Vannuccini), and London (under J. B. Welsh and Alfred Blume). His first public appearance took place in the 'Messiah' at the People's Palace, Stepney, Jan. 21, 1888; in the following March he sang in Gounod's 'Redemption' at one of Novello's Oratorio Concerts, and was soon engaged at all the most important London concerts. For many years he has sung regularly at Boosey's Ballad Concerts, but his more important appearances were at the recitals which he gave jointly with Mr. Leonard Borwick from the year 1893 onwards, in the course of which his artistic interpretation of such great lyrical masterpieces as Schumann's 'Dichterliebe' and the songs of Brahms was justly admired. His sonorous bass voice is of singularly beautiful quality, and his interpretations are always thoroughly intelligent and well thought out. In 1890 he appeared at Covent Garden in a few parts, notably as the Commendatore in 'Don Giovanni,' and the Duke of Verona in 'Roméo et Juliette'; and in the autumn of the same year he made his first festival appearance at Worcester. Two years afterwards, at the Gloucester Festival, his creation of the part of Job in the oratorio of that name, written for him by Sir Hubert Parry, made a profound impression, and since then the same composer has given the singer many other fine opportunities in extensive works as well as in lyrical songs. Greene has made successful tours in Germany, America, etc., visiting the latter country for the first time in 1893. M.

GREENE, MAURICE, Mus.Doc., one of the two younger sons of the Rev. Thomas Greene, D.D., vicar of the united parishes of St. Olave, Old Jewry, and St. Martin, Ironmonger Lane (or Pomary), and grandson of John Greene, Recorder of London, was born in London about 1695[1] or 1696. He received his early musical education as a chorister of St. Paul's Cathedral, under Charles King. On the breaking of his voice in 1710 he was articled to Richard Brind, then organist of the cathedral. He soon distinguished himself both at the organ and in composition. In 1716 he obtained (it was said chiefly through the interest of his uncle, Serjeant Greene) the appointment of organist to St. Dunstan's in the West, Fleet Street, and, on the retirement of Daniel Purcell, in 1717, was chosen organist of St. Andrew's, Holborn. He held both those places until the following year, when, on the death of Brind, he became organist of St. Paul's, and in 1727, on the death of Dr. Croft, organist and composer to the Chapel Royal. Greene had a strong admiration for the genius of Handel, and assiduously courted his friendship; and by admitting him to perform on the organ at St. Paul's, for which instrument Handel had an especial liking, had become very intimate with him. Handel, however, discovering that Greene was paying the like court to his rival, Buononcini, cooled in his regard for him, and soon ceased to have any association with him. In 1728, by the artifice of Buononcini, Greene was made the instrument of introducing to the Academy of Ancient Music a madrigal ('In una siepe ombrosa') as a composition of Buononcini's. This madrigal was, three or four years later, proved to have been composed by Lotti. The discovery of the fraud led to the expulsion of Buononcini from the Academy,[2] and Greene, believing, or affecting to believe, that his friend had been unjustly treated, withdrew from it, carrying off with him the St. Paul's boys, and, in conjunction with another friend, Festing, established a rival concert in the great room called 'The Apollo' at the Devil Tavern near Temple Bar; a proceeding which

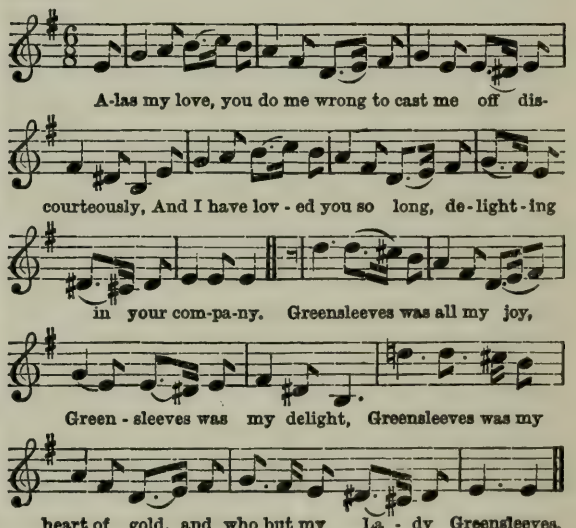
[1] In the parish register of St. Olave's the entry of his death is followed by the words 'aged 60,' thus confirming the earlier date of birth. W. H. C.

[2] A hard fate; for it is difficult to see that Buononcini was more dishonest than Handel was when he included a fugue of Kerl's in 'Israel in Egypt' as 'Egypt was glad,' without a word to show that it was not his own.

gave rise to the joke, attributed to Handel, that 'Toctor Greene had gone to the devil.' In 1730, on the death of Dr. Tudway, Greene was elected Professor of Music in the University of Cambridge, with the degree of Doctor of Music. As his exercise on the occasion he set Pope's Ode on St. Cecilia's Day, altered and abbreviated, and with a new stanza introduced, expressly for the occasion, by the poet himself. This composition was performed at Cambridge at the Commencement on Monday, July 6, 1730. (A duet from it is given by Hawkins in his *History*, chap. 191.) In 1735, on the death of John Eccles, Dr. Greene was appointed his successor as Master of the King's band of music, in which capacity he produced many odes for the king's birthday and New Year's Day. In 1743 he published his 'Forty Select Anthems,' the work on which his reputation mainly rests. These compositions, it has been remarked, 'place him at the head of the list of English ecclesiastical composers, for they combine the science and vigour of our earlier writers with the melody of the best German and Italian masters who flourished in the first half of the 18th century' (*Harmonicon* for 1829, p. 72). In 1750 Greene received a considerable accession of fortune by the death of a cousin, a natural son of his uncle, Serjeant Greene, who bequeathed him an estate in Essex worth £700 a year. Being thus raised to affluence he commenced the execution of a long-meditated project, the formation and publication in score of a collection of the best English cathedral music. By the year 1755 he had amassed a considerable number of services and anthems, which he had reduced into score and collated, when his failing health led him to bequeath by will his materials to his friend Dr. Boyce, with a request that he would complete the work. [See BOYCE.] Dr. Greene died on December 1, 1755,[1] leaving an only daughter Katherine, who was married to Dr. Michael Festing, Vicar of Wyke Regis, Dorset, the son of her father's friend the violinist. [Greene was buried at St. Olave's, Jewry, and on May 18, 1888, his remains were removed to St. Paul's Cathedral and placed beside those of Boyce. A portrait of Dr. Greene was in the possession of Henry Festing, Esq., of Bois Hall, Addlestone, Surrey, in May 1895.]

In addition to the before-named compositions, Greene produced a Te Deum in D major, with orchestral accompaniments, composed, it is conjectured, for the thanksgiving for the suppression of the Scottish rebellion in 1745; a service in C, composed 1737 (printed in Arnold's *Cathedral Music*); numerous anthems—some printed and others still in MS.; 'Jephthah,' oratorio, 1737; 'The Force of Truth,' oratorio, 1744; a paraphrase of part of the Song of Deborah and Barak, 1732; Addison's ode, 'The spacious firmament,' 'Florimel; or, Love's Revenge,' dramatic pastoral, 1737; 'The Judgment of Hercules,' masque, 1740; 'Phœbe,' pastoral opera, 1748; 'The Chaplet,' a collection of twelve English songs; 'Spenser's Amoretti,' a collection of twenty-five sonnets (1739); two books each containing 'A Cantata and four English songs'; 'Catches and Canons for three or four voices, with a collection of Songs for two and three voices'; organ voluntaries, and several sets of harpsichord lessons. (See the *Quellen-Lexikon.*) It must not be forgotten that Greene was one of the founders of that most valuable institution 'The Society of Musicians.' [FESTING. See *Mus. Times*, June 1888, and Feb. 1903.] W. H. H.

GREENSLEEVES. An old English ballad and tune mentioned by Shakespeare ('Merry Wives,' ii. 1; v. 5). The ballad—'A new Northerne dittye of the Ladye Greene Sleeves'—was entered in the Stationers' Register, Sept. 1580 (22nd of Elizabeth); but the tune is probably as old as the reign of Henry VIII. It was also known as 'The Blacksmith' and 'The Brewer' (Cromwell), and was a great favourite with the Cavaliers. Chappell (from whose *Popular Music of the Olden Time* the above is taken, Plate 3, and pp. 227-233) gives the tune in its oldest form as follows:—



A modified version is found in the 'Beggar's Opera,' to the words 'Since laws were made for ev'ry degree,' and the tune is still sung to 'Christmas comes but once a year,' and to songs with the burden 'Which nobody can deny.' G.

GREETING, THOMAS, was a teacher of the flageolet in London in the latter half of the 17th century, when the instrument appears to have been played on by ladies as well as gentlemen, as we gather from Pepys's *Diary*, which informs us that in 1667 Mrs. Pepys was a pupil of Greeting. He also taught Pepys himself. In 1680[2] Greeting issued a thin oblong small 8vo volume entitled *The Pleasant Companion; or,*

[1] The date is established, as against the 3rd, not only by the inscription on the coffin-plate (according to the Vicar-Choral Book), but by the announcement in the *Public Advertiser* of Wednesday, Dec. 3, to the effect that 'On Monday night died at his house in Beaufort Buildings, Dr. Maurice Greene,' etc.

[2] Hawkins gives 1675 as the date of the first edition, but no such issue is now in existence.

New Lessons and Instructions for the Flagelet, consisting of eight pages of letterpress containing *Instructions for Playing on the Flagelet* signed by Greeting, followed by sixty-four pages of music increased to seventy-two in the second edition in 1682, printed from engraved plates. The music is in a peculiar kind of tablature, dots being placed in the spaces of a stave of six lines to indicate which holes of the instrument were to be stopped to produce each note. The duration of each note is shown above the stave in the same manner as in tablature for the lute. The music consists of the popular song and dance-tunes of the day. The work was reprinted in 1682, 1683, and 1686. W. H. H.

GREGOIR, JACQUES MATHIEU JOSEPH, born at Antwerp, Jan. 18, 1817, made his first appearance as a pianist in Dussek's B minor Concerto when only eight years old. After the revolution of 1830 he was sent to Paris to study under Herz, but his health obliged him to return to his native country after a few years. Subsequently he went with his brother to Biberich, where he studied with Rummel until 1837, when he returned to Antwerp. His success as a performer was very great, and some compositions other than the numerous works written for his own instrument were favourably received. A 'Lauda Sion,' a cantata, 'Faust,' and an opera in three acts, 'Le Gondolier de Venise,' were produced shortly before 1848, in which year he established himself for a time in Brussels. After a year's work as music-teacher in an English school at Bruges, he returned to Brussels. Many successful concert-tours were undertaken by him in Germany, Switzerland, and elsewhere. He died at Brussels, Oct. 29, 1876. His pianoforte works include a concerto, op. 100, several excellent books of studies, besides fantasias and other drawing-room pieces. He collaborated in several duets for piano and violin with Vieuxtemps and Léonard, and in several for piano and violoncello with Joseph Servais.

His brother, ÉDOUARD GEORGES JACQUES, was born at Turnhout, Nov. 7, 1822. After the journey to Biberich mentioned above, he appeared in London in 1841, with success, and in the following year undertook a concert tour with the sisters Milanollo; in 1847 and 1849 several of his compositions were produced at Amsterdam and in Paris, and after a short tenure of a musical professorship at the Normal School at Lierre in 1850 he settled down at Antwerp, where he exercised a powerful influence in musical matters. He produced a large number of compositions in various forms, among the most prominent of which are the following;—'Les Croisades,' historical symphony (Antwerp, 1846); 'La Vie,' oratorio (Antwerp, Feb. 6, 1848); 'Le Déluge' symphonic oratorio (Antwerp, Jan. 31, 1849); 'Marguérite d'Autriche' (Antwerp, 1850); 'De Belgen in 1848,' drama with overture, airs, choruses, etc. (Brussels, 1851); 'La dernière nuit du Comte d'Egmont' (Brussels, 1851); 'Leicester,' drama with incidental music (Brussels, Feb. 13, 1854); 'Willem Beukels,' Flemish comic opera (Brussels, July 21, 1856), and 'La Belle Bourbonnaise,' comic opera. Two overtures, many part-songs for male chorus, numerous works for piano, organ, and harmonium, to the interests of which last instrument he was particularly devoted, are also among his compositions. His contributions to musical literature are scarcely less abundant than his musical productions (see the long list in Riemann's *Lexikon*). He took an active part in musical journalism, besides writing a number of essays on historical subjects. These latter, though containing much valuable material, are not always trustworthy, as Gregoir was too much given to accepting information from any quarter. A *Histoire de l'Orgue* published at Brussels in 1865, is perhaps the most useful of his literary productions. He died at Wyneghem, near Antwerp, June 28, 1890. M.

GREGORIAN MUSIC is the name given to a large collection of ancient ecclesiastical music, which has been connected with the services and Service-books of the Roman Church ever since early Christian times. It is not the only such collection. Connected with the great Church of Milan there is a similar collection of 'Ambrosian Music,' and in other parts of Western Christendom similar collections formerly existed. Little has survived of African, Celtic, or Gallican church music, apart from what has been incorporated into the Gregorian collection; but discoveries are bringing back to light large parts of the ancient Spanish or 'Visigothic' or 'Mozarabic' music and rites, which were all but entirely ousted by the Roman rites and their music before the end of the 11th century, and are showing that the Visigothic formed with the Ambrosian and the Gregorian a third musical dialect of the Western Church.

Each of these collections is of importance for the history of the art of music. A word must first be said as to their mutual relations, and then attention must be devoted to the Gregorian collection, which is by far the most important. The relation subsisting between the three has already been indicated by calling them three dialects; in other words, they are fundamentally alike, but superficially different. They are similar, partly because they have to do with three similar series of rites, partly also because the same requirements in detail occur in each rite. Psalms have to be sung to an inflected monotone, and lessons chanted to a simple reading tune. Consequently, simple recitative is much the same in each dialect; and even when it develops into elaborate cadences and exquisite embroidery, the principles of elaboration are much the same in each system. Further, in the case of Gregorian and Ambrosian, there is closer actual similarity, for many texts are common to both collections,

and are set to melodies which, in spite of much superficial variation, are at bottom identical. It is more difficult to determine whether these three dialects are united also by a common music-theory; all three were in existence anterior to the system of music-theory which came into vogue in the Middle Ages, and each suffered in more or less degree from being then forcibly conformed to a new and alien system. It is a very delicate matter to try to discover what the earlier and original theory was; and until this is decided it can hardly be determined whether all three dialects shared it. (See MODES.)

The great collection of GREGORIAN MUSIC must now be described. It falls into two principal divisions—the music of the Mass, with which is grouped that of Baptism and other occasional services, and the music of the daily Hours of Divine Service. The first corresponds in the main with the modern Missal, the second with the modern Breviary. The collection for the Mass comprises over 600 compositions set entirely to scriptural words, which may be roughly classified thus:—

At the beginning of the service, and again at the end, a psalm and antiphon were sung. In the former place the piece was known as Introit, or *Antiphona ad introitum* (called also in England *Officium* or office); in the latter place it was called *Communio* or *Antiphona ad communionem*. The former occupied the time of the celebrant's approach to the altar, the latter the time of the communion of the faithful. About 150 of each of these are provided in the Gregorian collection for the Sundays, fasts, and festivals of the year. Between the Epistle and the Gospel two pieces were sung, normally a Respond called the Gradual and an Alleluia; in Eastertide an Alleluia took the place of the Gradual, and on penitential occasions a Tract superseded the Alleluia. Thus for this point of the service the collection contained 110 Graduals, 100 Alleluias, and 23 Tracts. At the offertory, during the offering and preparation of the elements, an antiphon, with several elaborate verses attached to it, was sung; 102 of these sufficed to cover the ground, there being here, as elsewhere, a certain amount of repetition.

These 630 compositions for the various days of the year form the main bulk of the Gregorian music of the Mass. Besides these there was sung also in the Middle Ages an unvarying series of pieces—the Kyrie, the Gloria in Excelsis, the Creed, the Sanctus, and the Agnus Dei—but some of these are late importations to the Mass, brought in after the Gregorian collection was formed. Moreover, they were not, like the Gregorian music, intended for the choir but for the congregation; and each of them had in early days but one simple setting. In the later Middle Ages fresh settings were adapted or composed for these parts of the service, until by the end of the Middle Ages the creed was the only piece of the group which still had but its one primitive melody, without a rival. These various settings, however, like the tropes and sequences and other late mediæval additions, never acquired a proper canonicity, but went along side by side with the Gregorian collection in a sort of deutero-canonical position.

The main collection is not improperly called Gregorian, for the whole tendency of modern enquiries has been to show that St. Gregory had a personal share, to say the least, in the arrangement of the collection. The biographers of the great pope not only relate that he personally supervised the Roman choir-school, but they describe his editorial work in the revision of the music. The accuracy of these statements and of the continuous tradition that flows from them, has been more than once seriously questioned; but fresh researches have shown that the collection attained a final form shortly after St. Gregory's death, and was thenceforward regarded as closed. Moreover, a comparison of Gregorian and Ambrosian versions of the same melody show that a skilful hand has done in the former case exactly the sort of editing which is ascribed to St. Gregory. It may, therefore, be concluded that this Gregorian music of the Mass comes from St. Gregory's hand practically unaltered.

There is less either of fixity or of authenticity in the case of the other great collection of Gregorian music, viz. the music of the Hours of Divine Service. The same great outburst of Roman Song during the 4th, 5th, and 6th centuries which gave the Roman Mass its music, gave also its music to the system of Hour Services. But this group of services had only a semi-official position; and when Rome had provided both monks and clergy with music for their rival but similar schemes of service, there was not, as in the case of the Mass, any restraint as to modification or innovation. The Roman chant, however, soon won a supremacy which was due to its inherent excellence; it was universally adopted elsewhere for the Hour Services, and thus it is possible, in the case of these services, though to a less extent than in the case of the Mass, to point to a Gregorian music for the Hours which forms the original nucleus for all subsequent collections. There is not the same literary or internal evidence of its having passed under St. Gregory's revising hand; but, as emanating from the same source, it may without hesitation be also called Gregorian.

The contents of this second collection are less varied; it may roughly be said to consist of some two thousand antiphons and some eight hundred Greater Responds, exclusive of smaller items such as the Lesser Responds, Invitatories or Versicles. The Hymns do not form properly part of the collection; the Roman Church rigidly excluded them from its system of Hours until the 9th century; and, though they were incorporated from the very beginning in the monastic system,

and were speedily borrowed by the secular office elsewhere than in Rome, they form in reality a separate category. (See HYMN.)

These two great collections suffered much mutilation at the hands of the musicians of the Renaissance. The Gregorian tradition had been carefully preserved in most places through the Middle Ages, especially in England where a very pure Gregorian tradition was early established by the Roman missions to this country, and retained through the liturgical and musical zeal which distinguished the Anglo-Saxon Church. In the 16th century, however, to a growing carelessness there was added a deliberate policy of alteration. Some musicians of the school of Palestrina took the shears to the collection, and, with amazing effrontery and ignorance, mutilated, almost past recognition, the delicate compositions which had survived the 'dark ages' practically intact. The Medicean edition of the Gregorian chant of the Mass, which resulted from this disastrous handling, was held to be the official edition of the music of the Roman Church from the year 1614 onward; and it is not surprising that it swiftly succeeded in crushing all interest and beauty out of the performance of the music. In the 19th century dissatisfaction with the existing state of things began to grow and ferment, till it culminated in the patient restoration, chiefly through the labours of the Benedictines of the Congregation of France, of the true Gregorian tradition and its proper method of execution. Thus the 20th century has witnessed the dethronement of the evil incubus of the 17th. Henceforward the editions of Solesmes are those officially recognised, and a final revision under the auspices of the Benedictines is paving the way for an official Vatican edition, which will restore the true Gregorian music to the use of the whole Latin Church. W. H. F.

GREGORIAN TONES. This name is given to the eight groups of chants, corresponding to the eight modes (see MODES), to which the psalms are sung under the Gregorian system of antiphonal psalmody. (See ANTIPHON; and PSALMODY.) When the English Church gave up the Latin service-books, it had to resign for the time, with the Latin texts, the whole of their ancient Gregorian melodies; antiphons and responds disappeared both from the Communion service and from the reformed Hour Services of Matins and Evensong. Some adaptations were made from the new English Kyrie, Sanctus, Agnus, Creed and Gloria in excelsis, and a praiseworthy attempt to provide some simple plain-song was made by Merbecke. (See MERBECKE.) Similarly adaptations were made for the Te Deum and for parts of the funeral service; but on the whole it may be said that nothing survived but the psalm-tones, in their naked simplicity, divorced from the antiphons, apart from which they are a mere fragment.

These Gregorian Tones survived in more or less mutilated forms down to the Rebellion, and were among the traditions restored at the Restoration; but by this time their place had been already taken by the Anglican chant, which had grown up out of the decay of the Tones. (See CHANT.) The Gregorian tones were brought back into use as part of the church revival of the early part of the 19th century; they began badly through being borrowed from the most decadent traditions of the continent, and they were taken up for ecclesiastical rather than for musical reasons. The influence of the plain-song revival abroad has latterly made itself felt, and Gregorian chanting has been both better executed and better received. But the tones apart from the rest of the Gregorian music with which they are so inseparably connected, have little chance of making their proper appeal either to musicians or to worshippers. Their future in English services is largely bound up with such questions as the enrichment of the services of the Prayer Book by the recovery of antiphons or the restoration of other parts of the Gregorian collections adapted to the English translations of the texts. Such processes as these are naturally slow, and meanwhile the Tones have attained only a restricted and much controverted position. W. H. F.

GREITER, MATTHIAS, was originally a monk and choir-singer in Strasburg Minster, but in 1524 embraced the cause of the Lutheran Reformation and devoted his poetical and musical talents to its furtherance. In 1549 he accepted the Interim of Charles V., and founded a choir-school to provide for the Church-service in accordance therewith. He is said to have died of the plague in 1552. To the *Strassburger Kirchenamt* 1525 and *Gesangbuch* 1537 he contributed seven Psalm-lieder (free metrical versions of some Psalms), and probably either invented or adapted the melodies which were sung to them ('O Herre Gott, begnade mich,' 'Da Israel aus Egypten zog,' 'Es sind doch selig alle die,' etc.). Zahn in his exhaustive work on Chorale-Melodies attributes six to Greiter. Both hymns and tunes continued for a long time in use in the Lutheran Church. The tune to 'Es sind doch selig' was afterwards transferred to the Hymn 'O Mensch, bewein dein Sünde,' and we are familiar with the magnificent treatment of both words and tune in the 'St. Matthew Passion' of Bach. But Greiter's chief contribution to music consists in several four-voice settings of German songs, and one five-voice, in which, as Eitner says, good harmony, warmth of feeling, and contrapuntal art are united in a masterly way, and show him to have been one of the best composers of the time. Of these Kade, in the Beilagen to Ambros, has reprinted 'Ich stund an einem Morgen,' which is remarkable for its Ground-Bass and the imitations of it in the Soprano and Alto (the melody proper being in the Tenor). Two others have been

reprinted by J. J. Maier in the musical appendix to Liliencron's *Historische Volkslieder*, 'Es wollt ein Jäger jagen,' and 'Von üppiglichen Dingen.' J. R. M.

GRELL, EDUARD AUGUST, born in Berlin, Nov. 6, 1800, the son of the organist of the Parochialkirche there, received his musical education from his father, J. C. Kaufmann, Ritschl, and finally from Zelter, on whose recommendation he received the appointment of organist of the Nicolaikirche at the age of sixteen. In 1817 he entered the Singakademie, with which institution he was connected in one way or another for nearly sixty years. In 1832 he became its vice-director, under Rungenhagen, after whose death he was in 1853 appointed director, a post which he held until 1876. In 1839 he was appointed Hofdomorganist, and in 1841 was made a member of the musical section of the Royal Academy of Arts, with which institution he was connected until 1881. In 1843-45 he was Gesanglehrer of the Domchor. In 1858 he received the title of professor, and in 1864 the order *pour le mérite*. He died at Steglitz, near Berlin, August 10, 1886. Although his scholastic functions absorbed so large a proportion of his time, he yet found opportunity for the composition of many works of large extent and of the most elaborate structure. He was one of the most learned contrapuntists of his day in Germany, and his works show him to have been not only an ingenious theorist, but a richly gifted artist. His greatest work is a mass in sixteen parts *a capella*, besides which he produced psalms in eight and eleven parts, a Te Deum, motets, cantatas, an oratorio entitled 'Die Israeliten in der Wüste,' and many songs and duets. See Heinrich Bellermann's biography, 1899. M.

GRESHAM MUSICAL PROFESSORSHIP. In the will of Sir Thomas Gresham, the founder of the college bearing his name in the city of London, provision was made for several professorships, and for the 'sallarie' of a person 'mete to rede the lecture of musicke' in the college. Sir Thomas died on Nov. 21, 1579, and his widow on Nov. 3, 1596, upon which the provision for the lectures took effect, the civic authorities requesting the Universities of Oxford and Cambridge to nominate persons properly qualified as professors. Dr. John Bull was appointed the first Professor of Music by the special recommendation of Queen Elizabeth. The ordinance adopted concerning the music lecture, according to Stowe (Strype's edition), ran as follows:—'The solemn music lecture is to be read twice every week in manner following: viz.—the theorique part for half an hour, and the practique, by concert of voice or instruments, for the rest of the hour; whereof the first lecture to be in the Latin tongue and the second in the English tongue. The days appointed for the solemn lectures of music are Thursday and Saturday in the afternoon between the hours of three and four; and because at this time Dr. Bull is recommended to the place by the Queen's most excellent Majesty being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue the place of the music lecturer there.' At first the Professors were given apartments in the college and a stipend of £50 a year, but in the 8th of Geo. III. an Act was passed enabling the lecturers to marry, any restriction in Sir Thomas Gresham's will notwithstanding, and also giving them £50 a year in lieu of their apartments. For many years the Professors had no knowledge of music, and were utterly unqualified to lecture upon it. The following is a list of the professors, with the date of their appointments:—(1) John Bull, Mus.Doc., 1596 (resigned on his marriage); (2) Thomas Clayton, Doctor of Medicine, 1607; (3) Rev. John Taverner, M.A., 1610, elected at the age of twenty-six, subsequently Rector of Stoke Newington; (4) Dr. Richard Knight, physician, 1638; (5) Sir W. Petty, Doctor of Medicine, 1650; (6) Sir Thomas Baynes, Doctor of Medicine, 1660, ejected from office by a vote of the committee; (7) Rev. John Newey, M.A., incumbent of Itching Abbotts and Avington, Hants, 1696; (8) Rev. Dr. R. Shippen, Principal of Brasenose College, Oxford, and Rector of Whitechapel, 1705; (9) Edward Shippen, Doctor of Medicine, 1710; (10) John Gordon, barrister-at-law of Gray's Inn, 1723; (11) Thomas Browne, M.A., Fellow of Trinity College, Cambridge, 1739, elected by an equality of votes, and the committee proceeded to a second election; (12) Charles Gardner, 1739; (13) Thomas Griffin, 1762; (14) Theodore Aylward, assistant director of the Handel Commemoration and organist of St. George's, Windsor, 1771; (15) R. J. S. Stevens, the glee composer, 1801; (16) Edward Taylor, 1837; (17) Henry Wylde, Mus.Doc., 1863; (18) J. F. Bridge, 1890. In 1832 and for some years after, a medal was given by Miss Maria Hackett (the 'choristers' friend') in commemoration of Sir Thomas Gresham for the best choral work, the judges being the Oxford Professor, Dr. Crotch; the Gresham Professor, Mr. Stevens; and Mr. Horsley; and the work was sung at a commemoration service at St. Helen's, Bishopsgate, which had been Sir Thomas's parish church. The Music Lectures at the College were for many years given in the evening, but the present professor changed the time to the afternoon and the place to the City of London School; they are given in English, on days announced in the newspapers, and the admission to them is free. For an instance of the manner in which the intentions of the founder were at one time set at naught see GRIFFIN, THOS. C. M.

GRÉTRY, ANDRÉ ERNEST MODESTE, born Feb. 8, 1741, at Liége, on the ground-floor of a small house in the Rue des Récollets, now No. 28. His father, a poor violinist, placed him at six years old in the choir of St. Denis; but

under the harsh treatment of his master the little chorister showed no aptitude for music, and at eleven was dismissed as incapable. His next master, Leclerc, as gentle as the former had been cruel, made him a good reader; and Renekin, organist, taught him harmony. His taste for music was, however, developed by listening to the operas of Pergolesi, Galuppi, Jommelli, etc., performed by a company of Italian singers with Resta as conductor. After a year spent in this manner an irresistible impulse urged him to compose; in vain the maître de chapelle tried to teach him counterpoint—he longed to give expression to the thoughts that were burning for utterance; and as his first attempt, produced at Liége in 1758 six small symphonies, and in 1759 a 'messe solennelle' for four voices, none of which have been published. These compositions secured him the protection of the Chanoine du Harlez, who furnished him with the means of going to Rome. Leaving his native city in March 1759, he travelled on foot, with a smuggler for his companion.[1] On his arrival at Rome he was received into the 'Collège de Liége,' founded by a Liégeois named Darcis for the benefit of his townsmen, who were permitted to reside there for five years while completing their specific studies. His master for counterpoint and composition was Casali, who dismissed him as hopelessly ignorant. Grétry never did understand the science of harmony; his mission was to enforce the expression of words by melody, and to compose operas. During his stay in Rome he composed a 'De profundis' and some motets[2] which have not been published, and an intermezzo called 'La Vendemmiatrice' (1765) for the Aliberti theatre. Although the work of a foreigner this operetta was successful, and might have introduced him to more important theatres; but Grétry having read the score of Monsigny's 'Rose et Colas' came to the conclusion that French opéra-comique was his vocation. To get to Paris now became his one idea. He left Rome Jan. 1, 1767, and having reached Geneva asked Voltaire to write him a good libretto for an opéra-comique, a task which Voltaire was incapable of performing, and had the tact to decline. At Geneva he supported himself for a year by teaching singing; and produced 'Isabelle et Gertrude,' a one-act opera by Favart on a subject suggested by Voltaire, and previously set to music by Blaise.[3] At length, by the advice of the owner of Ferney himself, Grétry went to Paris, where he obtained from an amateur the libretto of 'Les Mariages Samnites' in three acts. This work was not performed at that time, but its public rehearsals procured him the patronage of Count de Creutz the Swedish Ambassador, and as a consequence of that, a two-act libretto by Marmontel, 'Le Huron,' successfully performed August 20, 1768. This opera was followed by 'Lucile' (1769), which contains the quartet 'Où peut-on être mieux qu'au sein de sa famille,' which became so popular and played so singular a part on more than one historical occasion[4]; and by 'Le Tableau parlant' (1769), an original and extremely comic piece, and one of Grétry's very best. What life and spirit there are in this refined jesting! How natural and charming are the melodies, with their skilfully varied, but always animated rhythm! How prettily does Isabelle make fun of old Cassandre and his antiquated love-making! How appropriate, and how thoroughly in keeping is the action of each individual on the stage! How pointed and dramatic the duet between Pierrot and Columbine! Grimm was right in proclaiming 'Le Tableau parlant' a real masterpiece.

Grétry now showed his versatility by composing no fewer than three operas,—'Le Sylvain' (1769), of which not even the overrated duet 'Dans le sein d'un père' survives; 'Les deux Avares' (1770), which contains a good comic duet, a march, and a Janissaries' chorus, still heard with pleasure; and 'L'Amitié à l'épreuve' (1770), an indifferent comedy in two acts, reduced to one in 1775 by Favart, without improving either words or music. [The operetta 'Éraste et Lucinde' was also written in 1770.] 'Zémire et Azor' (Dec. 16, 1771) at once placed Grétry in the rank of creative artists. His fertility in ideas was marvellous, and he regularly supplied both the Comédie Italienne and the Théâtre Favart, where he produced successively 'L'Ami de la maison,' three acts (Fontainebleau, Oct. 1771, and Paris, March 14, 1772); 'Le Magnifique,' three acts (1773), the overture of which contains the air 'Vive Henri IV.' most effectively combined with another subject; 'La Rosière de Salency' in four acts, afterwards reduced to three (1774), which contains a remarkable duet between two jealous young women, and the pretty melody 'Ma barque légère,' so well arranged by Dussek for the piano; 'La fausse Magie,' two acts (1775), with the syllabic duet between the two old men, an excellent piece; 'Les Mariages Samnites' (1776), a work which he rewrote several times but which never became popular, though the march supplied Mozart with a theme for Variations; 'Matroco,' a burlesque in four acts composed for the court-theatre at Fontainebleau (1777), and unsuccessfully performed in Paris (1778) against the wish of Grétry; 'Le Jugement de Midas,' three acts (1778), in which he satirised French music of the old style, and especially the manner in which it was rendered by the singers of the Académie; 'L'Amant jaloux,' three acts (1778) —in the second act an exquisite serenade; 'Les Événements imprévus' (1779), in three acts,

[1] These details are taken from Grétry's *Mémoires*.
[2] An autograph 'Confiteor' for four voices and orchestra is in the library of the Paris Conservatoire.
[3] Performed in Paris in 1765. Blaise's ariettes are printed in the *Théâtre de M. Favart* (vol. ix.).
[4] See the article Où peut-on être mieux.



ANDRÉ ERNEST MODESTE GRÉTRY

containing two airs once popular, now forgotten; 'Aucassin et Nicolette,' three acts (1779), in which he endeavoured unsuccessfully to imitate ancient music; 'Thalie au Nouveau Théâtre,' a prologue for the inauguration of the Salle Favart (1783); 'Théodore et Paulin,' lyric comedy in three acts, which failed at first in 1784, and was afterwards given in two acts under the title of 'L'Épreuve villageoise' with marked and well-merited success; 'Richard Cœur de Lion,' three acts (Oct. 21, 1784), the finest of all his works, containing the air, 'O Richard, ô mon roi, l'univers t'abandonne' (which became of historic importance at Versailles, Oct. 1, 1789), and 'Une fièvre brûlante,' on which Beethoven wrote variations. 'Les Méprises par ressemblance,' opera in three acts (1786) now justly forgotten; 'Le Comte d'Albert,' two acts (1786), the success of which was secured by Mme. Dugazon; 'La Suite du Comte d'Albert,' one act (1787); 'Le Prisonnier Anglais,' three acts (1787), revived in 1793 as 'Clarice et Belton,' without making a more favourable impression; 'Le Rival confident,' opera in two acts (1788) which failed in spite of a pleasing arietta and a graceful rondo; 'Raoul Barbe-Bleue,' three acts (1789), a weak production quickly forgotten; 'Pierre le Grand,' three acts (1790), in which the search after local colouring is somewhat too apparent; 'Guillaume Tell,' in three acts (1791), containing a rondo and a quartet, long popular; 'Basile,' one act (1792); 'Les deux Couvents,' three acts (1792); 'Joseph Barra,' one act (1794), a *pièce de circonstance*; 'Callias,' one act (1794), a republican piece, of which the so-called Greek music is justly forgotten, though one of Hoffmann's lines has survived—

Quand nous serons soumis, nous n'existerons plus!

'Lisbeth,' three acts (1797), which contains a romance that has not yet lost its charm; 'Le Barbier de village,' one act (1797); and 'Elisca,' three acts (1799), which was a fiasco.

Long as this list is, it does not include all Grétry's dramatic works. Not content with supplying pieces for the Opéra Comique, his ambition was to distinguish himself at the Académie de Musique. Here he produced 'Céphale et Procris,' three acts (1775), of which the only number worthy of notice was the duet 'Donne-la moi'; 'Les Trois Âges de l'Opéra' (1778), a prologue received with indifference; 'Andromaque,' three acts (1778), the principal rôle of which is accompanied throughout by three flutes in harmony; 'Émilie' ('La Belle Esclave,' 1781), unsuccessfully introduced as the fifth act of the ballet 'La Fête de Mirza'; 'La double Épreuve, ou Colinette à la Cour,' three acts (1782), the finale of the first act full of dramatic truth; 'L'Embarras des richesses,' three acts (1782), a complete failure; 'La Caravane du Caire,' three acts (1783), the words by the Comte de Provence, afterwards Louis XVIII.—as complete a success, owing principally to the ballets, and the picturesque scene of the bazaar; it was performed no less than 506 times; 'Panurge dans l'île des Lanternes,' three acts (1785), a not very lively comic opera; 'Amphitryon,' three acts (1788), badly received; 'Aspasie,' three acts (1789), a partial success; 'Denys le Tyran' (1794), one act, a *pièce de circonstance* which the composer did well not to publish; 'La Rosière républicaine' (1793), one act, another *pièce de circonstance* performed under the title 'La Fête de la raison'—one of the scenes in which represents a church, with an organ on the stage to accompany the sacred choruses; 'Anacréon chez Polycrate,' three acts (1797), containing an air and a trio long favourites; 'Le Casque et les Colombes,' one act (1801), performed only three times; and 'Delphis et Mopsa,' two acts (1803), which met with but little better fate.

The question arises, out of all these fifty operas produced in Paris, how many are there besides 'Le Tableau parlant' which deserve special attention? 'Zémire et Azor,' 'L'Amant jaloux,' 'L'Épreuve villageoise,' and above all 'Richard,' which is still performed with success, and of which nearly every number deserves to be specified, are those we should select. In treating subjects of a more ambitious stamp, such as 'Pierre le Grand' and 'Guillaume Tell,' Grétry did violence to his nature. Broad and vigorous conceptions were not within his range, because they require not only sustained effort, but a thorough mastery of harmony and instrumentation, and this he did not possess. He scarcely ever wrote for more than two voices, and is manifestly perplexed by the entrance of a third, as a glance at the trio-duet in 'Zémire et Azor' will show. 'You might drive a coach and four between the bass and the first fiddle' was wittily said of his thin harmonies. But though it may be thought necessary at the present day to reinforce his meagre orchestration, his basses are so well chosen, and form such good harmony, that it is often extremely difficult to add complementary parts to the two in the original score.[1] And Grétry's instrumentation, though poor, is not wanting in colour when occasion serves. Moreover he was aware of his defects as well as of his capacities. 'In the midst of popular applause how dissatisfied an artist often feels with his own work!' he exclaims at the end of his analysis of 'Huron.' Elsewhere in speaking of his works as a whole, he puts the following words into Gluck's mouth, 'You received from Nature the gift of appropriate melody, but in giving you this talent she withheld that of strict and complicated harmony.' This is true self-knowledge, and by such remarks Grétry has shortened and simplified our task.

The qualities in his music which most excite

[1] 'Guillaume Tell' was reinstrumented by Berton and Rifaut; 'Richard' by Adolphe Adam; 'L'Épreuve villageoise' by Auber; and 'La fausse Magie' by Eugène Prévost.

our admiration are, his perfect understanding of the right proportions to be given both to the ensemble and to each separate part of an opera, and his power of connecting and evolving the scenes, faithfully interpreting the words, and tracing the lineaments, so to speak, of his characters by means of this fidelity of expression in the music. While thus taking declamation as his guide, and believing that 'the most skilful musician was he who could best metamorphose declamation into melody,' Grétry little thought that the day would come when Méhul would say of him that 'what he wrote was very clever, but it was not music' ('il faisait de l'esprit et non de la musique'). No doubt he carried his system too far; he did not see that by trying to follow the words too literally a composer may deprive his phrases of ease and charm, and sacrifice the general effect for the sake of obtaining many trifling ones—a most serious fault. But in spite of his weakness for details—the defect of many a painter—Grétry is a model one never wearies of studying. He excelled in the simple pastoral style, in the touching and pathetic, and in comic opera at once comic and not trivial. By means of his rich imagination, thorough acquaintance with stage business, and love for dramatic truth, he created a whole world of characters drawn to the life; and by his great intelligence, and the essentially French bent of his genius, he almost deserves to be called the 'Molière of music,' a title as overwhelming as it is honourable, but one which his passionate admirers have not hesitated to bestow on him. [Besides his operas, he wrote a number of sacred compositions, enumerated in Brenet's memoir (1884), but without details; an 'Antifona,' *a* 5, dated 1765, is in the Academy of Bologna, and quartets, six symphonies, trios, sonatas, etc., are also mentioned.]

A witty and brilliant talker, and a friend of influential literary men, Grétry possessed many powerful patrons at the French court, and was the recipient of pensions and distinctions of all kinds. In 1785 the municipality of Paris named one of the streets near the Comédie Italienne after him, and in the previous year the Prince-Bishop of Liége had made him one of his privy-councillors. On the foundation of the Conservatoire he was appointed an inspector, a post which he resigned in a year. When the Institut was formed at the same time (1795) he was chosen to fill one of the three places reserved for musical composers. Napoleon made him a Chevalier of the Legion of Honour, on the institution of the order in 1802, and also granted him a pension to compensate for his losses by the Revolution.

A career so successful was likely to intoxicate, and it is not to be wondered at that Grétry had a firm belief in his own merits, and thought himself almost infallible. He has left us several records of his vanity both artistic and intellectual. The first is his *Mémoires ou Essais sur la musique*, published in one vol. in 1789, and reprinted in 1797 with two additional vols., said to have been edited by his friend Legrand, a professor of rhetoric. The first part only is interesting, and as has been aptly said, it should be called 'Essais sur *ma* musique.' In 1802 he brought out *Méthode simple pour apprendre à préluder en peu de temps avec toutes les resources de l'harmonie*, a pamphlet of ninety-five pages with lithograph portrait, in which he exhibits both the insufficiency of his studies and his want of natural talent for harmony. His three vols. *De la Vérité; ce que nous fûmes, ce que nous sommes, ce que nous devrions être* (1803) are simply a pretentious statement of his political and social opinions, with remarks on the feelings, and the best means of exciting and expressing them by music.

Grétry had bought 'l'Érémitage,' near Montmorency, formerly the residence of Rousseau, and it was there he died, Sept. 24, 1813. Three days afterwards (27th) Paris honoured his remains with a splendid funeral; touching and eloquent eulogiums were pronounced over his grave by Bouilly on behalf of the dramatic authors, and Méhul in the name of the musicians. A year later, at a special meeting on Oct. 1, 1814, Joachim de Breton, permanent secretary of the Académie des Beaux-Arts, read a 'Notice sur la vie et les ouvrages d'André Ernest Grétry.' Since then many biographies and critiques have been published; the most important are—*Grétry en famille* (Paris, 1815, 12mo) by A. J. Grétry, his nephew; *Recueil de lettres écrites à Grétry, ou à son sujet*, by the Comte de Livry (Paris, 1809, 8vo); *Essai sur Grétry* (Liége, 1821, 8vo), by M. de Gerlache; L. de Saegher's *Notice biographique sur A. Grétry*, 1809; E. Gregoir's *Grétry*, 1883; and M. Brenet's *Grétry*, 1884. [See FRAMERY.]

There are many portraits of Grétry—one of the best drawn and engraved by 'his friend' Moreau the younger. Another engraving is by Cathelin (1785), from the portrait by Madame Lebrun, with the lines:

> Par des plaisirs réels et de fausses alarmes
> Ce puissant Enchanteur calme ou trouble nos sens;
> Mais de son amitié peut-on goûter les charmes
> Sans égaler au moins son cœur à ses talents.

Besides these there are Isabey's portrait engraved by P. Simon; that taken by the 'physionotrace' and engraved by Quenedey in 1808; those of Forget and P. Adam; and finally Maurin's lithograph from the portrait by Robert Lefèvre. In his youth he is said to have resembled Pergolesi both in face and figure. Comte Livry had a statue made of him in marble, and placed it at the entrance of the old Théâtre Feydeau: it is not known what has become of it. The foyer of the present Opéra Comique contains only a bust of him. In 1842 a statue by Geefs was inaugurated at Liége; being colossal it is

not a good representation, as Grétry was small in stature, and of delicate health.

Grétry had three daughters. The second, LUCILE, born in Paris, 1773, was only thirteen, when her one-act opera 'Le Mariage d'Antonio,' instrumented by her father, was successfully performed at the Opéra Comique (1786). In 1787 she produced 'Toinette et Louis,' in two acts, which was not well received. This gifted young musician made an unhappy marriage, and died in 1793.

We may mention in conclusion that Grétry spent his last years in writing six vols. of 'Réflexions sur l'art,' which, however, have not been published. He also left five MS. operas in three acts—'Alcindor et Zaïde'; 'Ziméo'; 'Electre'; 'Diogène et Alexandre'; 'Les Maures d'Espagne'; and 'Zelmar, ou l'Asile,' in one act. [A complete edition of Grétry's works has been undertaken by the commission for the publication of music by Belgian masters, under the direction of MM. Gevaert, Radoux, E. Fétis, A. Wotquenne, and A. Wouters. Up to 1904 twenty-nine volumes have appeared, containing the most important operas. The edition is published by Messrs. Breitkopf & Härtel.] G. C.

GRIEG,[1] EDVARD HAGERUP, born at Bergen, Norway, June 15, 1843, received his first musical instruction from his mother, a cultivated amateur, began to compose at the age of nine, and, after a meeting with Ole Bull, was sent, on the eminent violinist's recommendation, to the Leipzig Conservatorium, where he remained from 1858 to 1862, studying counterpoint, etc., under Hauptmann and Richter, composition under Rietz and Reinecke, and the piano under Wenzel and Moscheles. On leaving Leipzig, he went to Copenhagen to study under Gade, and in Denmark he came under the influence of Emil Hartmann. The Mendelssohn tradition, still strong at Leipzig, was religiously followed by Gade, and it was not till Grieg returned to Norway and associated with those who were devoting themselves to a distinctively national form of the various arts that he felt his true power. He became intimate with Richard Nordraak, and until that composer's early death in 1866, the two worked hand in hand with the object of fostering a Norwegian school of music. In 1867 Grieg founded a musical union in Christiania, and remained its conductor until 1880. In 1865 and 1870 he visited Italy, and saw much of Liszt in Rome. Grieg's performance of his own brilliant pianoforte concerto at a Gewandhaus Concert at Leipzig in 1879 brought him before the great public in a more prominent way than heretofore, and with the same charming work he made his first appearance in England at the Philharmonic Concert of May 3, 1888, conducting his op. 34 at the same concert. He had already gained great experience as a conductor during his tenure of the post of director of the Philharmonic concerts at Christiania. On this first visit to England his wife accompanied him, and her strongly individual way of singing his songs made such an impression in private, that the husband and wife were persuaded to give a joint recital of piano and song on May 16, and to appear together at the Popular Concerts. Early in 1889 they came again to England. In 1894 the composer received the honorary degree of Mus.D. at Cambridge, and in 1896 he once more visited London. Apart from such journeys he has lived a secluded life at his country house, a few miles from Bergen.

Grieg's music owes much of its success to the skill with which he has adapted the classical structure to themes so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk-music. His violin sonata in F, op. 8, his piano concerto before mentioned, and many other works, show remarkable individuality of design; for the composer, while setting his themes in such juxtaposition with each other as to bring out their beauties to the fullest extent, has not scrupled to modify the rules of form as it suited him best to do. That he chooses but rarely to develop his ideas according to a logical plan, is due to a personal preference, not to any want of skill in the art of development, for this quality is clearly to be seen in the prelude and other movements of his suite, 'Aus Holberg's Zeit.' In the smaller, more lyrical forms he is at his best, and his many short pianoforte pieces, and his beautiful songs, show him to far greater advantage than the comparatively few works in which he has essayed the regular classical structures. The music to Ibsen's 'Peer Gynt,' written for a performance of that play, was at first published in the form of a pianoforte duet, and afterwards turned into two orchestral suites of remarkably picturesque character, which are perhaps the most popular of all his works. The strange, haunting harmonies of 'Ase's Death' have an almost magical effect, and in 'Anitra's Dance' there is an oriental character which, appearing again in the fine song 'Die Odaliske,' is very attractive. It might be contended that the few instances in which a musical colouring other than Norwegian has been employed are those which have the deepest appeal to non-Scandinavian hearers, but it is incontestable that it is by his more 'nationalistic' music that he has won the esteem of musicians at large. His music carries the fragrance of his native pine-woods into the concert-room; and it is only after long familiarity with it that its most prominent mannerisms become a little wearisome. Certain harmonic progressions are used almost too often, and in the structure of his melodies there is one sequence of three descending notes, consisting of the tonic, the leading-

[1] The name is a slightly modified form of the Scottish name Greig, an ancestor of the composer, named Alexander Greig, having emigrated from Fraserburgh to Bergen in the 18th century.

note, and the dominant of the key, that can be traced in some form or other in an extraordinarily large number of his compositions, though perhaps nowhere so prominently as in the pianoforte concerto. (Many of the above particulars of Grieg's life are taken from a lecture delivered in Elgin by the late Rev. W. A. Gray, and reported in the *Elgin Courant* of May 27, 1890. In the course of the lecture a 'Funeral Hymn,' in memory of the composer's father, for four voices, was sung from MS. It does not appear among the published works.)

Grieg's published compositions are as follows:—

Op.
1. Four Clavierstücke.
2. Four Songs for alto voice.
3. Three Poetische Tonbilder, pf.
4. Six Songs.
5. Four Songs, 'Melodien des Herzens,' to words by H. C. Andersen.
6. Humoresken, pf.
7. Pianoforte Sonata, E minor.
8. Sonatas, pf. and vln., F.
9. Romanzen und Balladen, pf.
10. Four Songs, 'Romanzen.'
11. Concert-overture, 'Im Herbst,' orch. (and pf., 4 hands).
12. Lyrische Stückchen, pf.
13. Sonata, pf. and vln., G.
14. Two Symphonische Stücke, pf., 4 hands.
15. Romanzen, pf.
16. Concerto, pf. and orch., A minor.
17. Norwegische Volkslieder und Tänze, arranged for pf.
18. Eight Songs.
19. Bilder aus dem Volksleben, Humoresken, pf.
20. 'Vor dem Klosterpforte,' solo, female choir and orch.
21. Four Songs.
22. 'Sigurd Jorsalfar,' pf., 4 hands (see op. 56); the number 22 transferred to two choruses for male voices.
23. 'Peer Gynt,' suite No. 1, pf., 4 hands.
24. Ballade, pf.
25. Five Songs.
26. Four Songs.
27. String quartet, G minor.
28. Albumblätter, pf.
29. Improvisata on two Norwegian songs, pf.
30. Album for male choir.
31. 'Landerkennung,' male choir and orch.
32. 'Der Einsame' ('Bergentrückte'), baritone voice and orch.
33. Twelve Songs.
34. Two Elegiac Melodies for string orch.
35. Norwegische Tänze, orch., and for pf. solo and duet.
36. Sonata, pf. and vcello.
37. Walzer-Capricen, pf. solo and duet.
38. Neue Lyrische Stückchen, pf.
39. Twelve Songs.
40. 'Aus Holberg's Zeit,' suite, pf. solo or string orch.
41. Transcription for pf. of his own songs.
42. 'Bergliot,' ballad for declamation with orch.
43. Lyrische Stückchen, pf.
44. Songs, 'Aus Fjeld und Fjord.'
45. Sonata, pf. and vln., C minor.
46. 'Peer Gynt,' suite No. 1, orch.
47. Lyrische Stücke, pf.
48. Six Songs.
49. Six Songs.
50. Scenes from Björnson's 'Olav Trygvason,' solo, choir, and orch.
51. Romance and variations for 2 pf.
52. Transcription, pf., of six songs.
53. Two Melodien for string orch.
54. Lyrische Stücke, pf.
55. 'Peer Gynt,' suite No. 2, orch.
56. 'Sigurd Jorsalfar,' orch.
57. Lyrische Stücke, pf.
58. Five Songs.
59. Six Songs.
60. Five Songs.
61. Seven Children's Songs.
62. Lyrische Stücke, pf.
63. Two Nordische Weisen, string orch.
64. Symphonic Dances, pf., 4 hands, and for string orch.
65. Lyrische Stücke, pf.
66. Norwegian Melodies, for pf.
67. Song-cycle, Garborg's 'Haugtussa.'
68.
69.
70.

Without opus-number.

Arrangement of a second pianoforte part to four sonatas of Mozart.

(See also *Musical Times*, Feb. 1894 and Feb. 1898, p. 123.) M.

GRIEPENKERL, Friedrich Conrad, professor at the Carolinum College in Brunswick, born at Peine, near Hanover, in 1782; long tutor in the Fellenberg Institution at Hofwyl in the Canton of Berne; died at Brunswick, April 6, 1849. He wrote *Lehrbuch der Ästhetik* (Brunswick, 1827), in which he applied Herbart's philosophical theory to music; and was the author of the preface to the excellent edition of J. S. Bach's instrumental compositions, edited by himself and Roitzsch, and published by Peters of Leipzig. This work has made his name familiar to many in England.

His son Wolfgang Robert, born May 4, 1810, at Hofwyl, studied at Brunswick and Leipzig, was also an enthusiastic amateur, and an ardent admirer of Meyerbeer's 'Huguenots' and the later works of Berlioz. He was teacher of literature at the Military School of Brunswick from 1840 to 1847. He wrote 'Das Musikfest, oder die Beethovener' (1838 and 1841); 'Ritter Berlioz in Braunschweig' (1843); 'Die Oper der Gegenwart' (1847); and two dramas, 'Robespierre' and 'Die Girondisten,' to which Litolff composed overtures. He died at Brunswick, Oct. 17, 1868. F. G.

GRIESBACH, John Henry, born at Windsor, June 20, 1798, was eldest son of Justin Christian Griesbach, violoncellist in Queen Charlotte's band, and nephew to Friedrich Griesbach, the oboe player. He studied music under his uncle, George Leopold Jacob Griesbach, and at twelve years of age was appointed violoncellist in the Queen's band. He then studied for some years under Kalkbrenner. On the breaking up of Queen Charlotte's band at her death he came to London and appeared at concerts as a pianist. In 1822 he composed a symphony and a capriccio for pianoforte and orchestra, and shortly afterwards a second symphony for the Philharmonic Society. Although he was after this time principally engaged in tuition he found time to produce numerous compositions of various kinds, and also to attain to no mean skill in astronomy, painting in water-colours, entomology, and mathematics. His principal compositions were 'Belshazzar's Feast,' an oratorio, written in 1835 with a view to stage representation, but such performances being interdicted he some years afterwards remodelled the work, and it was performed, under the title of 'Daniel,' by the Sacred Harmonic Society on June 30, 1854; Overture and Music to Shakespeare's 'Tempest'; 'James the First, or, The Royal Captive,' operetta; 'The Goldsmith of West Cheap,' opera; 'Eblis,' opera (unfinished); 'Raby Ruins,' musical drama; several overtures and other instrumental pieces, anthems, songs, cantatas, etc. He also wrote *An Analysis of Musical Sounds* (published), and *The Fundamental Elements of Counterpoint, The Acoustic Laws of Harmony*, and *Tables showing the Variations of Musical Pitch from the time of Handel to 1859* (unpublished). He was fourteen times a director of the Philharmonic Society. He died at Kensington, Jan. 9, 1875. W. H. H.



EDVARD HAGERUP GRIEG

GRIESINGER, Georg August, deserves a word of grateful mention for his charming little work on Haydn—*Biographische Notizen über Joseph Haydn* (126 pages)—which was originally communicated to the *Allg. Musik. Zeitung* from July to Sept. 1809, and then published by Breitkopf & Härtel in 1810. Griesinger was a 'Legations-Rath' of the Saxon government, and possibly attached to the embassy at Vienna. At any rate he was on intimate terms with Haydn for the last ten years of the life of the latter, and he claims to report directly from his lips, often in his very words. His work was used by Framery for his *Notice sur Haydn* (Paris, 1810), but Griesinger complains that his statements have often been widely departed from, and in one case an absolute invention introduced.

Whether he was the same Griesinger who founded singing societies and public concerts in Stuttgart ten or twelve years after Haydn's death, is not apparent. He died in Leipzig, April 27, 1828. G.

GRIFFIN, George Eugene, pianist and composer, was born in London, Jan. 8, 1781. At sixteen years of age he made his first appearance as a composer by the production of a concerto for pianoforte and orchestra, in which the melody of 'The Blue Bell of Scotland' was introduced. He next published a pf. sonata, with *ad libitum* violin, and an 'Ode to Charity,' inscribed to the supporters of the Patriotic Fund, and published in 1806. His remaining compositions, with the exception of three quartets for stringed instruments, were all for the pianoforte, either alone or in conjunction with other instruments. They comprise two concertos for pf. and orchestra; a quartet for pianoforte and strings; four sonatas; five divertimentos; four rondos; six marches; six airs; a capriccio; an introduction to an arrangement of the military movement from Haydn's twelfth symphony; and two sets of quadrilles. Griffin was one of the original members of the Philharmonic Society. One of his string quartets was given by that body on Feb. 28, 1814, and his pf. quartet on April 14, 1817, he himself playing the piano part. Griffin was stricken with mortal illness whilst attending one of the society's concerts, and died a few days afterwards in May 1863. His compositions were formed upon classical models, and were esteemed in their day, although now forgotten. W. H. H.

GRIFFIN, Thomas, an organ-builder, in 1741 erected an organ in St. Helen's, Bishopsgate, and engaged 'to play himself or provide an organist.' He also built organs in other City churches; in St. Mildred, Bread Street, 1744; St. John's, Westminster; St. George's, Botolph Lane; St. Paul's, Deptford; St. Margaret Pattens, 1749; and St. Michael Bassishaw, 1762. On Jan. 11, 1763 (being then a Common Councilman for Langbourn Ward and one of the Gresham Committee), he was appointed Professor of Music in Gresham College in the room of Charles Gardner, deceased. He seems to have been totally incapable of performing the duties of the office, since we learn from a contemporary newspaper that on Jan. 29, 1763, the day appointed for his first lecture, John Potter, who had acted as deputy to his predecessor, appeared to lecture for him, but the audience refused to hear him, and compelled him to retire; that on Feb. 12 following, Griffin himself appeared, apologised for his absence on Jan. 29, which he assured the audience was owing solely to his not having had sufficient time to prepare a proper lecture, and then retired without saying more; and that he soon afterwards delivered a lecture, which lasted eleven minutes, in an almost inaudible tone of voice. He died in 1771. Hawkins asserts him to have been a barber. He was more probably of the Barber-Surgeons' Company. W. H. H.

GRIFFITH, Frederick, distinguished flute player, was born at Swansea, on Nov. 12, 1867, and began very early to practise his instrument. At the age of fourteen he gained a prize given for the best performance on the piccolo at the National Eisteddfod at Merthyr Tydfil. A series of subsequent successes, particularly that at Cardiff, where he won the prize for the best performance on any instrument, attracted wider public notice, with the result that Griffith entered the Royal Academy of Music and studied for four years, until 1891, under Olaf Svendsen. Next he went to Paris to study under Paul Taffanel, and on his return to London he gave a number of recitals and became director of the Wind-Instrument Chamber Music Society. In addition to some five-and-twenty or more recitals Griffith has made many tours, notably in the English provinces, with Mme. Melba's party; and, in 1902, with the same party again through the Australasian Colonies. He was first flute in the orchestra which played during the performances of Sullivan's *Ivanhoe*, and in 1895 was appointed to a similar post at the Royal Opera, Covent Garden. At the present time (1905) he is professor of the flute at the Royal Academy of Music. Griffith has a beautiful, unforced tone and a command of technique fully up to the very high modern standard. He has issued a volume of biographies of *Notable Welsh Musicians* (1896). R. H. L.

GRIMALDI. See Nicolini.

GRIMM, Julius Otto, German pianist and composer of some note; born March 6, 1827, at Pernau in Livonia; was a pupil of the Conservatorium of Leipzig. When Grimm had finished the course of instruction there, he found employment at Göttingen, and was appointed in 1860 conductor of the Cäcilienverein at Münster in Westphalia, where he was made director of the Musical Academy in 1878. He published pieces for the pianoforte, songs, and a few orchestral compositions, of which latter his 'Suite in canon-form' for stringed orchestra made the round of German concert-

rooms successfully, and in point of clever workmanship deserved all the praise it met with. [A symphony in D minor and a choral and orchestral ode, 'An die Musik,' deserve mention. Grimm died at Münster on Dec. 7, 1903.] E. D.

GRISAR, Albert, born at Antwerp, Dec. 26, 1808, was intended for commerce, and with that view was placed in a house of business at Liverpool. The love of music was, however, too strong in him, and after a few struggles with his family he ran away to Paris, and reached it only a day or two before the Revolution of July 1830. He began to study under Reicha, but the Revolution spread to Belgium, and Grisar was obliged to join his family in Antwerp. His first public success was 'Le Mariage impossible' at Brussels in the spring of 1833. It attracted the attention of the government, and procured him a grant of 1200 francs towards the completion of his musical education. He returned to Paris and henceforward gave himself up almost entirely to the theatre. His first appearance there was at the Opéra Comique with 'Sarah' (1836), followed by 'L'an 1000' (1837); 'La Suisse à Trianon' (Variétés, 1838); 'Lady Melvill' and 'L'Eau merveilleuse' (with Flotow, 1838 and 1839); 'Le Naufrage' (1839); 'Les Travestissements' (Opéra Comique, 1840); 'L'Opéra à la Cour' (with Boieldieu, 1840). Though not unsuccessful he was dissatisfied with himself, and in 1840 went to Naples to study composition under Mercadante; and there he remained for several years. In 1848 he was again in Paris, and did not leave it till his death, which took place at Asnières on June 15, 1869. Nineteen of his comic operas were produced on the stage, and a dozen more remained unperformed. A complete list will be found in Pougin's supplement to Fétis. The most important are the following:—'Gilles Ravisseur' (1848), 'Les Porcherons' (1850), 'Bon soir, Monsieur Pantalon' (1851), 'Le Carillonneur de Bruges' (1852), 'Les Amours du Diable' (1853), 'Le Chien du Jardinier' (1855), 'Voyage autour de ma Chambre' (1859), 'La Chatte merveilleuse' (1862), 'Bégaiements d'amour' (1864), 'Douze innocents' (1865). He also published more than fifty melodies and romances. His statue, by Brackeleer, is in the vestibule of the Antwerp Theatre, and a life of him by Pougin was published by Hachette. With the Parisians he was a great favourite. 'A charming, delicate, natural musician, several of whose works will remain to attest the rare excellence of his talent' is the judgment of a French critic in the *Ménestrel*. On an Englishman, however—and one who knew him and liked him—he made a different impression; 'His music,' says Chorley, 'leaves not the slightest trace on the memory. I cannot recall from the whole list a melody, a touch of instrumental novelty, an indication of character or local colour.' Chouquet (*Musique Dramatique*, p. 286), while praising his fresh and graceful melody and his sympathy with the scene and the situation, will not allow him a place above the second rank. G.

GRISI, Giulia. This famous operatic singer, daughter of Gaetano Grisi, an officer of engineers under Napoleon, was born at Milan, July 28, 1811. She belonged to a family of artists. Her maternal aunt was the celebrated Grassini; her eldest sister, Giuditta (born at Milan, July 28, 1805, died May 1, 1840), was a singer of high merit; and her cousin, Carlotta Grisi, originally educated as a singer, became, under the tuition of Perrot, the most charming dancer of her time. Probably her mother, like the rest of the family, had before marriage made music her profession. If so, with a soldier for a father and a singer for a mother, it may be said that the future 'dramatic soprano' came indeed of suitable parentage. Her earliest instructors were successively her sister Giuditta; Filippo Celli, afterwards resident professor in London; Madame Boccabadati; and Guglielmi, son of the composer of that name. At the age of seventeen she made her first appearance in public as Emma in Rossini's 'Zelmira.' In 1830 Mr. C. C. Greville saw her at Florence with David in 'Ricciardo,' and says, 'She is like Pasta in face and figure, but much handsomer. She is only eighteen.' Rossini took a great interest in the young and promising Giulietta, for whom he predicted a brilliant future. 'Youth, uncommon personal attractions, a beautiful voice, and indications already of that stage talent afterwards so remarkably developed, combined,' says one who speaks with authority on the subject, 'to obtain a reception for their possessor more hearty and more unanimously favourable than often falls to the lot of a débutante.' One of Giulia's warmest admirers was Bellini, who, composing at Milan the opera of 'Norma' for Pasta, recognised in the young artist all the qualifications for a perfect Adalgisa. Strangely enough, when the opera was first brought out, the first act proved almost a fiasco; and it was not until the duet for Norma and Adalgisa in the second act that the audience began to applaud. Dissatisfied with her engagement at Milan, and unable to get herself released from it by ordinary means, the impulsive Giulia took to flight, and escaping across the frontier reached Paris, where she found her aunt, Madame Grassini, her sister Giuditta, and Rossini,—at that time artistic director of the Théâtre des Italiens. She had no trouble in obtaining an engagement. Rossini, who had not forgotten her performance in 'Zelmira,' offered her the part of Semiramide in his own admirable opera of that name; and in 1832 Grisi made her first appearance at the Italian Opera of Paris in the character of the Assyrian Queen, Mlle. Eckerlin representing Arsace, and Signor Tamburini Assur. Nothing could have been more perfect



GIULIA GRISI

than Grisi's success; and for sixteen consecutive years, from 1832 to 1849, she was engaged and re-engaged at the Théâtre des Italiens. She passed the winter of 1833 at Venice, where Bellini, in 1830, had written and produced 'I Capuleti ed I Montecchi' for the two sisters, Giuditta and Giulia. She did not visit London until 1834, where she made her first appearance, amid general admiration, as Ninetta in 'La Gazza Ladra' (April 8). Her first great London success, however, was achieved in the part of Anna Bolena. The chief characters in this work—which Donizetti had written for Galli, Rubini, and Pasta—became identified in London with Lablache, Rubini, and Grisi. On the occasion of her first appearance in London, the *Times* critic described her voice as a 'pure, brilliant, powerful, flexible soprano . . . one of the finest we ever heard.' 'As an actress,' added the writer, 'Mdlle. Grisi exhibits discriminative powers of no common order.' When she undertook the part of Semiramide, at the King's Theatre, it was said by every one that Pasta having now retired, her only successor was Grisi. In the year 1835 Bellini wrote 'I Puritani' for Grisi, Rubini, Tamburini, and Lablache; that memorable operatic quartet of which she was the last survivor. It is true that after Rubini had been replaced by Mario the quartet was still incomparable; and it was for the new combination—Grisi, Mario, Tamburini, and Lablache—that Donizetti, in 1843, composed 'Don Pasquale.' 'Don Pasquale,' like 'Anna Bolena,' visited London and soon became naturalised; and year after year the Mario quartet, like the Rubini quartet, spent the winter in Paris, the summer in London.

When, in 1846, Mr. Lumley's company was broken up by the sudden departure of his principal singers, together with Mr. Costa, and nearly the whole of the orchestra, the second of the great quartets came to an end. It struggled on for a time in the reduced form of a trio: Grisi, Mario, and Tamburini, without Lablache. Then the trio became a duet; but Grisi and Mario still sang the *duo concertante* which Donizetti had written for them in 'Don Pasquale,' as no other singers could sing it. They were still 'the rose and the nightingale' of Heine's *Parisian Letters*, 'the rose the nightingale among flowers, the nightingale the rose among birds.' N. P. Willis had heard Grisi in London in the year 1834, and, as he tells us in his *Pencillings by the Way*, did not much like her. On the other hand, Heine heard her in Paris in the year 1840, and, as he assures us in his *Lutetia*, liked her very much. The unbounded admiration of the German poet would probably have consoled Madame Grisi, if she had ever troubled herself about the matter, for the very limited admiration expressed for her by the American prose-writer.

From the year 1834, when she made her début at the King's Theatre, London, until the year 1861, when she retired from the Royal Italian Opera, Madame Grisi only missed one season in London—that of 1842. And it was a rare thing indeed when she was engaged that illness or any other cause prevented her from appearing. She seldom disappointed the public by her absence; and never, when she was present, by her singing. There is some significance in styling such vocalists 'robust,' for there are robust sopranos as there are robust tenors. Indeed no one who has not really a robust constitution could stand the wear and tear which are the indispensable accompaniments—which form, one might almost say, the very substance—of the life of a great singer. In the year 1854 she made an artistic tour in the United States, in company with Mario. In 1859 she accepted an engagement at Madrid, which was not successful, and was rapidly broken off. In 1861 she signed an agreement with Mr. Gye binding her not to appear again in public within a term of five years. Mr. Gye thought, no doubt, that in this case five years were as good as fifty. But he had reckoned without his prima donna, who, in the year 1866, to the regret of her friends, and to the astonishment of every one, came out at Her Majesty's Theatre in her old part of Lucrezia. After that Madame Grisi still continued from time to time to sing at concerts, and as a concert singer gained much and deserved applause. She had for years made London her headquarters, and on leaving it in 1869 to pay a visit to Berlin had no intention of not returning to the capital where she had obtained her greatest and most prolonged successes. She did not, however, return. Inflammation of the lungs seized her, and after a short attack she died at the Hôtel du Nord, Berlin, on Nov. 29, 1869. Her artistic life had lasted about thirty-five years; and considering that fact, and the vigorous constitution which such a fact indicates, it may safely be inferred that but for the accident of a severe cold, which appears to have been neglected, she would have lived to something like the age attained by so many distinguished members of the profession to which she belonged, and of which for an unusually long period she formed one of the brightest ornaments.

Grisi was married on April 24, 1836, to Count de Melcy, but the union was not a happy one, and was dissolved by law. Later on she was again married to Mario, by whom she had three daughters. H. S. E.

GROSSE CAISSE and GROSSE TROMMEL are respectively the French and German terms for the bass drum. [DRUM, 3.] V. DE P.

GROSSI. See SIFACE, and VIADANA.

GROSSO. Italian for 'great.' The 'Concerto Grosso' of the first half of the 18th century, said to have been invented by Torelli in 1709, was a piece for a combination of several solo

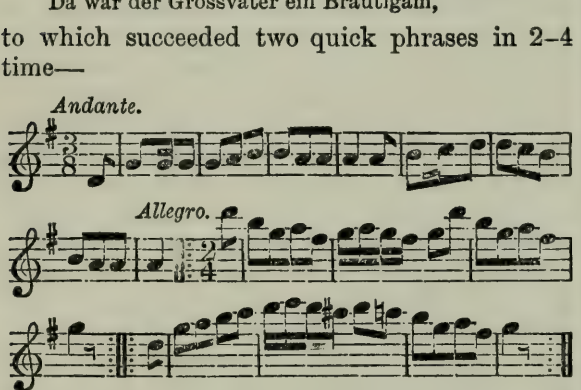
instruments with the full band. Thus Corelli's Concerti Grossi (op. 6) are described in the title as 'con duoi violini e violoncello di concertino obligato, e duoi altri violini viola e basso di concerto grosso, ad arbitrio che si potranno radoppiare.' The same is the case with Handel's 'twelve Grand Concertos,' which are for two solo violins and a violoncello, accompanied by and alternating with a band of two violins, viola, violoncello, and bass. The piece contained four, five, or six movements of different tempo, one being usually a fugue and one a dance, and all in the same key. It is worth mentioning that J. C. Bach occasionally puts a middle movement in the key of the dominant.

The name does not occur in the works of either Haydn or Mozart. It was probably last used by Geminiani, who, before his death in 1762, arranged Corelli's solos as Concerti Grossi. G.

GROSSVATER-TANZ, 'grandfather-dance.' A curious old German family-dance of the 17th century, which was greatly in vogue at weddings, Spohr had to introduce it into the Festival march which he wrote by command for the marriage of Princess Marie of Hesse with the Duke of Saxe Meiningen in 1825 (*Selbstbiog.* ii. 165). It consisted of three parts, the first of which was an andante in triple time, sung to the words

> Und als der Grossvater die Grossmutter nahm,
> Da war der Grossvater ein Bräutigam,

to which succeeded two quick phrases in 2–4 time—



As this dance usually concluded an evening, it was also called the 'Kehraus' (clear-out). Its chief musical interest arises from the fact that it is the 'air of the 17th century,' used by Schumann in his 'Carnaval' to represent the flying 'Philistines' in the 'March of the Davidsbündler.' He also uses it in the finale of his 'Papillons,' op. 2. E. P.

GROUND BASS (Ital. *basso ostinato*). The most obvious and easily realisable means of arriving at symmetry and proportion in musical works is by repetition, and a large proportion of the earliest attempts in this direction took the safe side of making the symmetry absolute by repeating the same thing over and over again in the form of variations; and of this order of form a Ground Bass, which consisted of constant repetition of a phrase in the Bass with varied figures and harmonies above it, is a sub-order. At an early period of Modern Music this was a very popular device, resorted to alike by Italians, such as Carissimi and Astorga, and by our English Purcell. In the works of Purcell there are a great number of examples, both in his songs in the 'Orpheus Britannicus,' and in his dramatic works, as in the 'Dido and Æneas,' in which, though not a lengthy work, there are three songs on a Ground Bass; the best of which, 'When I am laid in earth,' has often been pointed out as a fine example. An expansion of the idea was also adopted by him in the 'Music before the play' of King Arthur, in which the figure after being repeated many times in the bass is transferred to the upper parts, and also treated by inversion. Bach and Handel both made use of the same device; the former in his Passacaglia for Clavier with Pedals, and the 'Crucifixus' of his Mass in B minor;[1] and the latter in his Choruses 'Envy, eldest-born of Hell' in 'Saul,' and 'O Baal, monarch of the skies' in 'Deborah.' In modern times Brahms has produced a fine example in the Finale to the Variations on a Theme of Haydn in B♭ for orchestra. The finale of his fourth symphony, in E minor, is a monumental example of a Ground Bass that is not absolutely strict.

At the latter part of the 17th century Ground Basses were known by the names of their authors, as 'Farinell's Ground,' 'Purcell's Ground,' etc., and extemporising on a Ground Bass was a very popular amusement with musicians. Christopher Sympson's 'Chelys Minuritionum, or Division Viol' (1665), was intended to teach the practice, which he describes as follows—'Diminution or division to a Ground is the breaking either of the bass or of any higher part that is applicable thereto. The manner of expressing it is thus:—

'A Ground, subject, or bass, call it what you please, is pricked down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who having the said ground before his eyes as his theme or subject, plays such variety of descant, or division in concordance thereto as his skill and present invention do then suggest unto him.'

A long extract and a specimen of a 'Division on a Ground' are given in Hawkins's *History*, chap. 149. C. H. H. P.

GROVE, GEORGE, writer on music, first Director of the Royal College of Music, and editor of the first edition of this work, was born on August 13, 1820, at Thurlow Terrace, Wandsworth Road, Clapham. His father, Thomas Grove, came of a yeoman stock, long resident at Penn, Buckinghamshire, and his mother was a woman of some culture, a lover of music, and a proficient amateur. George Grove gained his first schooling as a weekly boarder at an establishment on Clapham Common. Thence he migrated to the

[1] See an example of a ground bass of four minims only, accompanying a canon 7 in 1, by Bach, in Spitta's *Life*, Engl. tr. iii. 404.



GEORGE GROVE

school started at Stockwell by the Rev. Charles Pritchard, moving with the headmaster, in 1834, to Clapham Grammar School. In 1836 he was articled to Alexander Gordon, a civil engineer in Fludyor Street, Westminster. His musical education began with hearing his mother play from the 'Messiah' to her children out of an old vocal score with voices and figured bass only. From this he advanced to Vincent Novello's Fitzwilliam Music and Bach's 'Forty Eight,' and though never much of an executant he and his brother and sisters used to play and sing a good deal from the oratorios, and regularly attended the concerts of the Sacred Harmonic Society in Exeter Hall. In Feb. 1839 Grove was admitted graduate of the Institution of Civil Engineers, and in 1840-41 worked in the pattern and fitting shops of the firm of Robert Napier on the Broomielaw, Glasgow. Towards the close of 1841 he was sent out by Gordon to act as resident engineer during the erection of a cast-iron lighthouse on Morant Point, Jamaica, and after a short stay in England was despatched on a similar errand to Bermuda, whence he returned in August 1846. He subsequently served under Robert Stephenson at Chester and Bangor (during the erection of the Britannia tubular bridge over the Menai Straits), and while at Chester took an active part in starting a singing class. When his engagement at Bangor terminated in 1849 Grove, at the instigation of Brunel, Robert Stephenson, and Sir Charles Barry, stood for the post of Secretary to the Society of Arts, and was appointed to that post in March 1850, continuing, however, to practise as an engineer for a few years longer. In 1851 he married Miss Harriet Bradley, daughter of Rev. Charles Bradley, and sister of the late Dean of Westminster. As Secretary of the Society of Arts, Grove was brought into close contact with the promoters of the great Exhibition of 1851, and when a company was formed to re-erect the Exhibition buildings at Sydenham, was offered the Secretaryship of the Crystal Palace, moving to Sydenham in October 1852. His association with James Fergusson and an introduction to Stanley, then Canon of Canterbury, turned his attention to Biblical research, and led to his co-operating with William Smith in the *Dictionary of the Bible*, of which he acted as an informal sub-editor, contributing in all upwards of 800 pages out of 3154. This work occupied the bulk of his leisure for nearly seven years, involved two visits to the Holy Land, in 1858 and 1861, and led, as a natural corollary, to the establishment, in 1865, of the Palestine Exploration Fund, in which Grove was 'the head and front of the whole proceeding' (Dean Stanley at Cambridge, May 8, 1867). But he contrived to find time to prosecute his musical studies with great zeal from the moment of his settling in London, attending concerts, purchasing scores, and from 1854 onwards taking an active part in the organisation of the musical performances at the Crystal Palace. The famous analytical programmes grew out of a suggestion of Mr. (now Sir August) Manns, who had become chief conductor of the orchestra in 1855, that Grove should contribute a few words in elucidation of a memorial programme of Mozart's music in 1856. For upwards of forty seasons Grove contributed the bulk of these analytical remarks to the programmes of the Saturday Concerts, those of the works of Beethoven, Mendelssohn, Schubert, and Schumann being, with hardly an exception, from his pen. The analyses of the nine symphonies of Beethoven were eventually expanded into the volume published in 1896, but he rarely allowed any of these commentaries, which can be reckoned by the hundred, to appear twice in the same form. His researches at home or abroad, his conversations with musicians, his general reading were constantly drawn upon to supply fresh and illuminative matter, whether in the shape of musical or literary parallels, details of construction, or anecdotic reminiscences. Grove has frankly admitted that he had forerunners in Thomson, the Professor of Music in Edinburgh in 1840, in John Ella, John Hullah, and Dr. Wylde. But Grove brought to bear on his task an infectious enthusiasm as well as a width of culture which lent his commentaries a peculiar charm and value. There have been better analyists, anatomists, and dissectors of the organism and structure of the classical masterpieces; there has never been so suggestive and stimulating a commentator upon their beauties. Grove's intimate association with Sir Arthur Sullivan dated from 1862, while his long friendship with Madame Schumann and his devoted championship of her husband's compositions began in 1863. In 1867 he made his memorable journey to Vienna in company with Arthur Sullivan (the record of which will be found in the appendix to Mr. Arthur Coleridge's translation of Kreissle von Hellborn's *Life of Schubert*), which resulted in the discovery at Dr. Schneider's of the part-books of the whole of the music of *Rosamunde*. Here also he laid the foundation of his long friendship with C. F. Pohl, and made the acquaintance of Brahms. In May 1868 he succeeded Professor David Masson as editor of *Macmillan's Magazine*, a post which he retained for fifteen years.

Grove, who had in 1860 contributed to the *Times* the first detailed account of the Oberammergau Passion-play which appeared in the English press, wrote from Italy in 1869 some remarkable letters on the alleged miracle of St. Januarius at Naples to the *Times* and the *Spectator*, and till a very few years before his death was a constant contributor on a multiplicity of subjects, mainly musical, to these and other newspapers. He was meantime steadily accumulating illustrative material relating to the

symphonies of Beethoven and Mendelssohn, steeping himself in the music of Schumann and Schubert, and in Sept. 1873 announced to his friends that he had resigned the secretaryship of the Crystal Palace in order to edit the *Dictionary of Music and Musicians* for Messrs. Macmillan. Though he had resigned the secretaryship of the Crystal Palace, Grove maintained his connection by joining the Board of Directors and continuing to edit the programmes of the Saturday Concerts. On June 29, 1875, the honorary degree of D.C.L. was conferred by the University of Durham, on 'George Grove, the eminent civil engineer, and the present editor of *Macmillan's Magazine*, for the great services rendered to literature by his writings'; and it is worthy of remark that the speech of Professor Farrar, who presented him for his degree, laid stress on his contributions to Biblical research and geography, but took no account whatever of his services to music. His many-sidedness was happily hit off by Robert Browning in a private letter, a few months later, when he calls him 'Grove the Orientalist, the Schubertian, the Literate in ordinary and extraordinary.' In 1876 he found time, amid his work on the Dictionary, to write an admirable Geography Primer for Messrs. Macmillan's series, published in Jan. 1877; and in 1877 met Wagner at Mr. Dannreuther's house in Orme Square, besides assisting to entertain him at the Athenæum Club. That Grove was immensely impressed by Wagner there can be no question, but to the end of his life he remained in imperfect sympathy with the spirit and *ethos* of the music drama. But he kept his views to himself, and never aired them in public. Almost the only time he ventured to discuss Wagner in public was when, in 1887, the *Daily Telegraph* had noticed a new opera produced in Pesth and *more suo* praised the composer for not being influenced by Wagner: 'He seems to his credit to have forgotten Wagner's very existence.' Grove promptly wrote to point out that this was incredible. Whatever Wagner's faults, 'that he has made a revolution in the form and structure of opera is admitted by nine-tenths of the musical world.'

In the autumn of 1878 Grove paid a memorable visit to America with Dean Stanley, meeting Longfellow, Oliver Wendell Holmes, Emerson, Eliot, and other leaders of thought, visiting most of the great eastern cities, and getting a glimpse of the South and a run through Canada. 1879 was chiefly devoted to accumulating materials for his monograph on Mendelssohn, and in the autumn he visited Berlin and Leipzig to obtain first-hand information from Mendelssohn's family and friends. The first volume of the Dictionary, containing Parts i.-vi., had been published in 1879, and the Part containing the article on Mendelssohn appeared in Feb. 1880. In July of the same year Grove was the recipient of a very gratifying testimonial in the shape of a purse of 1000 guineas, and an address emphasising his signal services rendered to Biblical History and Geography, and to Music and Musical Literature. The list of subscribers contained the names of the Archbishops of Canterbury and York, Dean Stanley, Millais, Leighton, Frederic Harrison, Arthur Balfour, James Paget, and a host of other distinguished men. Archbishop Tait presided: Dean Stanley and Sir Arthur Sullivan eulogised Grove's services to Biblical research and Music respectively. The gathering was a remarkable testimony to Grove's versatility, for, as Dean Bradley said, it came almost as a revelation to those who had associated him chiefly with Biblical research or literature to find him appropriated by musicians and *vice versâ*. From this time onward, however, his energies were steadily concentrated in the direction of music. He was already hard at work on his article on Schubert, and in the autumn of 1880 paid a special visit to Vienna to gather materials on the spot, and study the MSS. in the possession of the Musikverein. Here he renewed his acquaintance with Brahms, and was greatly assisted in his researches by his devoted friend C. F. Pohl. Schubert proved his chief interest and anodyne in 1881, a year saddened for Grove by the death of Dean Stanley; and in the autumn his theory of the lost 'Gastein' symphony took shape, and his views were embodied in a communication to the *Athenæum* for Nov. 19, 1881 (p. 675). The theory involved, as its corollary, the renumbering of the C major Symphony No. 10, a course invariably followed in the programme-books of the Crystal Palace concerts. Owing to the entire disappearance of the score, and the continued failure of all efforts to bring it to light, Grove's theory still remains in the category of hypothesis, but his own confidence in the accuracy of his deductions remained unshaken. Meantime the movement for the establishment of the Royal College of Music was rapidly maturing. A scheme was mooted at a meeting held at Marlborough House in 1878 to effect an amalgamation with the Royal Academy of Music and the National Training School of Music, but the negotiations fell through, so far as the Royal Academy was concerned. The Training School, on the other hand, willingly fell in with the proposal, and in 1880 a draft Charter was completed, for which the Prince of Wales (now King Edward VII.) undertook to become petitioner to the Privy Council, a special feature of the proposed institution being the raising of a fund to provide not only for the education but in certain cases for the maintenance of those who, having shown themselves by competition worthy of such advantages, were unable to maintain and educate themselves. The Prince of Wales accepted the Presidency of the Council, and the late Dukes of Coburg (then Edinburgh) and Albany, and Prince Christian took an active part in the movement. Grove in July 1881 was

invited to join the Council and Executive Committee of the proposed college, and in March 1882, at the special request of the Prince of Wales, undertook the post of organising financial secretary for a period of six months. Into this campaign he threw himself with the utmost energy, making speeches, delivering addresses, drafting circulars, visiting provincial centres, and in short leaving no stone unturned to promote the end in view. In Feb. 1882, at a meeting convened by the Prince of Wales, and held at St. James's Palace, the scheme was formally launched. In the next fourteen months forty-four meetings were held throughout the country, apart from several held at the Mansion House. As a result of these efforts, in which Grove, with the late Mr. George Watson as his efficient lieutenant, took a most energetic part, a large sum of money was raised, and the promoters were able to realise a considerable instalment of this plan, by founding fifty scholarships for tuition, several of which included maintenance. In the course of the summer of 1882 the directorship was offered to and accepted by Grove, who at once set to work to select and organise his staff, inducing Madame Lind-Goldschmidt to emerge from her retirement, and enlisting the aid, amongst others, of C. H. H. Parry, Walter Parratt, C. V. Stanford, Ernst Pauer, Franklin Taylor, and Arabella Goddard. The Royal College of Music was formally opened by the Prince of Wales, the President and Founder, on May 7, 1883, the ceremony, which was attended by Mr. Gladstone, then Prime Minister, taking place in the building previously occupied by the National Training School of Music, and presented to the Prince of Wales for the purposes of the Royal College of Music by Sir Charles Freake. Four days earlier Mr. Gladstone had offered the new director the honour of knighthood, in acknowledgment of the services he had rendered to the Art of Music in England, and in announcing Grove's decoration the Prince of Wales alluded to him as one who, 'eminent in general literature, has specially devoted himself to the preparation and publication of a *Dictionary of Music*, and has earned our gratitude by the skill and success with which he has worked in the difficult task of organising the Royal College.'

As director of the Royal College of Music Grove exercised a remarkably stimulating and fruitful influence on his pupils. Regarding himself first and foremost as the head of a family, he exhibited a truly parental interest in his young charges. Mere ability was no passport to his favour; science, as he put it, is not everything, 'life is better than efficiency,' and he was quick to recognise sterling qualities of character though unaccompanied by talent. Again holding firmly that the arts reacted on each other, and that the better and wider a musician's education, the better would be his work in music, he did all that was possible to widen the intellectual range of his students. In conversation—for he was always accessible—in his terminal addresses, on which he spent much time and thought, and in the choice of his staff, he never failed to exemplify his belief in the abiding value of culture. Thus he constantly urged his 'children,' as he called them, to read the best poetry; recommended, lent, or gave them books; and insisted on the vital importance of cultivating some intellectual interest as a resource in later life. It was truly said of him that few qualities in a student excited his displeasure more than a casual manner, a slovenly style, and above all want of reverence for great men. 'His smallest piece of advice to a student,' says Dr. Walford Davies, 'was seasoned with what some great man did or said.' He had his drawbacks, which were chiefly due to the defects of his qualities. He was too enthusiastic always to consult his dignity, he was apt to be irritated by trifles, impatient of Philistinism, and inclined to confound thoughtless levity with disloyalty. His lack of sympathy with athleticism and field sports was a disadvantage in dealing with young men, and he was not able to conceal a very intelligible preference for instrumentalists over singers. But with all deductions, throughout his eleven years' tenure of office, he exercised a notable and salutary influence on the best of the students, his interest in whom was by no means bounded by his official relations. Throughout his directorship he was in the habit of inviting select parties of pupils to the Crystal Palace concerts, where he might be seen, Saturday after Saturday throughout the season, in his seat at the back of the gallery, the centre of a group of his 'children,' with a full score in his lap, pointing out his favourite passages, and leading the applause. He also enlisted the aid of generous friends, so that, if a deserving pupil was in need of rest or change, an invitation to the country or seaside was generally forthcoming.

Grove's interest in music outside his immediate official duties was manifested in a variety of ways,—by frequent contributions to the press, by attendance at concerts and festivals, and by writing prefaces, analytical programmes, etc. He had been specially designated by Stanley to write his Memoir, but was obliged to abandon the task owing to his other engagements. He found time, however, to compile the interesting 'History of a Phrase' which appeared in the *Musical World* in 1887, and in the autumn of 1889 carried out a thorough exploration of the villages in the environs of Vienna which Beethoven frequented in the summers of the later years of his life. In the spring of 1891 he took an active part in resisting the proposed measure for the Registration of Teachers, which he considered would most injuriously affect the operations of the Royal College of Music. In the autumn of the same year he initiated the

scheme, carried out by Breitkopf & Härtel (*Times*, Sept. 15), for issuing a facsimile edition of the autograph scores of Beethoven's Symphonies. To the special Beethoven number of the *Musical Times* (Dec. 15, 1892) he contributed an interesting paper on 'The Birds in the Pastoral Symphony.' Overwork and advancing years had now begun seriously to impair Grove's health. Visits to Sir Arthur Sullivan's villa near Monte Carlo at Christmas 1892 and to Ragatz in Sept. 1893, only brought him temporary relief, and consciousness of his failing powers impelled him in Oct. 1894 to resign his directorship. In March 1896 he published his valuable and illuminating commentary on Beethoven's Symphonies. The *Scottish Musical Review* for June 1896 contains a sketch of his old friend, Madame Schumann, and his contributions to the press continued to the close of 1897. As long as health remained he showed the liveliest interest in the welfare of his old pupils, and attended the meetings of the Royal College Council. Early in 1899 his strength began to fail, and he passed away on May 28, 1900, in the old wooden house at Sydenham which he had inhabited for nearly forty years. He is buried in Ladywell Cemetery, Lewisham.

Grove's achievements are all the more remarkable when it is borne in mind that in the strict sense of the words he was neither a scholar, a linguist, nor a musician. These limitations he was never afraid to acknowledge,—see for example the preface to his book on Beethoven's Symphonies,—and he freely availed himself of the best expert aid to supplement his own shortcomings. As one of his most distinguished pupils said of him, 'he taught one to think of him as pre-eminently an *amateur*, and I am inclined to think that this pre-eminence, together with his human kindness, formed his best qualification for a great professional post.' Though he was 'no executant' he never missed any opportunity of hearing good music; his memory was retentive, and he could find his way well enough about the full score of a work with which he was familiar. As a critic he was hampered by his temperament; he hated comparisons, 'would rather love than condemn any day in the week,' and was little concerned with niceties of technique in performance. Where he shone was as a commentator, interpreter, or eulogist; in the words of one of his best friends, 'in handling the great poets or musicians, his knowledge of their outer and inner lives, their friends, surroundings, and general circumstances, together with his minute, loving study of every line and note of their works, gave him a clue to the most abstruse and difficult passages, which more practical and scientific musicians have rarely attained.' Grove's personal devotion to his musical heroes was quite extraordinary. He came to regard them as companions and friends. 'Schubert is my existence,' he wrote while engaged on the article in this Dictionary, and his feeling for Beethoven, though not so tender, was hardly less strong. Personally Grove was a most lovable and delightful man, with a genius for friendship with young and old alike, and for utilising all the means by which friendship is kept in good repair. Before concentrating himself on music he had for many years moved in the mid-stream of culture, he had travelled widely, found time to read everything new or important in art or letters, and reckoned amongst his intimates or acquaintances a very large number of the most distinguished of his contemporaries. It was characteristic of the man that he was always ready to communicate and impart the treasures of a mind thus richly stored to those who needed it most. No one could have acted more conscientiously in accordance with the advice he gave to a young friend: 'Get all the education you can, and never fail to lend a helping hand to any one who needs it.' Of his energy and versatility a curiously interesting sketch will be found in the chapter on Types in H. Taine's *Notes sur L'Angleterre* (Paris, Hachette, edition deuxième, 1872, pp. 76-77). Besides the distinctions and honours already mentioned it may be added that Grove was made a C.B. in 1894, that the late Duke of Coburg decorated him with the Cross of the Order of Merit, and that the University of Glasgow conferred on him the honorary degree of LL.D. On his retirement his pupils at the Royal College presented him with his bust by Mr. Alfred Gilbert, R.A., which he subsequently gave to the College. The teaching staff presented him with his portrait by the late Mr. Charles Furse, A.R.A. Other portraits of him were painted by Henry Philips, H. A. Olivier, and Felix Moscheles. A George Grove Memorial Scholarship has been founded at the Royal College of Music.

Besides the works already mentioned Grove translated Guizot's *Études sur les Beaux-Arts* (1853), and contributed a sketch of his visit to Nâblus to Sir Francis Galton's *Vacation Tourists and Notes of Travel in 1861* (Macmillan, 1862). He also wrote Prefaces to Otto Jahn's *Life of Mozart*, Hensel's *Mendelssohn Family*, W. S. Rockstro's *Life of Handel*, Novello's *Short History of Cheap Music*, Amy Fay's *Music Study in Germany*, *The Early Letters of Schumann*, translated by May Herbert, and Mr. F. G. Edwards's *History of Mendelssohn's 'Elijah.'* [For the sources of the above information, and for further particulars, the reader is referred to the *Life of Sir George Grove*, by C. L. Graves, Macmillan, 1904.] C. L. G.

GRUA, a family of Italian musicians who were renowned in Germany in the 18th century, concerning whose dates very little seems at present to be known with certainty. According to the *Quellen-Lexikon*, Carl Luigi Pietro Grua's name appears in the list of the court musicians at Dresden, as a male alto, in 1691,

and he was appointed vice-capellmeister in 1693; he was at Düsseldorf in 1697, where an opera, 'Telegono,' was performed. F. Walter, in his *Gesch. d. Theaters*, refers to Grua as being capellmeister at Heidelberg in 1718, and at Mannheim from 1734 onwards; but as he speaks of him in 1734 as aged thirty-four, thus making him born in 1700, he cannot be the member of the Dresden choir or the composer of 'Telegono.' Another opera, 'Camillo,' is known by an aria preserved at Berlin and Dresden. A mass and other church compositions are mentioned in the *Quellen-Lexikon*. A PAUL GRUA is mentioned by F. Walter as an organist at Mannheim in 1723, and a PETER GRUA as a violinist there in 1763. The former is possibly the Paul Grua whose death is given in the *Quellen-Lexikon* as taking place before May 17, 1798. Another PAUL GRUA, son of C. L. P. Grua, was sent at the expense of the Elector Carl Theodor to study with Padre Martini and Traetta, was a member of the Mannheim band, migrated with the band to Munich in 1778, and succeeded Bernasconi in 1784 as court capellmeister. His opera, 'Telemacco,' was performed in Munich, 1780, and a 'Miserere' by him for four voices with orchestra is at Berlin and Darmstadt. It is apparently this Paul Grua whose date of birth is given in Riemann's *Lexikon* as Feb. 2, 1754, and that of his death as July 5, 1833. A great number of compositions for the church are ascribed to him in the same book. M.

GRÜTZMACHER, FRIEDRICH WILHELM LUDWIG, a distinguished violoncellist, son of a musician, born at Dessau, March 1, 1832. His musical faculty showed itself very early, and he was thoroughly instructed in theory by F. Schneider, and in the violoncello by Drechsler. In 1848 he went to Leipzig, where he at once attracted the notice of David, and in 1849, when only seventeen, became first violoncello and solo player at the Gewandhaus, and a teacher in the Conservatorium. In 1860 he was called to Dresden as 'Kammer-Virtuos' to the King of Saxony. He visited most of the northern capitals of Europe, and was in England in 1867 and 1868, playing at the Philharmonic (May 20, 1867), Musical Union, and Crystal Palace. His compositions embrace orchestral and chamber pieces, songs, etc., besides concertos and other compositions for the violoncello. His exercises and studies are specially valuable ('Tägliche Uebungen' and 'Technologie des Violoncellspiels,' used in the Leipzig Conservatorium). We are also indebted to him for many careful editions of standard works (Beethoven's Sonatas for Pianoforte and Violoncello, Romberg's Concertos, Boccherini's Sonatas, etc. etc.), and for the revival of some forgotten works of considerable interest. As a player he had an extraordinary command of difficulties, and his style was remarkable alike for vigour, point, and delicacy. As a teacher he was greatly and deservedly esteemed, and formed a number of fine players of all the nations of Europe. He died at Dresden, Feb. 23, 1903. Of his pupils his brother LEOPOLD (*b.* Sept. 4, 1834; *d.* Feb. 26, 1900) was one of the most remarkable. He was for many years first violoncello in the Meiningen orchestra. T. P. H.

GRUND, FRIEDRICH WILHELM, born at Hamburg, Oct. 7, 1791, at first studied the violoncello and pianoforte with the intention of becoming a public performer on both instruments, but after a few successful appearances in his seventeenth year, his right hand became crippled, and he was obliged to abandon his public career. He now took a keen interest in the musical affairs of his native town, where in 1819 he was instrumental in founding the Singakademie; he remained director until 1862, when he also retired from the direction of the Philharmonische Concerte, with which he had been connected since 1828. In 1867 he took an active part with Grädener in the formation of the Hamburger Tonkünstlerverein. He died at Hamburg, Nov. 24, 1874. His numerous works include two operas, 'Mathilde' and 'Die Burg Falkenstein,' a cantata 'Die Auferstehung und Himmelfahrt Christi,' an eight-part mass, symphonies, overtures, and much chamber music. M.

GRUPPO, GRUPETTO, the Italian names for our TURN, which see. Sebastien de Brossard (*Dictionnaire de Musique*) says that the turn is called *Groppo* (or *Gruppo*) *ascendente* and *Groppo descendente*, according as the last note of the group rises or falls. The two examples given under TRILL represent the two kinds. M.

GUADAGNI, GAETANO, one of the most famous male contralti of the 18th century, was born at Lodi[1] about 1725 (Fétis) or, perhaps, later. Nothing is known of his early history. In 1747 he was singing at Parma: in 1748 he came, very young, to London as 'serious man' in a burletta troupe, with Pertici, Laschi, Frasi, etc. 'His voice attracted the notice of Handel, who assigned him the parts in the "Messiah" and "Samson," which had been originally composed for Mrs. Cibber,[2] in the studying which parts,' says Burney, 'he applied to me for assistance. During his first residence in England, which was four or five years, he was more noticed in singing English than Italian. He quitted London about 1753.' [In 1751-52 he visited Dublin, and sang there with great success. W. H. G. F.] In 1754 he sang at Paris and Versailles, after which he went to Lisbon to sing under Gizziello, and in 1755 narrowly escaped destruction during the earthquake. To Gizziello he owed much of his improvement and refinement of singing. His ideas of acting were derived much earlier from Garrick, who took as much pleasure in forming him as an actor (for 'The Fairies' of Smith), as Gizziello did afterwards in polishing his style of vocalisation. After leaving Portugal,

[1] Or Vicenza (Burney).
[2] He sang also in 'Theodora' (1750).

he acquired great reputation in all the principal theatres of Italy. There he sang the part of 'Telemacco,' written for him by Gluck, who procured his engagement in 1766 at Vienna, as 'Orfeo.' Having excited both admiration and disturbance in that capital, he returned to London in 1769. 'As an actor he seems to have had no equal on any operatic stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But, though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer, for he had now changed it to a soprano, and extended its compass from six or seven notes to fourteen or fifteen' (Burney). The same writer gives a curious criticism of his style, too long to quote here, from which it appears that he produced his best effects by singing unaccompanied and by fining off his notes to a thread. He had strong resentments and high notions of his own importance, which made him many enemies. He sang under J. C. Bach in the Lent of 1770, and later in the same year was heard at Verona by the Electress of Saxe, who brought him to Munich, where he remained in great favour with the Elector till the death of that prince. In 1766 he sang at Potsdam before Frederick II., who gave him a handsome gold snuff box studded with brilliants,—the finest he had ever given. In 1777 he returned to Padua. There Lord Mount-Edgcumbe heard him (1784) in a *motetto*, and found his voice still full and well-toned, and his style excellent. He insisted on Lord Mount-Edgcumbe going to his house, where he entertained him with *fantoccini*, which he exhibited on a little stage, and in which he took great delight. This writer puts his death in the next year, 1785; but Fétis fixes it much later, in 1797. He amassed considerable wealth, which he spent liberally and charitably. J. M.

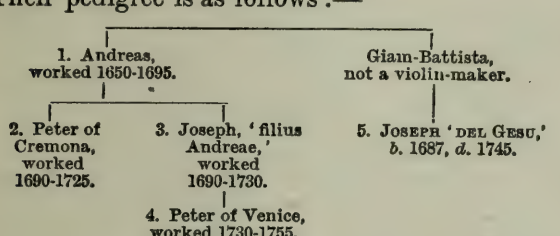
GUADAGNINI, a numerous family of Italian violin-makers, of the Cremona school, though probably originating from Piacenza. The first generation consists of LORENZO and JOHN-BAPTIST; the latter seems always to have been a family name. Their exact kinship is uncertain. They worked from about 1690 to 1740. Both claimed to be pupils of Stradivarius. The violins of John-Baptist fully justify this claim. They are finely designed, and covered with a rich dark-red varnish, easily distinguishable from the glaring scarlet varnish used by the second John-Baptist, and are in all respects worthy of the Stradivarian school. John-Baptist dated from Milan, Piacenza, and Turin; he sometimes describes himself as 'Cremonensis,' sometimes as 'Placentinus.' The violins of Lorenzo are of high sterling merit, despite their divergence from the Stradivarian model. The design is often bold to the verge of uncouthness; the corners are heavy and obtrusive; the scroll is quite unlike that of Stradivarius: the varnish, though rich and good, is less brilliant. Both of these makers are highly esteemed, and good specimens command prices varying from £40 to £100. In the second generation a marked decadence is observable. The second JOHN-BAPTIST (probably a son of Lorenzo) made a large number of useful violins of the commoner sort. They are mostly of the Stradivarian pattern. He introduced that unpleasantly high-coloured varnish which is often supposed to be the special characteristic of a 'Guadagnini.' He used excellent wood, and his instruments are in good repute among orchestral players. He usually dates from Piacenza. To the same generation belongs JOSEPH (1740-60), who usually dates from Milan, and claims to be from Cremona. He was probably a brother of the second John-Baptist. His work is massive and full of character, but distinguished by a certain rudeness, in which he probably imitated Joseph Guarnerius. His brownish-yellow varnish contrasts oddly with that of his contemporary John-Baptist and those used in the earlier generation. The third and following generations of the Guadagnini family exhibit a lamentable falling off. Now and then they did their best to imitate the work of their predecessors: more often they seem to have worked at haphazard. The third generation had quite lost the art of varnishing. Sometimes the varnish is a hard and cold imitation of that of John-Baptist the second: sometimes it is a thick, dull, opaque mass, resembling paint: sometimes merely a thin albuminous wash. In the make little often remains of the Cremonese character at all. They nevertheless made a certain number of useful instruments. Members of the family are believed to be still engaged in the violin trade at Turin. E. J. P.

GUALANDI. See CAMPIOLI.

GUARDUCCI, TOMMASSO, TOSCANO, born at Montefiascone about 1720, was a pupil of the famous Bernacchi at Bologna, and became one of the best singers of his time. He appeared at most of the chief theatres of Italy with success from 1745 to 1770. In the autumn of 1766 he was brought over by Mr. Gordon, one of the managers, to the London Opera as 'first man,' with Grassi. In the spring of 1767, two serious operas, 'Caratacco' by J. C. Bach and Vento's 'Conquista del Messico,' were produced; and in these the two new singers excited more attention, and acquired more applause, than before. Guarducci was, according to Burney, 'tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid; but a man of great probity and worth in his private character, and one of the most correct singers. His voice was clear, sweet, and flexible. His shake and intonations were perfect, and by long study and practice he had vanquished all the difficulties of his art, and possessed himself of every refinement.'

Prejudice at first ran high against him, but his merit made its way, and his highly-polished style was very much admired. He paid a high compliment to the then state of taste in London, by which (he told Dr. Burney) he had profited largely, in discarding superfluous and ill-selected ornaments from his singing. He was, perhaps, the simplest of all the first class of singers. All his effects were produced by expression and high finish. He sang in the English oratorios at short notice, with very little knowledge of our language. He received, however, £600 for twelve oratorios, a larger sum than was ever given on a like occasion until the time of Miss Linley. In 1771 he retired, and lived with his family, passing the winter at Florence and the summer at Montefiascone, where he had a handsome country-house. J. M.

GUARNIERI or GUARNERIUS, a celebrated family of violin-makers of Cremona. Their pedigree is as follows :—



1. Andreas Guarnieri, the first of the family [born about 1626, died Dec. 7, 1698], worked with Stradivari in the workshop of Nicholas Amati, and like Stradivari developed out of his master's model an entirely original style. Excellent instruments of his make, not very highly finished, but covered with fine orange varnish, are dated from the sign of 'St. Theresa,' in Cremona, where he was succeeded by his son 'Joseph filius Andreae.'

2 Pietro Giovanni Guarnieri (born 1655) commonly called 'Peter of Cremona'—from his describing himself in his tickets as 'Cremonensis,' i.e. *from* Cremona—emigrated from Cremona to Mantua, where he also worked 'sub signo Sanctae Teresae.' The originality of the Guarnieri knew no limits: Peter of Cremona has scarcely a point in common with his father or brother. 'There is,' says Mr. Hart, in his work on the violin, 'increased breadth between the sound-holes; the sound-hole is rounder and more perpendicular; the middle bouts are more contracted, and the model is more raised.' His varnish is often equal to that of his brother. The instruments of Peter of Cremona are valued by connoisseurs, but in a less degree than those of his nephew, Peter of Venice.

3. Joseph, 'filius Andreae' (1666–*circa* 1739), who so described himself to distinguish himself from his cousin Giuseppe Antonio (No. 5), first followed his father's pattern; but he soon developed a style of his own, in which the narrow and rapidly-widening waist, the peculiar set of the sound-holes and a more brilliant varnish, are prominent features. Good specimens command prices varying from £30 to £80. Some points first traceable in his work were adopted by his cousin. His son,

4. Peter of Venice (born 1695), adopted his uncle's method, and carried the 'Petrine' make to perfection. Unlike the rest of his family, Peter of Venice had the advantage of that splendid Venetian varnish which astonishes the beholder in the work of Montagnana. His violins, though of high model, have a fine rich tone, and are in their way complete masterpieces. But all the Guarnieri family yield in fame to the celebrated

5. Joseph del Gesù, so called from the I.H.S. which is added to his name on his tickets. Sometimes erroneously said to have been a pupil of Stradivari, with whom his work has nothing in common, he was probably a pupil of his cousin and namesake. His attention seems to have been early diverted from the school of the Amati, in which all his relatives, and Stradivari himself, imbibed their first ideas. He fixed on the works which the early Brescian makers had produced before the Amati family brought into fashion geometrical curves, extreme fineness of finish, and softness of tone. Whoever may have been the instructor of Joseph Guarnerius, his real master was Gaspar di Salò. He revived the bold and rugged outline, and the masterly carelessness, and with it the massive build and powerful tone, of the earlier school. Perfection of form and style had been attained by others: tone was the main quality sought by Joseph, and the endless variety of his work, in size, in model, and in cutting of sound-holes, probably merely indicates the many ways in which he sought it. He was sedulous in the selection of sonorous wood. He is supposed to have obtained a piece of pine of vast size, possessing extraordinary acoustic properties, from which he made most of his bellies. The bellies made from this wood have a stain or sap-mark running parallel with the finger-board on either side. This great block of wood, says Mr. Hart, 'he regarded as a mine of wealth.' He often finished an instrument more carefully, perhaps to special order: the finer examples are well characterised by Mr. Hart as 'a strange mixture of grace and boldness.' These finer examples predominate in what has been termed the 'second epoch' of his life: but the truth is that throughout his career he worked with no uniformity as to design, size, appearance, or degree of finish, and without any guide but his own genius, and the scientific principles he had wrought out by experiment. The story of Joseph Guarnerius making rude instruments while in prison out of chance pieces of wood provided by the daughter of his gaoler, who 'sold them for what they would fetch, in order to alleviate the misery of his confinement,' rests upon no satisfactory evidence. Joseph Guarnerius

made instruments often of very rude appearance, and he may or may not have been at some time imprisoned: but the story of the 'prison Josephs' has probably been invented to explain the hosts of spurious instruments which have found their way all over Europe since the middle of the 18th century. The great tone-producing powers of the 'Joseph' were thus early very well known; but the softer quality of the Amati and the Stradivarius violin was usually preferred by amateurs until the 19th century, when Paganini's extraordinary performances on an unusually fine 'Joseph' sent them up at once threefold in the market. The value of a good 'Joseph' now varies from £150 to £600, according to size, power of tone, finish, and condition. Only extraordinary specimens fetch higher prices.

No contemporary copyist imitated Joseph Guarnerius with much success. Landolfi was the best: the productions of the Testores and of Lorenzo Storioni could never be mistaken for their original. No violoncello of Joseph Guarnerius has ever been known to exist. E. J. P.

GUDEHUS, Heinrich, born March 30, 1845, at Altenhagen, near Celle (Hanover), the son of a schoolmaster there. He was at first a schoolmaster himself, and ultimately organist in Goslar. He was taught singing, first at Brunswick by Malwina Schnorr von Carolsfeld, widow of the tenor singer, and in 1870 at Berlin by Gustav Engel. On Jan. 7, 1871, he first appeared on the stage at Berlin as Nadori in a revival of 'Jessonda,' and subsequently as Tamino, and was well received, but feeling the necessity of further study, retired for a time and studied under Fräulein Luise Ress of Berlin from 1872 to 1875. In 1875 he reappeared at Riga, and sang there during the season 1875-76, and afterwards was engaged at Lübeck, Freiburg, Bremen, and in 1880 at Dresden, where he remained till 1890. During these ten years Gudehus played in many operas of Mozart, Weber, Meyerbeer, Wagner, Auber, Méhul, Bellini, Boieldieu, Verdi, etc. On leave of absence he sang with success at Vienna, Frankfort, and Bayreuth, where he made his reputation on July 28, 1882, at the second performance of 'Parsifal,' and in 1884 at the German Opera, Covent Garden, where he made his début, June 4, as Walther ('Meistersinger'). He was very successful in this part, and subsequently as Max, Lohengrin, Tannhäuser, and Tristan. On Nov. 10 and 15 of the same year he sang at the Albert Hall at the concert performances of 'Parsifal,' then introduced into England for the first time in its entirety by the Albert Hall Choral Society, under the direction of Sir J. Barnby. He played Parsifal and Tristan at Bayreuth in 1886. In 1890 and 1891 he sang in German Opera in New York, and on his return to Europe was engaged at the Berlin opera. He retired some years ago. A. C.

GUÉDRON, Pierre, born about 1565, was a singer in King Henri IV.'s band at Paris; and in 1601 he succeeded Claude Lejeune as composer to that band. Later he was appointed Surintendant de la Musique to Louis XIII.; and in co-operation with le Bailly, Mauduit, Bataille, and Boësset composed many Ballets for the Court. This group of composers did much—by securing the favour of the King and court—to bring about the great monodic revolution, in which solo songs displaced the polyphonic compositions that had long been in vogue. Between 1605 and 1630 several collections of Guédron's *Airs de Cour* for one voice, and others for four and five voices, were published by Ballard. A selection from these *Airs de Cour*, together with others by Antoine Boësset (who married Guédron's daughter Jeanne), appeared in England under the title: 'French Court Ayres with their ditties englished, of four and five parts, collected, translated, and published by Edward Filmer, Gentl. Dedicated to the Queen' (Henrietta Maria), 1629 in fol.[1] Gabriel Bataille has included several songs by Guédron in his collection, *Airs mis en tablature de luth*, Paris, Ballard, 1608, 1613 in 4°. Guédron's melodies are both simple and graceful, and his modulations are often in advance of his epoch. The form and proportion of his songs are likewise always well balanced. Many of his songs are still extant, and have been republished in modern collections. Charming examples of his work will be found in Weckerlin's *Echos du Temps Passé*. A. H. W.

GUERRERO, Francisco, one of the chief representatives of the early Spanish school of composers, was born at Seville about 1528, and received his education first from an elder brother, and then from the great Morales. At the age of eighteen he was made Maestro de capilla at Jaen, a few years afterwards obtained a similar position at Malaga; and finally in 1554 was appointed Maestro de capilla in the cathedral at Seville. At the age of sixty he undertook a pilgrimage to Palestine, an account of which was afterwards published with the title, *El viage de Jerusalem que hiza Francisco Guerrero*, etc. (Alcala, 1611). Guerrero died Nov. 8, 1599, at the advanced age of eighty-one. His most important works were 'Sacrae Cantiones' *a* 4 and 5, 1555; Magnificats (Louvain, 1563); *Liber primus Missarum F. Guerero Hispalensis Odei phonasco autore'* (Paris, Du Chemin 1566). This contains four masses in five parts, viz. 'Sancta et immaculata'; 'In te Domine speravi'; 'Congratulamini mihi'; 'Super flumina Babylonis.' Five masses in four parts, viz. 'De B. Virgine'; 'Dormendo un giorno'; 'Inter vestibulum'; 'Beata Mater'; and 'Pro Defunctis.' Also the motets 'Ave virgo sanctissima' (five parts), 'Usquequo Domine' (six parts), and 'Pater Noster' (eight parts).

There is a copy of this book in the Imperial Library at Vienna. Sandoval, in his life of

[1] Fétis and others have erred in quoting this collection under *Boëssct* as a separate work.

Charles V., tells us that Guerrero presented this volume to the Emperor, and that monarch's musical reputation chiefly rests on the fact that, after hearing one of these compositions, he called Guerrero 'a thief and a plagiarist, while his singers stood astonished, as none of them had discovered these thefts till they were pointed out by the Emperor.' But they may possibly have discovered, notwithstanding their respectful astonishment, that Guerrero was guilty of nothing more than using the ordinary mannerisms of a particular school.

Books of motets were also published in 1570 and in 1589, both at Venice ; a second volume of masses appeared at Rome in 1582, and several works in MS. are mentioned in the *Quellen-Lexikon*. Eslava has printed in his *Lira-sacro-Hispana* the Passion according to St. Matthew for four voices, for Palm Sunday, and that according to St. John (five voices) for Good Friday. Also three motets for five voices and a four-part mass, 'Simile est regnum coelorum.' [ESLAVA.] [See also Pedrell's *Hispaniae Schola Musica Sacra*, vol. v.] J. R. S.-B.

GUEST, RALPH, was born in 1742 at Broseley, Shropshire. At a very early age he became a member of the choir in the church of his native place. On attaining his majority he came to London and engaged in commercial pursuits ; but the love of music induced him to enter in addition the choir of Portland Chapel. After five years he removed to Bury St. Edmunds, and entered into business on his own account. From Ford, organist of St. James's Church, Bury, he learned organ-playing, and in 1805 was appointed choir-master at St. Mary's, and later, on the erection of an organ there, its organist. He then devoted himself entirely to the profession of music. He published 'The Psalms of David,' arranged for every day in the month, retaining many of the old psalm tunes and adding about sixty new ones. He subsequently published a supplement under the title of 'Hymns and Psalms,' with music composed and adapted by him. He also composed many songs. He resigned his appointment as organist in 1822, and died, at the advanced age of eighty-eight years, in June 1830.

His son, GEORGE, was born at Bury St. Edmunds in 1771. He was initiated in music by his father, and subsequently became a chorister of the Chapel Royal under Dr. Nares and Dr. Ayrton. On the breaking of his voice he obtained in 1787 the appointment of organist at Eye, Suffolk, but gave it up in 1789 for that at Wisbech, Cambridgeshire, which he held during the remainder of his life. His compositions include anthems, hymns, glees, duets, songs, organ pieces, and pieces for a military band. He died at Wisbech, Sept. 10, 1831. W. H. H.

GUGLIELMI, PIETRO, born (according to Baini) at Massa-Carrara in May, 1727. His father was an accomplished musician and Maestro di Capella to the Duke of Modena. At the age of eighteen he was sent to supplement his home training at the Neapolitan Conservatorio di San Loreto, where he had the advantage of the tutorship of Durante [and where he composed an opera, 'Chichibio,' in 1739, his twelfth year, if the date given by Baini is to be trusted. As he is called 'maestro di capella' on the text-book, preserved at Naples, it is probable that an earlier date of birth should be given]. Volatility of temperament rather than stupidity hindered his progress in harmony, and it only required a single incident, sufficiently exciting to induce twenty-four hours of self-concentration, to make him at once evince his superiority to all his class-fellows. As soon as he left the Conservatorio he started on a tour through the principal cities of Italy, beginning with Turin, where he brought out his earliest opera (1755). Everywhere his genius was cordially acknowledged, and his best works met with general applause. He is known, however, to have made a great number of failures, which were probably the result of that careless workmanship to which artists of his self-indulgent and pleasure-loving habits are prone. From Italy he went in 1762 to Dresden, Brunswick, and finally in 1768 to London, whither his wife appears to have accompanied him, and where his success seems to have been checked by the intrigues of a musical cabal. In 1777 he returned to Naples to find that Cimarosa and Paisiello, each in the height of his fame, had eclipsed between them a reputation which his own fifteen years of absence had allowed to wane. It is to his credit that the necessity of struggling against these two younger rivals spurred Guglielmi to unwonted effort, and that the decade during which he divided with them the favour of the Neapolitan public was the culminating epoch of his mental activity. Wearied of the stage, Guglielmi finally in 1793 accepted the post of Maestro at the Vatican, and died in harness at Rome, Nov. 19, 1804.

He was a spendthrift and a debauchee ; a bad husband, and a worse father. He abandoned a faithful wife, neglected his promising children, and squandered on a succession of worthless mistresses, most of whom were picked up in the green-room, a fortune which it was his one trait of worldly wisdom to have known how to amass. But he stands high among composers of the second order, and he had the fecundity as well as the versatility of genius. His operas were numerous and their style was varied, and he composed masses, motets, hymns, and psalms for the church, and several oratorios, besides a great deal of important chamber-music for the harpsichord, violin, and violoncello. Four oratorios are mentioned in the *Quellen-Lexikon* as still extant, many motets, etc., and the number of Guglielmi's operas is given, in an article by F. Piovano in the *Rivista Musicale Italiana*, vol. xii. p. 407, as 120. Some are of

uncertain authorship, but a careful list is given. Of these by far the greater number would be uninteresting nowadays, but his 'I due Gemelli' (1789), 'La Serva innamorata' (1790), 'La Pastorella Nobile' (1785), 'Enea e Lavinia' (1785), 'I Viaggiatori' (1772), and 'La Bella Pescatrice' (1789), will always hold a considerable place in the history of music. A bravura air of Guglielmi's, 'Gratias agimus,' for high soprano, with clarinet obbligato, was long a favourite in English concert programmes. E. H. P.

GUIDETTI, GIOVANNI, born at Bologna in 1532; according to Baini came to Rome, and was a pupil of Palestrina. Palestrina being commissioned by Gregory XIII. to revise the services of the Roman Church, associated his pupil with him in the task, as having an intimate knowledge of the MSS. both in St. Peter's and in the other principal churches of Rome. Thus the real labour of the work, which he himself styles 'opus nullius ingenii, multarum tamen vigiliarum,' fell upon him. It was begun in 1576, and occupied him till 1581. The work was published in 1582—'Directorium chori . . . Opera Joannis Guidetti Bononiensis,' etc., and Guidetti had the right of sale for ten years. His preface makes the respective shares of the labour of himself and Palestrina clear. He had the drudgery, while Palestrina had the final revision and completion of all portions requiring it. It is quite consistent with Palestrina's character that he should have thus given Guidetti his full credit. The 'Directorium' went through many subsequent editions down to 1737, and was succeeded by 'Cantus ecclesiasticus passionis,' etc. (1586); 'Cantus ecclesiasticus officii majoris,' etc. (1587); and 'Praefationes in cantu firmo,' etc. (1588), all published in Rome. The aim of these works was to revive Gregorian singing in its pristine purity, and free it from the arbitrary additions and alterations then in vogue. Guidetti was a priest, and died at Rome, Nov. 30, 1592. [See Haberl's *Kirchenmusikalisches Jahrb.* for 1894, Beilage.] F. G.

GUIDO D'AREZZO (Guido Aretinus; Fra Guittone; Guy of Arezzo). Though this name is more frequently quoted by musical historians than that of any other writer of equal antiquity, it would be difficult to point to a teacher whose method has been more commonly misrepresented, or whose claim to originality of invention has been more keenly contested. The doubts which have been expressed with regard to the true nature of his contributions to musical science, may be partly accounted for by the ambiguity of his own language and partly by the retirement of his monastic life, which afforded him but little opportunity for making his learning known to the world at large; though, after his death, his fame spread so rapidly that almost every discovery made during the next hundred and fifty years was attributed to him.

According to the account generally received, he was born at or near Arezzo, not long before the close of the 10th century; and, in due time, became a monk of the Order of S. Benedict. [He is now considered to be identical with a French monk of the Benedictine monastery of St. Maur des Fosses; see Dom Germain Morin in the *Revue de l'Art Chrétien* for 1888, III., and the *Vierteljahrsschrift für Mus. Wiss.* for 1889, p. 490.] An annotation on the back of the oldest known MS. of his *Micrologus*, which he is generally believed to have written in, or about, the year 1024, asserts that he completed the work in the thirty-fourth year of his age—thus referring us to 990 as the probable year of his birth. His talent must have been very early developed; for Pope Benedict VIII., hearing that he had invented a new method of teaching music, invited him to Rome —Baronius says, in 1022—for the purpose of questioning him about it, and treated him with marked consideration, during the short time that he remained in the city. Pope Benedict died in 1024; and his successor, John XIX., after sending three special messengers to induce Guido to return, accorded him a highly honourable reception on the occasion of his second visit, and consulted him frequently on the details of his method. Guido brought with him, on this occasion, an *Antiphonarium*, written in accordance with his new system; and the Pope was so struck with this that he refused to terminate the audience until he had himself learned to sing from it. After completely mastering the system, he desired to retain the learned Benedictine in his service; but Guido, urging his delicate health as an excuse, quitted Rome under promise of returning again during the following winter. In the meantime, he accepted an invitation to the Monastery of Pomposa, in the Duchy of Ferrara, and at the request of the abbot remained there for some considerable time, for the purpose of teaching his method to the monks and the children of the choir. Here he seems to have written the greater part of his works; among them the *Micrologus*, which he dedicated to Teobaldo, Bishop of Arezzo. Finally, we hear of him as Abbot of the Monastery of Santa Croce, at Avellano, near Arezzo; and there he is believed to have died, about the year 1050.

Guido's works consist of:—

1. The *Micrologus*; described under its own heading.
2. The *Antiphonarium*; quoted by P. Martini,[1] under the title of *Formulae Tonorum*. In some early MSS. this is preceded, by way of Prologue, by—
3. *Epistola Guidonis ad Michaelem Monachum Pomposianum*; a letter written by Guido, during his second visit to Rome, to his friend, Brother Michael, at Pomposa.[2]
4. De artificio novi Cantus.[3]
5. De Divisione Monochordi secundum Boëtium.[4]

To which may be added the less clearly authenticated works—

6. De sex motibus vocum a se invicem, et dimensione earum.
7. Quid est Musica.

[1] *Saggio di Contrappunto*, tom. i. p. 32.
[2] Printed by Gerbert in his *Script.*, ii. 2-50.
[3] *Saggio di Contrappunto*, tom. i. p. 457.
[4] *Ibid.* tom. i. p. 457; where it is called De Mensura Monochordi.

8. Guidonis Aretini de Musica Dialogus. Quid est Musica.
9. De Constitutionibus in Musica.
10. De Tonis.
11. Quid est Musica. (Different from Nos. 7 and 8.)

Early MS. copies of the *Micrologus*, the *Antiphonarium*, and the *Epistola ad Michaelem* are preserved at the Vatican, the Paris Library, the British Museum, and in some other large national collections. These three works were first printed by Gerbert von Hornau,[1] in 1784; and the *Micrologus* was reprinted, at Treves, by Hermesdorff, in 1876. The MSS. of Nos. 4 and 5 are in the Medicean Library, at Florence. Nos. 6, 7, and 8 are in the Paris Library. No. 7 is also in the library of Balliol College, Oxford, where it is bound up with a copy of the *Micrologus*. No. 8, which corresponds with the preceding, in every respect except that of its more prolix title, is also in the Vatican Library.[2] The Oxford copy of this tract was once falsely attributed to S. Odo of Cluny. Nos. 9 and 10 are in the British Museum,[3] bound up with an incomplete copy (Cap. i.-xv.) of the *Micrologus*. No. 11, in the Vatican library, is really a transcript of the 'Enchiridion' of S. Odo. [A new critical edition of the *Micrologus* was brought out in 1904 by Dom A. Arnelli, O.S.B., of Monte Cassino.]

The principal inventions and discoveries with which Guido has been credited, are: the Gamut; the Hexachords, with their several Mutations; Solmisation; the Stave, including the use of Lines, and Spaces; the Clefs; Diaphonia or Discant, Organum, and Counterpoint; the Harmonic Hand; the Monochord; and even the Spinet (Polyplectrum). Kircher gravely mentions not only this last-named invention, but also Polyphonia, and the modern Stave of five Lines and four Spaces;[4] and an Italian writer of the 17th century tells us that S. Gregory (*ob.* 604) ordained that no other gamut than that of Guido should be used in the Church![5]

If, by the 'invention of the gamut,' we are to understand the addition of the note, G, at the bottom of the scale, it is quite certain that this note was sung ages before the time of Guido. Aristides Quintilianus (*flor. circa* A.D. 110) tells us that, whenever a note was wanted before the προσλαμβανόμενος (A) of the Hypodorian Mode, it was represented by the recumbent omega (ϖ). S. Odo, writing in the 10th century, represents it, exactly as Guido did, by the Greek gamma (Γ). And Guido himself speaks of it as a modern addition—'In primis ponitur Γ Graecum a modernis adjectum.'

The reconstruction of the scale itself, on the principle of the Hexachords, is another matter; and the intimate connection of this with the process of Solmisation, renders it extremely probable that the two methods were elaborated by the same bold reformer. Now, in his epistle to Brother Michael, Guido distinctly calls attention to the use of the initial syllables of the hymn, 'Ut queant laxis,' as a convenient form of *memoria technica*, and speaks of the method in terms which clearly lead to the inference that he himself was its inventor: but he does not mention the Hexachords, in any of his known works; and, when speaking of the substitution of the B rotundum for the B durum, in his *Micrologus*, he writes in the first and third persons plural with an ambiguity which makes it impossible to determine whether he is speaking of his own inventions or not; using, in one place, the expression, 'molle *dicunt*,' and, in another, '*nos* ponimus.' Still, it is difficult to read all that he has written on the subject without arriving at the conclusion that he was familiar with the principles of both systems; in which case, the first idea of both must necessarily have originated with him, though it is quite possible that the mutations[6] by which they were perfected were invented by a later teacher.

Guido's claim to the invention of the lines and spaces of the stave, and of the clefs (*Claves signatae*) associated with the former, is supported by very strong evidence indeed. In his epistle to Brother Michael, he begins by claiming the new system of teaching as his own: 'Taliter enim Deo auxiliante hoc Antiphonarium notare disposui, ut post hac leviter aliquis sensatus et studiosus cantum discat,' etc. etc.; and then, in the clearest possible terms, explains the use of the lines and spaces: 'Quanticumque ergo soni in una linea, vel in uno spacio sunt, omnes similiter sonant. Et in omni cantu quantaecumque lineae vel spacia unam eandemque habeant literam vel eundem colorem, ita ut omnia similiter sonant, tanquam si omnes in una linea fuissent.' These words set forth a distinct claim to the invention of the red and yellow lines, and the Claves signatae, or letters indicating the F and C clefs, prefixed to them; and upon these the whole principle of the four-lined stave depends, even though it cannot be proved to have been in use in its complete form until long after Guido's time.[7]

It is impossible that Guido can have invented either Discant, Organum, or Counterpoint, since he himself proposed what he believed to be an improvement upon the form of Diaphonia in common use at the time he wrote,[8] and it was not until a much later period that the Faux Bourdon was supplanted by contrapuntal forms.

The Harmonic or Guidonian Hand is a diagram, intended to facilitate the teaching of the Hexachords, by indicating the order of the sounds upon the finger-joints of the left hand.[9]

Guido himself makes no mention of this diagram in any of his writings; but tradition has ascribed it to him from time immemorial under the name of the Guidonian Hand; and Sigebertus Gemblacensis (*ob.* 1113), writing little

1 *Scriptores ecclesiastici de Musica sacra*, tom. ii.
2 No. 1191.
3 *Harl. MS.* 3199.
4 *Musurgia*, p. 114.
5 *Regole di Musica* (Rome, 1657).
6 See MUTATION.
7 See STAVE.
8 See DIAPHONIA.
9 Hullah made use of the left hand for an analogous purpose.

more than half a century after his death, tells us that 'Guido affixed six letters, or syllables, to six sounds,' and 'demonstrated these sounds by the



finger-joints of the left hand,'[1] thus confirming the tradition which credits him with the triple invention of the Harmonic Hand, Solmisation, and the Hexachords. Moreover, Guido himself writes to Brother Michael of 'things, which, though difficult to write about, are very easily explained by word of mouth'; and, possibly, these may have been among them.

The Monochord was well known in the time of Pythagoras, but Guido insisted upon its constant use; and, as Dr. Burney points out, the instrument he employed must have been a fretted one—like those sometimes used, under the name of 'Intonators,' for our modern singing-classes, since the movable bridge could not have been shifted quickly enough to answer the required purpose. It was, probably, this circumstance that led to the absurd belief that Guido invented the Spinet.

To sum up our argument. It appears certain that Guido invented the principle upon which the construction of the stave is based, and the F and C clefs; but, that he did not invent the complete four-lined stave itself.

There is strong reason to believe that he invented the Hexachord, Solmisation, and the Harmonic Hand; or, at least, first set forth the principles upon which these inventions were based.

Finally, it is certain that he was not the first to extend the scale downwards to Γ ut; that he neither invented Diaphonia, Discant, Organum, nor Counterpoint; and that to credit him with the invention of the Monochord and the Polyplectrum is absurd. W. S. R.

GUIGNON, Jean-Pierre (or Giovanni Pietri Ghignone), the last man who bore the title of 'Roi des violons.' Born at Turin, Feb. 10, 1702, he was still very young when he went to Paris and began to study the violoncello, which, however, he soon exchanged for the violin. He is said to have excelled by a fine tone and great facility of bowing, and to have been a formidable rival of Léclair. In 1733 he entered the King's service, was appointed musical instructor of the Dauphin, and in 1741 obtained the revival in his favour of the antique title of 'Roi des violons et ménétriers.' He further endeavoured to revive certain obsolete regulations by which all professional musicians in France were compelled to become members of the guild of minstrels (confrérie des ménétriers) on payment of a fee to him. This, however, raised universal opposition; and the case was brought before the *Parlement*, and decided against him. The official account of the case appeared in 1751. In 1773 Guignon dropped his unprofitable title and retired from public life. He died at Versailles, Jan. 30, 1774 (or 1775, according to Fétis). He published several books of Concertos, Sonatas, and Duos. (See Roi des Violons.) P. D.

GUILDHALL SCHOOL OF MUSIC, THE, was projected by some members of an orchestral and choral society which gave occasional concerts in the Guildhall, London, in 1879, and who were also members of the Court of Common Council. On their recommendation a deputation was appointed to inquire into the need for a music school in the City of London. In Sept. 1880, the Corporation established the Guildhall School of Music in rooms in a warehouse in Aldermanbury, with Mr. Weist-Hill as principal, and Mr. C. P. Smith as secretary. There were at the beginning 62 students, their number reaching 216 by the end of the year. There were 29 professors. In July 1885, the success of the undertaking having been abundantly proved in the great increase of pupils, the first stone of a new building was laid, in Tallis Street, close to the Thames Embankment. This building was opened in 1887, and in July 1898, a large extension of the building was made available for the students. In 1892, Mr. Weist-Hill was succeeded as principal by Sir Joseph Barnby, who held the post until his death in 1896, when he was succeeded by Dr. W. H. Cummings, F.S.A., the present principal. In 1901, the present secretary, Mr. H. Saxe Wyndham, was appointed. Among those who have held positions on the teaching staff of the school, are the following:—Sir John Stainer, Sir Julius Benedict, Sir W. G. Cusins, M. Sainton, Messrs. Sims Reeves, J. T. Carrodus, H. Lazarus, J. B. Welch, T. Wingham, G. Libotton, H. C. Banister, William Winn, F. L. Moir, Ridley Prentice, Ernst Pauer, and Mme. Viard-Louis. A very large staff of professors is at present employed in teaching the students, who number nearly 3000. Those

[1] Chron. Sigeberti, ad ann. 1028.

who anticipate future financial disaster for the individual performers turned out in such quantities, may be consoled by the knowledge that the teaching of amateurs has always been considered an important branch of the school's work; one of its main objects is the diffusion of musical knowledge throughout the people at large, not merely the special training of public performers. Among the chief professors at the present day (1905) are :—

Composition, etc.—Professor Prout, Dr. C. W. Pearce, Messrs. Arthur Barclay, J. F. Barnett, and Henry Gadsby.
Ear Training, etc.—Dr. F. G. Shinn.
Organ.—Dr. C. J. Frost, Dr. C. Warwick Jordan, etc.
Singing.—Mme. Bessie Cox, Mr. Ernest Ford, Mr. W. Ganz, Signor Gustave Garcia, Mr. G. Hast, Mme. Eugenie Joachim, Messrs. A. Oswald, Bantock Pierpoint, H. Sims Reeves, Arthur Thompson, and A. Visetti.
Pianoforte.—Messrs. A. Barclay, J. F. Barnett, F. Berger, J. B. Calkin, Waddington Cooke, Stanley Hawley, and W. Stevenson Hoyte.
Violin.—Miss C. Gates, Messrs. A. Gibson, B. Hollander, A. Payne, A. J. Slocombe, Henry Such, and Johannes Wolff.
Violoncello.—Mr. Hans Brousil, and Chev. E. de Munck.
Harp.—Mr. John Thomas.
Wind Instruments.—Messrs. A. Fransella, W. Malsch, C. Draper, P. Egerton, T. R. Rusby, W. Morrow, J. Matt.
Performances of operas or selections are given from time to time, under the direction of M. G. Jacobi. M.

GUILLAUME TELL. Rossini's thirty-seventh and last opera; in four acts, libretto by Bis and Jouy. Produced at the Académie, August 3, 1829; in London, in English, as 'Hofer the Tell of the Tyrol,' 'arranged' by Bishop, words by Planché, Drury Lane, May 1, 1830, and as 'Guillaume Tell' at the same house, Dec. 3, 1838; in Italian, as 'Guglielmo Tell' at Her Majesty's, July 11, 1839. It is usually much curtailed, but in 1856 was performed entire in Paris, and lasted from 7 till 1.

GUILMANT, Félix Alexandre, son of an organist of Boulogne, and born there March 12, 1837. He took to the organ at an early age, and before he was sixteen was made organist of S. Joseph, in 1857 Maître de Chapelle of S. Nicolas, and shortly after professor of solfeggio in the local École communale. In 1860 he became for some months a pupil of Lemmens, who heard him play and was struck by his ability. In 1871 he removed from Boulogne to Paris, and was appointed organist of the church of the Trinité, a post which he still fills. His playing made a great impression on the general public during the Paris Exhibition of 1878. He is one of the leading organ players of France, and has considerable extempore power. For his instrument he has published a 'Symphonie,' (with orchestra), seven sonatas and many concertos, etc., and arrangements—'Pièces de différents styles,' 'L'Organiste pratique,' and 'Archives des Maîtres de l'Orgue'; also a *scène lyrique*, 'Belsazar,' for soli, chorus, and orchestra; a hymn, 'Christus vincit,' etc., various masses, motets, airs, and original pieces for the harmonium. Guilmant is no stranger to England, having played at the Crystal Palace, at Sheffield, and many other places. G.

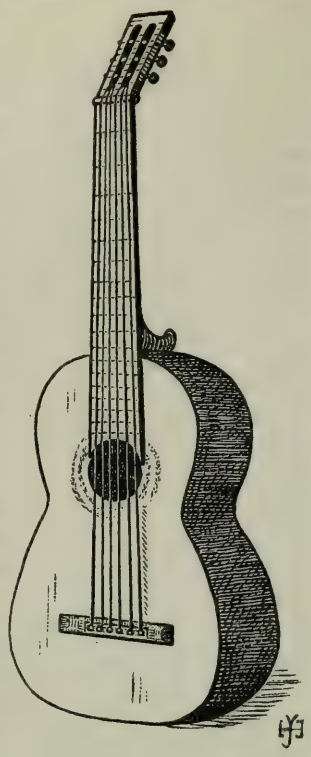
GUIMBARDE. A French name, of unknown derivation, for the Jew's-Harp. V. DE P.

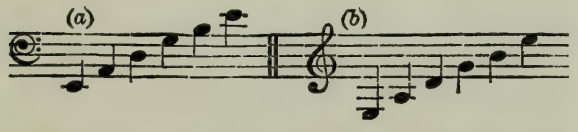
GUIRAUD, Ernest, son of a French musician, was born at New Orleans, June 23, 1837, brought up amongst music, and saw his first opera, 'Roi David,' on the stage when only fifteen. He then came to Europe and entered the Conservatoire, where he obtained various distinctions, ending with the Grand Prix de Rome in 1859 for his 'Bajazet et le joueur de flûte.' His first appearance before the European public was made with a one-act opera, 'Sylvie,' which he wrote while in Rome, and which was brought out at the Opéra Comique, May 11, 1864. This was followed after a long interval by 'En Prison,' also in one act (Théâtre Lyrique, March 5, 1869), and 'Le Kobold' (July 2, 1870). Guiraud served during the war, and was in two engagements. His other operas have been 'Madame Turlupin' (1872), 'Piccolino' (1876), 'Gretna Green,' a ballet (1873). He also composed two Suites for Orchestra, the second of which was performed at the Concerts Populaires, January 28, 1872. In November 1876 Guiraud was chosen professor of harmony and accompaniment at the Conservatoire, in the room of Baptiste, deceased. In July 1878 he was decorated with the Legion of Honour, and in 1880 he was appointed professor of advanced composition at the Conservatoire, replacing Victor Massé, elected honorary professor. In 1879 his 'Piccolino' was given by Carl Rosa at Her Majesty's Theatre in London. A new opera in three acts, entitled 'Galante Aventure,' failed at the Opéra Comique (March 23, 1882); but he always retained an honourable position in concerts, where he produced selections from an unpublished opera, 'Le Feu' (Concerts du Châtelet, March 9, 1879, and Nov. 7, 1880), an overture, 'Arteveld' (do. Jan. 15, 1882), a caprice for violin and orchestra, played by Sarasate (do. April 6, 1884), an orchestral suite in four movements (do. Dec. 27, 1885), and lastly a 'Chasse Fantastique,' suggested by a passage in Victor Hugo's 'Beau Pécopin' (Concerts Lamoureux, Feb. 6, 1887). All are cleverly written for a composer who, while lacking inventive genius, yet as a professor showed an eclecticism and moderation worthy of all commendation. He died in Paris, May 6, 1892. A five-act opera, 'Frédégonde,' finished by Saint-Saëns, was produced with moderate success at the Grand Opéra, Dec. 18, 1895, and a treatise on instrumentation was left by the composer. A. J.

GUITAR (Fr. *Guitare*, obsolete *Guiterne*; Ital. *Chitarra*; Germ. *Guitarre*, obsolete *Gittern*, *Ghittern*, and *Gythorn*; Span. *Guitarra*).

The Spanish guitar is the most generally known modern representative of the numerous family which includes also the lutes and cithers. The identity of the name with the Greek κιθάρα is not to be mistaken, but the resemblance of the Spanish and ancient Greek instruments is too remote to imply derivation. The guitar is at once known by its flat back, the sides curving

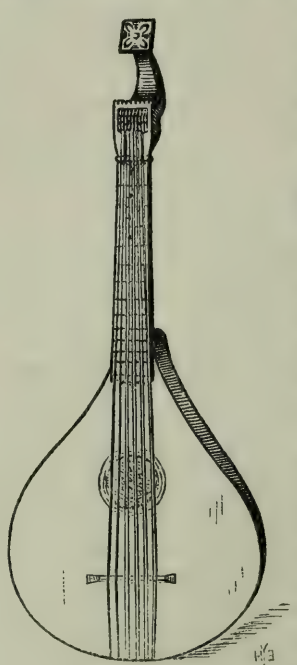
inwards after the pattern of violins and other bow instruments, and suggesting its descent from some instrument with which a bow was used. The shape has, however, varied according to fashion or the fancy of the maker. The woods commonly used for the sides and back are maple, ash, service, or cherry-tree, not unfrequently adorned with inlays of rosewood or fancy woods. Old instruments of the 17th century are often highly ornamented with ivory, ebony, tortoiseshell, and mother-of-pearl. The sound-board or face is of deal and has a sound-hole, which shares in the general decoration. Hard woods, such as ebony, beech, or pear-tree, are employed for the neck and finger-board. The bridge should be of ebony, and has an ivory or metal 'nut' above the fastenings of the strings, similar to the nut of the finger-board, the open strings vibrating between. Modern guitars have six strings, three of gut and three of silk spun over with silver wire, tuned as (*a*)

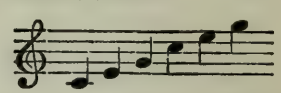




The lowest is said to have been a German addition dating about 1790. The written notation is an octave higher, as (*b*). Metal screws are now used for tuning, instead of the ebony pegs of the true Spanish instrument. The intervals are marked off by metal frets upon the finger-board, and transposition to the more remote keys is effected by a capo tasto or d'astro. [See FRETS ; CAPO TASTO.] Old instruments had often ten, twelve, or more strings, arranged in sets of two, tuned in unison. The Spanish guitar is always played with the fingers. The deepest strings are made to sound by the thumb, the three highest by the first, second, and third fingers, the little finger resting upon the sound-board.

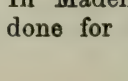
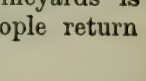
The guitar and its kindred were derived from the East. In the famous Gate of Glory of Master Mateo, to the church of Santiago da Compostella in Spain, a cast of which is in the Victoria and Albert Museum, among several musical instruments may be seen one guitar-shaped, which may be assumed to represent the original Vihuela, the old Spanish viol or guitar. The sides are curved, but there is no bow held by the player ; still this is no proof that a bow was not used, since the sculptor may have omitted it. The date of this masterpiece (A.D. 1188) is perhaps not more than a hundred years subsequent to the introduction of the instrument by the Moors into Spain. Carl Engel tells us (*Musical Instruments*, etc., 1874, p. 117) that a hundred years later than this date, there were several kinds of vihuela, to some of which the bow was certainly not used. There were instruments for the bow, the plectrum, and the fingers, all in use at the epoch of the outburst of romantic song in Southern Europe. At the close of the 18th century and beginning of the 19th, the Spanish guitar became a fashionable instrument on the continent. Ferdinand Sor, a Spaniard, after the Peninsular War, brought it into great notice in England, and composing for it with success banished the English guitar or Citra (Fr. *Cistre* ; Ital. *Cetera* ; Germ. *Zither*). This was an instrument of different shape, a wire-strung CITHER, with six open notes, two being single spun strings, and four of iron wire in pairs tuned in unison. The scale of the English Guitar thus strung was written in real pitch an octave lower.





The *technique* of the instrument was of the simplest, the thumb and first finger only being employed, if not a plectrum.

Sor's most distinguished rival was an Italian, Mauro Giuliani, who composed a concerto with band accompaniment for the 'Terz chitarra' or Third-guitar, an instrument with a shorter neck, tuned a minor third higher. This concerto, published by Diabelli, Vienna, was transcribed by Hummel for the pianoforte. Other popular composers were Legnani, Kreutzer, Nüske, Regondi, and that wayward genius Leonard Schulz. Berlioz and Paganini were both guitarists.

There is also an octave guitar, the little Portuguese MACHÊTE, with four strings, tuned  , or by guitar players often  .

In Madeira, after work in the vineyards is done for the day, the country people return

playing the Machête, perhaps twenty together, with occasionally a larger five-stringed one accompanying. A. J. H.

After the cithren had gone out of favour (it had never possessed much), long before the close of the 17th century, no instrument of the guitar type appears to have been in common use in England until the middle of the 18th century, for the various kinds of lutes supplied all needs for song accompaniments.

About 1756-58 there was introduced from the Continent the Italian form of Cetera referred to in the previous article as the English guitar. Robert Bremner, the Edinburgh and London music publisher, issued in 1758, before he left the former place (and afterwards reprinted in London) the earliest treatise known to the writer on playing the English form of the instrument. Bremner in this speaks of the guitar as 'but lately introduced into Britain.' Other early instruction books are those published by Johnson of Bow Church Yard, *circa* 1759-60 ; Thompson & Son, *circa* 1760 ; James Longman & Co., *circa* 1767, and others of later dates.

In spite of its feeble quality the English wire-strung guitar had considerable popularity, being the feminine substitute for the German Flute, then in such favour with the male amateur. The Spanish variety, introduced 1813-15, gradually displaced it, but this was not at its highest point of favour until the thirties. The wire-strung English guitars are found by several London makers, Longman & Broderip's and Preston's occurring most frequently. Those by Preston (among his later makes) have an ingenious ratchet arrangement for tuning, worked by a removable key.

As mentioned under GITTERN, instruments of the guitar type had, in the 16th and 17th centuries, no very definite nomenclature, hence much confusion in exactly identifying them from contemporary literary references. The gittern and the guitar appear to have frequently exchanged names. In one of the early dictionaries, *The English Expositor improv'd*, 10th ed., 1707, we find : 'Ghittar, an instrument like a citteron, but the strings are guts.' The gut-stringed gittern and the guitar would of course be practically identical. F. K.

GULLÌ, LUIGI, an eminent Italian pianist, was born on June 17, 1859, at Scilla, in Calabria. His early musical studies were superintended by his father, himself an amateur of some distinction. At the age of eleven he was sent to the Real Collegio di Musica in Naples, where he studied for nine years under the celebrated Beniamino Cesi. On leaving Naples he established himself in Rome as a teacher of the pianoforte. His principal success as a performer has been won in connection with the quintet of musicians whose ensemble performances have been one of the chief features of the Roman season since 1896. To this 'Società del quintetto Gullì' the founder has devoted assiduous attention with such happy results that its renderings of classical and modern chamber-music have been received with remarkable favour in Berlin, Paris, Copenhagen, Christiania, and other continental cities. Luigi Gullì's solo performances, in which a masterly technique is combined with great warmth of expression, tempered, however, with singular refinement, denote strong leanings towards the romantic school. H. A. W.

GUMPELTZHAIMER, ADAM, born about 1560 at Trostberg in Upper Bavaria, was instructed in music by Father Jodocus Enzmüller of the convent of S. Ulrich, Augsburg ; in 1575 he went into the service of the Duke of Würtemberg as musician, and gained considerable reputation as composer of songs both sacred and secular. In 1581 he was appointed cantor at St. Anna, Augsburg, retaining the post till 1621. His sacred songs or hymns, generally for several voices, sometimes as many as eight, are considered almost equal to those of Lassus. He also wrote *Compendium musicae latinum-germanicum*, Augsburg, 1591, of which, up to 1675 twelve editions were published. His *Neue teutsche geistliche Lieder* for three voices, was printed at Augsburg, 1591, and a series of similar things for four voices in 1594. A *Contrapunctus* for four and five voices appeared in 1595, *Sacrorum Concentuum*, lib. 1 in 1601, lib. 2 in 1614, Ps. li. *a* 8 in 1619, and hymn-books at various dates. (See the *Quellen-Lexikon.*) He died early in Nov. 1625.

GUNG'L, JOSEPH, popular composer of dance music, born at Zsàmbèk in Hungary, Dec. 1, 1810 ; son of a stocking-weaver ; began life as a schoolmaster. He received his first instruction in music from Semann in Buda, and having enlisted in the Austrian army, was first oboist and then bandmaster to the fourth regiment of artillery. His Hungarian March, op. 1, was the first of a long series of marches and dance music. Up to 1843 Gung'l made concert-tours with his regimental band to Munich, Augsburg, Nuremberg, Würzburg, and Frankfort, performing chiefly his own pieces, but in that year he established a band of his own at Berlin, and his publishers, Bote and Bock, are said to have made large sums by his music. On his return from America, in 1849, he was appointed musik-director to the King of Prussia ; and in 1858 capellmeister to the Emperor of Austria. In the meantime he and his band had visited nearly every capital on the continent. Gung'l lived at Munich from 1864 until 1876, when he went to live at Frankfort. He died at Weimar, Jan. 31, 1889. His works are very numerous. It is stated that down to the end of 1873 he had composed 300 dances and marches, for the most part distinguished by charming melody and marked rhythm.

His daughter VIRGINIA, an opera-singer of

merit, made her first appearance at Berlin in 1871.

His nephew JOHANN, also well known as a composer of dance music, was also born at Zsàmbèk, March 5, 1828, and, like his uncle, made professional tours to every capital in Europe. He retired in 1862, and lived at Fünfkirchen in Hungary, where he died Nov. 27, 1883. F. G.

GUNN, BARNABAS, noted for his extempore playing, was organist of St. Philip's, Birmingham, which he quitted in 1730 to succeed Hine as organist of Gloucester Cathedral. A Te Deum and Jubilate in D of his composition are extant in MS. He published 'Sonatas for the Harpsichord,' and in 1736, at Gloucester, a thin 4to volume containing 'Two Cantatas and Six Songs,' the music printed on one side of the leaf only, and prefaced by a poetical address 'To all Lovers of Musick,' and a remarkable list of 464 subscribers (including Handel and most of the principal musicians of the day), subscribing for 617 copies. [Two sets of solos, one for the violoncello, the other for violin or violoncello, were published in London and at Birmingham respectively. *Quellen-Lexikon.*] He was succeeded by Martin Smith in 1740, and died in 1743. [He is said to have been born about 1680, but neither the date of birth nor of death is sufficiently authenticated. He was the subject of a bitter pamphlet-attack by William Hayes (afterwards the Oxford professor), who, himself a native of Gloucester, and an articled pupil of Hine, was no doubt galled that Gunn succeeded to the organ at the Cathedral. The pamphlet satirically accused Gunn of merely spurting ink-dots over music-paper and adding tails! Gunn good-naturedly replied with a folio music book, published by Johnson of Cheapside, 'for the author,' with the title *Twelve English Songs serious and humorous by the newly invented method of composition with the Spruzzarino* (Taphouse Library). F. K.]

BARNABY GUNN, probably a relation of the above, was organist of Chelsea Hospital from April 16, 1730, until early in 1753. W. H. H.

GUNN, JOHN, born in Edinburgh about 1765, taught the violoncello at Cambridge, and in 1790 established himself in London as professor of the violoncello and flute, and whilst there published 'Forty Scotch Airs arranged as trios for flute, violin, and violoncello'; *The Theory and Practice of Fingering the Violoncello*, 1793, with a dissertation on stringed instruments; and *The Art of Playing the German Flute on new Principles.* In 1795 he returned to Edinburgh. In 1801 he published an *Essay Theoretical and Practical, on the Application of Harmony, Thorough-bass, and Modulation to the Violoncello.* In 1807 he brought out his most important work, viz. *An Historical Inquiry respecting the Performance on the Harp in the Highlands of Scotland from the earliest Times until it was discontinued about the Year 1734*, written at the request of the National Society of Scotland. He died about 1824. His wife, ANNE, before her marriage Anne Young, was an eminent pianist. She wrote a work entitled *An Introduction to Music . . . illustrated by Musical Games and Apparatus and fully and familiarly explained* (Edinburgh, about 1803). The games and apparatus were of her invention. A second edition appeared in 1820, and a third (posthumous) in 1827. W. H. H.

GUNTRAM. Opera in three acts, by Richard Strauss; produced at Weimar, May 10, 1894.

GURA, EUGEN, born Nov. 8, 1842, at Pressern, near Saatz, Bohemia, was the son of a small schoolmaster. He received a good technical education at the Polytechnicum, Vienna, and afterwards studied art at the Vienna Academy, and at a School of Painting under Professor Anschütz (a pupil of Cornelius) at Munich. He was finally advised to adopt a musical career, and for that purpose studied singing at the Munich Conservatorium under Professor Joseph Herger, and finally, in April 1865, made his début there at the Opera as Count Liebenau in the 'Waffenschmied' (Lortzing), with such success that he obtained a two years' engagement. In 1867-70 he was engaged at Breslau, and in 1870-76 at Leipzig, where he made his reputation, both in opera and concerts, as one of the best German baritone singers of the day. He played both Donner and Gunther in the first complete performance of 'Der Ring des Nibelungen' in 1876 at Bayreuth. From 1876 to 1883 he was engaged at Hamburg. In 1882, as a member of that company, he sang in German at Drury Lane in all the operas then performed, viz. the Minister ('Fidelio'); Lysiart on revival of 'Euryanthe,' June 13; 'The Flying Dutchman,' in which he made his début, May 20; Wolfram; as Hans Sachs and King Marke on the respective productions of 'Meistersinger' and 'Tristan und Isolde,' May 30 and June 20. He made a great impression at the time, and his Hans Sachs will not readily be forgotten by those who saw it. From 1883 until his retirement from the stage in 1895, he was engaged at Munich, where on June 15, 1890, he celebrated the twenty-fifth anniversary of his first appearance on the stage, and played the title part in Cornelius's 'Barber of Bagdad.' He now sings in concerts only, being a remarkable 'lieder' singer, especially as an exponent of Loewe's ballads. On June 13 and 19, 1899, he gave vocal recitals at St. James's Hall with great effect. According to Baker, his son Hermann is also a fine baritone. A. C.

GURLITT, CORNELIUS, born at Altona, Feb. 10, 1820, was a pupil of the elder Reinecke, became organist of the principal church at Altona in 1864, and was made Kgl. Musik-Director in 1874. His compositions include two operettas and a four-act

opera, 'Scheik Hassan'; but his name is more generally known in England as the composer of endless pianoforte pieces, mostly of an educational kind, written with great facility, but possessing little individuality. He died at Altona, June 17, 1901. M.

GUSIKOW, MICHAEL JOSEPH, an artist of rare musical faculty—'a true genius,' says Mendelssohn—born of poor Jewish parents and of a family which had produced musicians for more than a century, at Sklow in Poland, Sept. 2, 1806. He first played the flute and tympanon, a kind of dulcimer. At the age of seventeen he married, and a few years after discovered that weakness of the chest would not allow him to continue playing the flute. He thereupon took up the *Strohfiedel*, an instrument of the dulcimer kind, composed of strips of fir on a framework of straws, which he improved and increased in compass. (See XYLOPHONE.) Upon this he attained extraordinary facility and power. In 1832 he and four of his relatives began a long tour, through Odessa—where he was heard by Lamartine; Kiev—where he was much encouraged by Lipinski; Moscow; and thence to south and north Germany, Paris, and Brussels. He travelled in the dress and guise of a Polish Jew—long beard, thin, pale, sad, expressive features—and excited the greatest applause by his astonishing execution and the expression which he threw into his unlikely instrument. Mendelssohn heard him at Leipzig, and called him 'a real phenomenon, a killing fellow (Mordkerl); who is inferior to no player on earth in style and execution, and delights me more on his odd instrument than many do on their pianos, just because it is so thankless. . . . I have not enjoyed a concert so much for a long time' (and see the rest—Letter, Feb. 18, 1836). But it wore him out; he was laid up at Brussels for long, and died at Aix la Chapelle, Oct. 21, 1837, adding another to the list of geniuses who have died shortly after thirty. (See Fétis, who saw much of him.) G.

GUSTAVE III., OU LE BAL MASQUÉ. Opera in five acts; words by Scribe, music by Auber. Produced at the Académie, Feb. 27, 1833; in London, in an English adaptation by Planché, as 'Gustavus the Third,' at Covent Garden, Nov. 13, 1833; on April 15, 1850, at the Princess's Theatre; in Italian at Her Majesty's, March 29, 1851. The subject is identical with that of Verdi's BALLO IN MASCHERA. G.

GUTMANN, ADOLPH, born at Heidelberg, Jan. 12, 1819, was a successful pianist and a prolific composer of pianoforte music of a rather ephemeral kind; the most valuable of his compositions is a set of ten Études caractéristiques. His chief claim to be remembered rests on his having been the pupil and intimate friend of Chopin. He died at Spezia, Oct. 27, 1882. M.

GUZLA. A kind of rebab, a bowed instrument with one string only, used in Illyria and Servia. The name was adopted by Prosper Mérimée as the title of a volume of Servian poems. In its primitive form, as in many savage instruments, the back is round, the belly is made of skin or parchment, and the string is of horse-hair. G.

GWENDOLINE. Opera in three acts, words by Catulle Mendès, music by A. E. Chabrier. Produced at Brussels, April 10, 1886; and at the Grand Opéra in Paris, Dec. 27, 1893. An important part is played in it by the Irish air, known in Moore's version as 'The Legacy.' M.

GYE, FREDERICK, born 1809, the son of a tea-merchant in the city of London. He entered upon his career as an operatic manager and impresario on the secession of Costa from Covent Garden in 1869, and remained in possession of the same theatre until 1877, when the management was handed over to his son Ernest Gye, the husband of Mme. Albani. He died Dec. 4, 1878, while staying at Dytchley, the seat of Viscount Dillon, from the effects of a gun accident, and was buried at Norwood on the 9th of the month. M.

GYMNASE DE MUSIQUE MILITAIRE. A school for educating musicians for the French military bands, founded in 1836 under the directorship of F. Berr, who died Sept. 24, 1838. Finding himself unable to carry out his views in the new school, he detailed them in a pamphlet, *De la nécessité de reconstituer sur de nouvelles bases le Gymnase de musique militaire* (Paris, 1832). Carafa succeeded Berr, and under him the Gymnase moved to the Rue Blanche, and attained to considerable dimensions, giving a complete musical education, from solfège to counterpoint, to nearly 300 pupils. It was suppressed in 1856, but it was agreed between the Ministres d'État and de la Guerre that fifty military pupils should be taught at the Conservatoire; and for these the masters of the Gymnase were retained. This arrangement has since terminated, but the examinations for conductors and sub-conductors of regimental bands are still held at the Conservatoire. G. C.

GYMNASTICS. The problem of training the hands of executive musicians, and more especially pianists, by mechanical means, attracted many inventors in the 19th century, and although none of them can hope to take the place of actual musical practice, yet some have helped players in special ways, and in the development of the muscles employed it is reasonable to suppose that gymnastics may be of great use. The earliest of the mechanical appliances seems to be the

CHIROPLAST, an apparatus designed to facilitate the acquirement of a correct position of the hands on the pianoforte. It was the invention of J. B. Logier, and was patented in 1814.

It consisted of a wooden framework which extended the whole length of the keyboard, and

was firmly attached to the same by means of screws. At the front of the keyboard, and therefore nearest the player, were two parallel rails, between which the hands were placed. The wrists could thus be neither raised nor lowered, but could only move from side to side. At a suitable elevation above the keys, and about six inches behind the parallel rails, was a brass rod extending the whole length of the framework, and carrying the so-called 'Finger Guides.' These were two brass frames, which could be moved along the rod to any part of the keyboard, each having five divisions, through which the thumb and four fingers were introduced. The divisions were formed of thin plates of metal, which exactly corresponded to the divisions between the keys of the instrument. They hung in a vertical position from the brass frames above mentioned to very nearly the level of the keys, and of course prevented the fingers from moving in any but a vertical direction.

To the top of each finger-guide was attached a stout brass wire with regulating screw, which pressing against the outside of the wrist, kept the hand in its proper position with regard to the arm. In addition, there was a board ruled with bass and treble staves, called the gamut board, to be placed on the music-desk, on which each note throughout the entire compass of the instrument was found written precisely above its corresponding key. This was believed to be of great service in teaching the names of the notes.

The chiroplast was designed to assist Logier in the instruction of his little daughter, seven years of age. He was then living in Ireland, and the result so fully answered his expectations that he determined to repair to Dublin (about 1814) and devote himself entirely to the propagation of his system. Here his success was so considerable, that he soon took the highest position as a pianoforte teacher.

His method included two novelties—the use of the chiroplast, and the plan of making several pupils, to the number of twelve or more, play *at the same time* on as many pianofortes. To this end he wrote a number of studies, which were published in his *First Companion to the Royal Chiroplast*, and other works, in which several studies, of various degrees of difficulty, were capable of being played simultaneously. About this part of the method great diversity of opinion existed. Many critics could perceive nothing but evil in it. Spohr, however, in a letter written from London to the *Allgemeine musikalische Zeitung*, in 1820, expresses himself favourably upon it. He was present at an examination of Logier's pupils, and writes: 'when a new study was begun in quick tempo, the less advanced pupils were unable to get in more than a note or two in each bar, but by degrees they conquered more and more of the difficulties, and in a shorter time than one could have believed possible the study went well.'

By the terms of his patent, Logier exercised the right of granting permission to other professors to make use of the chiroplast and his system, for which they paid high terms. In 1816 he succeeded in persuading so many professors of the excellences of his method, that chiroplast academies were established in the provinces, and Samuel Webbe, at that time in great vogue, commenced teaching the system in London.

So much success was not allowed to pass unchallenged, and hostile criticisms found expression in a number of pamphlets, some respectable, some merely abusive. Of these the principal were an article in the *Quarterly Musical Magazine and Review*, i. 111; *General Observations*, etc. (Edinburgh: R. Burdie, 1817); and *Strictures on Mr. Logier's System . . .*, by H. de Monti (Glasgow: W. Turnbull).

Feeling that these publications were likely to injure him, Logier determined to invite the members of the Philharmonic Society, and other musicians, to attend an examination of Webbe's pupils in London on Nov. 17, 1817. The results of this examination were published by him in a pamphlet entitled *An Authentic Account*, etc., by J. B. Logier (London: Hunter, 1818).

This was answered in a new pamphlet, *An Exposition of the New System . . .*, published by a Committee of Professors in London (London: Budd & Calkin, 1818). The committee was chosen from among those who had attended the examination on Nov. 17, and consisted of twenty-nine of the most distinguished musicians of the day—Sir George Smart, Drs. Carnaby, Crotch, and Smith, Messrs. Attwood, Ayrton, Beale, Burrows, François Cramer, Dance, Ferrari, Greatorex, Griffin, Hawes, William Horsley, Hullmandel, Knyvett, C. Knyvett, jun., Latour, Mazzinghi, Neate, Vincent Novello, Potter, Ries, Sherrington, Scheener, Walmisley, T. Welch, Williams.

Logier rejoined in a not very temperate tract —*A Refutation of the Fallacies and Misrepresentations*, etc.

For some time after this, pamphlets in abundance made their appearance. One of the most bitter was an article written by Kollmann, organist to the German Chapel, St. James's, to the *Allgemeine musikalische Zeitung* in Nov. 1821, and published at the same time in English, in which the writer is candid enough to say that he believes the principal secret of Logier's system is to rob all other professors of their pupils.

On the other side, Spohr, in the letter already quoted, says, 'There is no doubt that the chiroplast fulfils its purpose of inducing a good position of the hands and arms, and is of great service to Herr Logier, who has to look after thirty or forty children playing at once.' And in 1821 Franz Stoepel, who was sent to London by

the Prussian government to examine into Logier's system, made so favourable a report that Logier was invited to Berlin, where in 1822 he established a chiroplast school, which was so successful that the King proposed to him to instruct twenty professors in his method, with the view of spreading it over the whole of Prussia. Logier accordingly remained three years in Berlin, visiting London at intervals. Meantime the chiroplast was introduced into many of the leading towns of Germany. In Paris, Zimmerman, professor of the pianoforte at the Conservatoire, had classes on the system, but in England it gradually died out, until it may be doubted if a single professor remains who employs the method, though the apparatus is still occasionally to be met with at sales of second-hand instruments.

The chief drawback to the chiroplast, apart from the risk of the hands falling into bad positions when the support was withdrawn, was the fact that the thumb could not be passed under the fingers, nor the fingers over the thumb, as in scale-playing. Kalkbrenner, who joined Logier in the establishment of a chiroplast class in 1818, perceived this, and in consequence adopted his so-called hand-guide, which consisted simply of the lower rail or wrist-support of the chiroplast, without the finger-guides, in which simplified form it continued to be manufactured and sold. By another modification, patented by a Major Hawker in 1821, the hand was placed in a sliding wooden mould, made to fit the palm, and secured by a small strap which passed over the back of the hand, thus allowing free movement of the hand along the keyboard, and of the thumb under the fingers. (See the *Quarterly Musical Mag.* iii. p. 336.)

That Logier's proceedings were not free from charlatanism may be inferred from the fact of the establishment in Dublin of a 'Chiroplast Club,' with a special button; and that his pretensions were extravagant may be gathered from his remark to Mazzinghi, that he 'considered himself an instrument, in the hands of Providence, for changing the whole system of musical instruction.' Still, the object in view was good, and the attention drawn to the subject cannot fail to have exercised a beneficial influence on pianoforte teaching.

The next invention in order of date seems to be the DIGITORIUM, an apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Marks, to be of great service to all who require flexible and well-trained fingers.

It consists of a small box about six inches square, provided with five keys,[1] fitted with strongly resisting springs, upon which keys such exercises as the five-finger exercises to be found in every Pianoforte School are to be practised. In addition, there are attached to the sides of the box certain appliances for stretching the fingers, and a support for the wrist.

The idea of sparing the ears of pianoforte students, and those who may be in their neighbourhood, by the use of dumb keyboards is by no means new, either in England or abroad. Great composers in boyhood, practising under difficulties, have been reduced to muffling the wires that they might practise unheard. It is difficult, however, to say when the first 'dumb piano' was manufactured. In 1847 a long article appeared in the *Allgemeine Musikalische Zeitung*, censuring the employment of the dumb piano; and Schumann in his *Musikalische Haus- und Lebensregeln* says, 'There have been invented so-called dumb keyboards; try them for a while, that you may discover them to be of no value. One cannot learn to speak from the dumb.' Though this may be incontrovertible, the question is worth consideration, whether the muscles of the fingers may not be increased in speed and endurance (two essential qualities in pianoforte playing), by a suitable course of properly regulated gymnastic exercises, just as the other muscles of the body are trained for running, rowing, etc. [From Schumann, whose piano-playing was stopped for ever by his use of an apparently home-made contrivance worn with the object of obtaining independence of the finger, one would not perhaps expect a very favourable verdict on mechanical appliances of any kind.]

That considerable muscular power was required in pianoforte playing in the latter part of the 19th century, will be seen from the following table of resistances, taken from grand pianos of various dates made by Messrs. Broadwood & Sons.[2]

	Lowest C.	Middle C.	Highest C.
1817	2⅝ oz.	2⅜ oz.	1¾ oz.
1877	4 oz.	3½ oz.	2⅝ oz.
1904	3 oz.	2½ oz.	2 oz.

The resistance offered by the Digitorium is far in excess of the above numbers; it is manufactured in three different degrees of strength, the resistance of the medium touch being no less than twelve ounces. On this account, and also because the resistance is obtained by metal springs, instead of by weights at the farther end of the lever (as in the old dumb pianos), the touch of the digitorium does not in the least resemble that of the pianoforte, but rather a heavily weighted organ-touch, and it should therefore be looked upon as a gymnastic apparatus, and by no means as a *substitute* for the pianoforte in the practice of exercises.

The question of finger gymnastics has received very full consideration from Mr. E. Ward Jackson, in a work entitled *Gymnastics for the Fingers and Wrist* (London, Metzler, & Co., 1874), in which he quotes opinions in favour of

[1] Digitoriums are occasionally made of greater compass, with black and white keys, the ordinary digitorium having only white keys.

[2] It will be seen that the amount of resistance is not equal throughout the keyboard, and that the left hand, although the weaker, has the greatest resistance to overcome.

his system of exercises not only from musicians, but from very eminent surgeons. F. T.

In the last quarter of the 19th century, an American invention obtained some considerable success, under the name of the TECHNICON. (Brotherhood's Patent.) Besides the keys, made on the pattern of the Digitorium above described, there are various appliances for strengthening the *lifting* power of the fingers, and thus helping in the acquirement of muscular control; all the springs can be regulated so as to offer different degrees of resistance. See the *Proceedings of the Mus. Association*, 1888-89, p. 1.

The invention of Christian Friedrich Seeber, called the FINGERBILDNER, is in some sort an improvement on the Chiroplast, its chief peculiarity being a small apparatus worn on each finger in order to fix its joints in the right position.

The VIRGIL PRACTICE CLAVIER is another American invention, produced in a rudimentary form in 1872, under the name of 'Techniphone.' It was patented by Almon Kincaid Virgil in 1892, as the 'Practice Clavier,' and was brought to England in 1895, when the inventor gave a practical demonstration, on May 25, in the small Queen's Hall. It is in the form of a small piano, having nearly the full compass of the keyboard. The keys are dumb (the pressure being regulated as in the digitorium), but the special property of the contrivance is that any inequality of touch in legato playing can be easily corrected. The key can be made to produce a little 'click' as it descends, and another 'click' as it ascends (both sets of clicks can be used, or caused to cease, at discretion), so that a perfect legato touch can be produced by almost mechanical means, for when the click of the rising key coincides exactly with that of the falling key it is manifest that on an ordinary piano the passage from one note to the other would be perfectly smooth. This attention to the cessation of the notes is a most important factor in the success of the appliance, the use of which is taught at the 'Virgil Clavier School,' 12 Princes Street, Hanover Square, London.

It is obvious that the aim of the modern pianist is to obtain control rather than mere brute strength, and a comparison of the resistance of the Broadwood keys at different periods will show that the player's ideal has been greatly modified since the 'seventies,' when force was everything, and fulness of tone was almost disregarded. The perfection of tone in pianoforte playing can hardly be acquired away from the instrument itself, but a certain set of gymnastic exercises invented by Mr. W. Macdonald Smith has been proved of remarkable use since the publication of his pamphlet, *From Brain to Keyboard* (see *Proceedings of the Mus. Association*, 1887-88, p. 43, and 1894-95, p. 17). Only a very few of the exercises repeat the actual movements made by the pianist during his performance, but while some of the series make the fingers independent of each other, some have for their object the development of muscles of *control* in the arms and wrists, and by others the difficulty of quickly hitting a distant note is overcome with singular success. M.

GYROWETZ, ADALBERT, prolific composer, born Feb. 19, 1763,[1] at Budweis in Bohemia. His father was a choirmaster, and taught him music at an early age; and on leaving school he studied law at Prague, though still working hard at music and composing much. A long illness left him destitute, and compelled him to take the post of private secretary to Count Franz von Fünfkirchen. The Count insisted on all his household being musical, so Gyrowetz had abundant opportunity not only of composing, but of having his compositions performed. The reception they met with induced him to visit Italy, and complete his education there. Passing through Vienna [about 1786, see Jahn's *Mozart*, iii. 306] he made the acquaintance of Mozart, who had one of his symphonies performed, and himself led Gyrowetz before the applauding audience. In Naples he studied for two years under Sala, maintaining himself by his compositions, among which were a number of concerted pieces for the lyre, written for the king, with whom it was a favourite instrument. He next went to Paris, and established his claim to the authorship of several symphonies, hitherto performed as Haydn's. In consequence the publishers bought his other compositions at high prices. The Revolution was rapidly approaching, and Gyrowetz went on to London, arriving in Oct. 1789. His reception was an honourable one; both the Prince of Wales and the Duke of Cumberland paid him marked attention; the Professional Concerts and Salomon placed his name in their programmes, and the latter engaged him as composer at the same time with Haydn. He wrote industriously and met with liberal publishers; but he was most pleased by the arrival of Haydn, whom he warmly welcomed. Gyrowetz was also engaged to write an opera, in which Mme. Mara and Pacchierotti were to have sung at the Pantheon, then recently turned into an opera-house during the rebuilding of the King's Theatre. After two or three rehearsals, however, the Pantheon was burnt down (Jan. 13, 1792) and the score of 'Semiramis' perished in the flames. On Feb. 9 he gave a benefit concert at the Hanover Square Rooms, which was brilliantly attended; but the climate disagreed with him, and he shortly after left London for Vienna. On his return, after seven years, he received an appointment in the War Department. In 1804 Baron Braun, Intendant of the two court theatres, offered him the capellmeistership,

[1] [This is the date given in his autobiography; in the *Quellen-Lexikon* Eitner gives as alternative suggestions that this must be five years too early, or that he was more than eighteen years old when he made the acquaintance of Mozart and Dittersdorf. The latter is, on the face of it, the more probable supposition, but still it must be remembered that in extreme old age people are apt to over-estimate their years.]

which he retained till 1831, producing a great number of operas, Singspiele, and operettas, besides music for melodramas and ballets. Gyrowetz was wonderfully industrious in all branches of composition, and his works, though now forgotten, were long popular. His symphonies and quartets were successful imitations of Haydn's, but still they were imitations, and were therefore bound to disappear. In 1843 his artist friends, pitying the poverty to which he was reduced—for his pension afforded him a bare subsistence—arranged a concert for his benefit, at which his 'Dorfschule' was played by Staudigl and the choristers. This really comic cantata was repeated with great success in the following year at the last concert he himself ever arranged. Shortly before his death he published his autobiography, an interesting book in many respects (Vienna, 1847).

Gyrowetz composed about thirty operas large and small [see the list in the *Quellen-Lexikon*], operettas, and Singspiele; and more than forty ballets. His first opera was 'Selico' (1804). The most successful were 'Agnes Sorel' (1806); 'Der Augenarzt' (1811); 'Robert, oder die Prüfung' (1813), approved by Beethoven himself; 'Helene' (1816), and 'Felix und Adele' (1831). Of his operettas and Singspiele, generally in one act, 'Die Junggesellen Wirthschaft' (1807), 'Der Sammtrock' (1809), 'Aladin' (1819), and 'Das Ständchen' (1823), were long favourites; of the melodramas 'Mirina' (1806) was most liked. Besides 'Semiramis,' he wrote four grand Italian operas for Vienna and Milan, of which 'Federica e Adolfo' (Vienna, 1812) was especially well received. 'Die Hochzeit der Thetis' was his most successful ballet. He composed cantatas, choruses for women's and boys' voices, Italian and German canzonets, and several songs for one and more voices. He wrote his nineteenth mass at the age of eighty-four. Of his instrumental music there are over sixty symphonies, a quantity of serenades, overtures, marches, dance-music (for the Redoutensaal); three quintets; and about sixty string-quartets, most of them published in Vienna, Augsburg, Offenbach, Paris, or London. For the pianoforte and violin he wrote about forty sonatas; thirteen books of trios, sixteen Nocturnes, for various combinations of instruments with piano, much dance-music, and many smaller pieces of different kinds. It is sad to think of so much labour, energy, and talent, and so little lasting fruit; but Gyrowetz possessed that fatal gift of facility which so often implies the want of permanence. None of his works, either for the concert-room or the stage, have survived. 'Der Augenarzt' kept the boards longer than the others. He died at Vienna, March 22, 1850, aged eighty-seven. C. F. P.
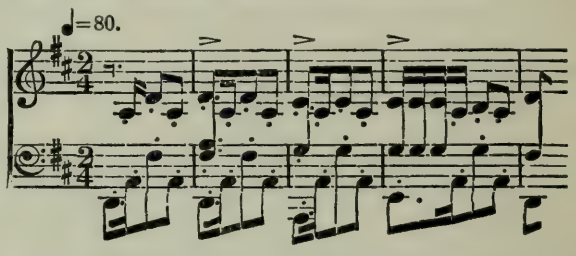
H

H (pronounced Ha) is the German name for B natural, B flat being called by the Germans B. It was originally 'B quadratum,' or ♭, a letter which would easily slip by degrees into ♮ or h. [See ACCIDENTALS, vol. i. p. 19*b*, and B, vol. i. p. 141*a*.] In solfaing it is Si.

Bach's great mass is the work which is suggested to musicians by the German name of its key 'H moll'; and in a sketch-book of 1815-16, in the margin of a passage intended for the finale of the Cello Sonata, op. 102, No. 2, Beethoven has written '*h moll schwarze Tonart.*' G.

HAAS, ALMA (*née* HOLLAENDER), was born, Jan. 31, 1847, in Ratibor, Silesia, the daughter of a schoolmaster there, who moved to Breslau when she was four years old for his children's education. At the age of ten she went to the music school of Herr Wandelt, whose system was to teach six or eight pupils simultaneously on as many pianos, and who gave public performances to bring forward his method. At fourteen years old, Frl. Hollaender appeared, with orchestra, in Mendelssohn's G minor concerto; and soon afterwards was sent to Berlin to study with Kullak, who gave her gratuitous instruction from 1862 to 1868. On Dec. 3 of the latter year she made her first appearance at a Gewandhaus concert in Leipzig, and shortly afterwards appeared with success in various German towns. In 1870 she came to London for the season, playing at one of Arditi's concerts in Hanover Square Rooms. In 1871 she again visited England, and on Jan. 1, 1872, was married to Dr. Ernst Haas, assistant in the Printed Book Department in the British Museum, and Professor of Sanskrit at University College, London. After his death in 1882, she took up her profession again, appearing at the Popular Concerts, at Franke's Chamber Concerts, and with the Heckmann Quartet; she played with the latter party in many British and foreign towns. In 1886, at the first of Henschel's London Symphony Concerts, she took part with Gompertz and Piatti in Beethoven's triple concerto. Besides many appearances in the provinces and London, with the Elderhorst and other organisations, Mme. Haas gave interesting recitals and chamber concerts in 1889 and 1890, and has more recently been associated with Mrs. Hutchinson in recitals for voice and piano. She taught at Bedford College in 1876-86; in 1887 she had an appointment at the Royal College of Music, which she shortly afterwards resigned; and in 1886 she began a most useful work at the head of the musical department in King's College, London, where she still teaches. Her playing is distinguished by very high artistic qualities; it is as an interpreter that she succeeds best, rather than in feats of virtuosity; and a certain 'intimacy' of style, which may have stood in her way with the larger and less discriminating public, has won her the admiration of cultivated musicians. M.

HABANERA. A Spanish song and dance, of an older origin than its name implies, having been introduced into Cuba from Africa by the negroes, whence it was very naturally imported into Spain. It is sometimes called 'contradanza criolla' (Creole country-dance). The rhythm, which is distinctive, has been familiarised to the rest of the world by Bizet, who wrote one in the first act of 'Carmen,' but the following bars from elsewhere will serve as a good example:—



An 'Habanera' usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example. The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'coplas' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other and—the spectator. The dance, if well done, can be extremely graceful; but even in its most classic form is bound to be indecent, vividly recalling the 'Danse du Ventre' of the Algerian Café. H. V. H.

HABENECK, FRANÇOIS ANTOINE, born at Mézières, Jan. 23, 1781, eldest of three brothers (the others being named Joseph and Corentin), violinists, sons of a German musician in a French regimental band. He was a pupil of Baillot, obtained the first violin prize at the Conservatoire in 1804, and soon showed remarkable aptitude as a conductor—his real vocation. He was successively appointed assistant professor at the Conservatoire (1808-16), solo violin at the Opéra (1815), director of the Académie de Musique (1821-24), conductor of the Théâtre de l'Opéra,

conjointly with Valentino from 1824 to 1831, and alone from 1831 to 1847. In 1825 a special violin class was formed for him at the Conservatoire, which he retained till Oct. 1848. Among his pupils may be mentioned Cuvillon, Alard, Clapisson, and Léonard. Habeneck has the merit of having founded (1828) and conducted for twenty years the Société des Concerts du Conservatoire. He was also the first to introduce Beethoven's symphonies in France, steadily persevering against all opposition, and at length executing them with a force, sentiment, and delicacy, which were very remarkable. As a conductor he was exacting, and unmerciful to singers who did not keep strict time. Out of respect to Cherubini he never exercised his office of 'Inspecteur général des classes du Conservatoire,' but he was an energetic director of Louis Philippe's concerts at the Tuileries. He composed violin music (two concertos, three duos, a nocturne, caprices, and a polonaise), variations for string quartet and for orchestra, several pieces for 'Aladin' (1822), and a ballet 'Le Page inconstant' (1823). This distinguished musician and conductor died in Paris, Feb. 8, 1849. He received the Legion of Honour in 1822. For many curious anecdotes of Habeneck, see the *Mémoires* of Berlioz. G. C.

HABERBIER, Ernst, born Oct. 5, 1813, at Königsberg, was taught the pianoforte by his father, an organist, and in 1832 set up in St. Petersburg as a pianist and teacher. In 1847 he became court pianist, and in 1850 undertook extended concert-tours, playing in London with success. After perfecting a method of his own, which depended greatly on the division of passages between the two hands, he played at Copenhagen, Kiel, and Hamburg, and created a sensation in Paris in 1852. He also appeared in Russia and Germany, and settled at Bergen in Norway in 1866. He died suddenly while playing at a concert in Bergen, March 12, 1869. His compositions are mostly ephemeral works for piano, and include a set of 'Études poésies.' [Baker's *Biog. Dict. of Mus.*]

HABERL, Franz Xaver, was born April 12, 1840, at Ober Ellenbach, Bavaria, where his father was schoolmaster. He was educated at Passau, where, after his ordination (in 1862), he was appointed capellmeister of the Cathedral and Musical Director of both Seminaries. In 1867 he went to Rome, and for three years was choirmaster and organist at the church of S. Maria dell' Anima. In 1871 he was appointed successor to Joseph Schrembs as choirmaster and Inspector of the 'Dompräbends' at Ratisbon, holding both posts until 1882. In 1874 he founded at Ratisbon the well-known school of Ecclesiastical Music, of which he is still (1905) the Director. In 1879 Pius IX. appointed him Honorary Canon of the Cathedral of Palestrina. In the same year he founded a Palestrina Society to carry on the publication of the complete works of Palestrina which had been begun in 1862 by T. de Witt, J. N. Rauch, F. Espagne, and F. Commer. The completion of this work in thirty-two volumes in 1894 was mainly owing to his untiring energy, to which is due the recovery of much music by the great Roman composer that had been previously lost. Dr. Haberl has contributed much valuable matter to the *Bausteine zur Musikgeschichte*, the *Monatshefte für Musikgeschichte*, and especially to the *Cäcilien-Kalender* (published under this name from 1876 to 1885 and since carried on as the *Kirchenmusikalisches Jahrbuch*). His *Magister Choralis*, has passed through twelve editions since its first issue in 1865, and has been translated into Italian, French, Spanish, Polish, and Hungarian. After the death of Joseph Schrembs, Haberl completed the *Musica Divina*, and in 1868 he succeeded de Witt as editor of *Musica Sacra* (now the *Fliegende Blätter für Katholische Kirchenmusik*). On the completion of his great edition of Palestrina, he projected a similar issue of the works of Orlando di Lasso, the publication of which, with the assistance of Professor Sandberger, is still proceeding. He is also the editor of the Catalogues of the Cäcilien-Verein and (in conjunction with Hanisch) has published an organ accompaniment to the Ordinary of the Mass, the Gradual, and the Vesperale. Among his other publications may be mentioned *Lieder-Rosenkranz* (1866), an edition of Bertalotti's *Solfeggi* (1880), a selection of Frescobaldi's organ works (1889), the *Officium Hebdomadae Sanctae* (1887), and the *Psalterium Vespertinum* (1888). His valuable thematic Catalogue of the Archives of the Sistine Choir appeared in Eitner's *Monatshefte*, in 1888. Dr. Haberl received the Honorary degree of Dr. Theol. from the University of Würzburg in 1889. He was a member of the Papal Commission appointed by Pius IX. for the revision of the official choral-books, is a member of the Roman Academy of St. Cecilia and of the Prussian Commission for the publication of *Denkmäler Deutscher Tonkunst*, and since 1899 has been President of the Cäcilien-Verein of Germany, Austria, and Switzerland. W. B. S.

HACKBRETT. See Dulcimer.

HADDOCK, a family of Leeds musicians.

Thomas Haddock, born at Leeds in 1812; became a violoncellist of ability, and settled in Liverpool, where for a number of years he was principal violoncellist of the Philharmonic Society there. Died Sept. 22, 1893.

George Haddock, his brother, born at Killingbeck in the outskirts of Leeds, July 24, 1824. Studied under a clever violinist, Joseph Bywater of Leeds. Went to London in 1846 as pupil of Vieuxtemps and Molique. Attained skill on the instrument; was for a short time in Bradford as teacher and organiser of concerts. Established a large teaching connection in Leeds which was ultimately developed by his two sons into the Leeds College of Music, one of the most important training establishments in the north of

England. Author of *Practical School for the Violin*, 3 vols., and other technical works. He made a fine collection of old violins and violoncellos.

EDGAR A. HADDOCK, son of the above, a violinist of skill and eminence, was born at Leeds, Nov. 23, 1859, and studied under his father. In 1885 he commenced a series of 'Musical Evenings'; these, under his own and his brother's management, have grown into high-class concerts, and become the most important musical events of the district (with the exception of the Festival). To this may be added a reference to the Leeds orchestra established by the two brothers in 1898. The brothers were directors and founders of the Leeds College of Music, and the elder wrote a number of technical studies, compositions, and arrangements for the violin.

GEORGE PERCY HADDOCK, brother of the above, born at Leeds, Oct. 10, 1860. Associated with him in management of the Leeds College of Music, etc., and is a pianist, violoncellist, and organist. Has composed vocal and other music. F. K.

HADDON HALL. A romantic opera in three acts, libretto by Sydney Grundy, music by Sir A. Sullivan; produced at the Savoy Theatre, Sept. 24, 1892.

HADOW, WILLIAM HENRY, born at Ebrington, Gloucestershire, Dec. 27, 1859, was educated at Malvern College, and Worcester College, Oxford. He was a scholar of that college in 1878; gained the Barnes Scholarship in 1879, a first class in Moderations 1880, the same in Litterae Humaniores, 1882. In that year he took the degree of B.A.; that of M.A. followed in 1885, when he was appointed lecturer at Worcester College, where he was elected a fellow and tutor in 1888. In 1890 he took the Mus.B. degree, and in the same year lectured on musical form, for the professor of music, Sir John Stainer. His lectures on music were a feature of the musical life of Oxford until 1899, when Sir John Stainer was succeeded by Sir Hubert Parry. In 1897 he was appointed Proctor, and from 1899 till 1901 was University Examiner in Litt. Hum. Mr. Hadow's practical education in music began at Darmstadt in 1882, and was continued under Dr. C. H. Lloyd in 1884-85. His compositions include a cantata, 'The Soul's Pilgrimage' (published 1886); a hymn, 'Who are these?' for soli, chorus, strings, and organ; anthem, 'When I was in trouble' (1885); string quartet in E flat (played by the Heckmann Quartet at Cologne in 1887); trio, pf. and str. in G minor (played at the Musical Artists' Society in London, 1900); violin sonatas in A minor (1886) and F (the latter played by L. Straus and the composer at the Musical Artists' Society in 1892); sonata, B minor, pf. and viola (1889); andante and allegro for violin and pf. and two piano sonatas. Most of the above concerted pieces were written for, and originally performed by one or other of the Oxford Societies for chamber music. Two albums of songs show the hand of a really poetical musician, and his settings of some of them, as for example, that of Stevenson's 'Bright is the ring of words' are surpassed in beauty by very few modern English lyrics. Mr. Hadow's principal claim to fame in the musical world is chiefly based upon his writings on the art and its history, in which rare literary skill and finish are combined with thorough knowledge, the fruits of deep research, and a style that illuminates many branches of a subject generally treated too drily. The first of his literary works was a series of *Studies in Modern Music* (first series, 1892; second, 1894). *A Primer of Sonata Form* was published in 1896, and a small volume on Haydn, under the title of *A Croatian Composer*, in 1897. He is editor of the *Oxford History of Music* (see HISTORIES), and wrote the fifth volume himself, on *The Viennese Period* (1904). M.

HÄNSEL UND GRETEL. Fairy play in three tableaux, words by Adelheid Wette, music by Engelbert Humperdinck, produced at Weimar, Dec. 23, 1893; in English (translated by the late Miss Constance Bache) at Daly's Theatre, London, Dec. 26, 1894; in German at Drury Lane, June 24, 1895.

HAESER, AUGUST FERDINAND, born at Leipzig, Oct. 15, 1779; was educated at the Thomasschule, and in 1797 appointed professor and cantor at Lemgo. From 1806 to 1813 he travelled in Italy in company with his sister, a singer, then returned to Germany, and settled in 1817 at Weimar, where he was music-master in the Duke's family, and taught mathematics and Italian at the gymnasium. He was also chorus-master at the theatre, and director of music at the principal church (1829). He composed an oratorio, 'Der Glaube' [translated by W. Ball as 'The Triumph of Faith' and performed at the Birmingham Festival of 1817 (according to Riemann)]; masses, motets, and other church music; an opera, 'Die Mohren'; overtures; pf. music for two and four hands; [a capriccio for pf. with string quartet]; and eighteen songs. Two motets, in plain counterpoint throughout, melodious and finely harmonised though somewhat chromatic, are included in Hullah's Vocal Scores. He published *Versuch einer systematischen Uebersicht der Gesanglehre* (Breitkopf & Härtel, 1820); and *Chorgesangschule* (Schott, 1831), translated into French by Jelensperger; and contributed to various musical periodicals. He died at Weimar, Nov. 1, 1844. M. C. C.

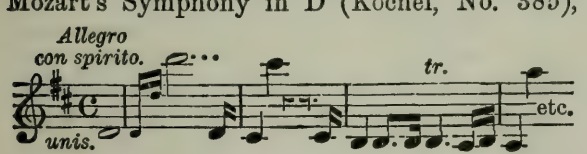
HAESSLER, JOHANN WILHELM, born March 29,[1] 1747, at Erfurt, received his first musical instruction from his uncle, the organist Kittel, who had been a pupil of Sebastian Bach's. At

[1] He is stated to have died on his seventy-sixth birthday, but authorities differ as to whether the date should be March 29 (Becker, Mendel, Riemann, etc.), or 27 (Eitner).

the age of fourteen he was appointed organist of the Barfüsserkirche. His father, who was a cap-maker, insisted on apprenticing him to his own trade, and on his commercial travels he became acquainted with the great musicians of his time, besides giving lessons and concerts. In 1780 he started winter concerts in Erfurt, and at the same time gave up his business. From 1790 to 1794 he spent his time in concert tours, being especially successful in London and St. Petersburg. In the former he played a concerto of Mozart's, on May 30, 1792. In 1794 he took up his residence in Moscow, where he died, March 29,[1] 1822. Many compositions for pianoforte and organ, as well as songs, are mentioned by Gerber in his *Lexicon*, and a complete list is given in the *Quellen-Lexikon*. After having published many works in Germany (sonatas for pf. 1776, 1779, 1780, 1786, 1790, etc., and pf. and vocal pieces in 1782 and 1786) he began to use opus-numbers for the works published after he lived in Moscow, and the list reaches to op. 49. The work by which his name is best known to modern pianists is a 'grande gigue' in D minor, op. 31, a piece of remarkable power and originality. The authorities for the composer's life are an autobiographical notice prefixed to the Sonata of 1786; L. Meinardus's *Aufsätze über Haessler* in the *Allgem. Mus. Ztg.* for 1865; articles in the dictionaries of Gerber, Mendel, Reimann, and Eitner. See also the *New Quarterly Musical Review*, for May 1894. M.

HÄUSER, Johann Ernst, born at Dittchenroda near Quedlinburg, 1803, deserves mention as author of a *Musikalisches Lexicon* (Meissen, 1828; second edition enlarged, 1833), a useful work in two small volumes. His other works are *Der musikalische Gesellschafter* (Meissen, 1830), a collection of anecdotes; *Neue Pianoforte Schule* (Halberstadt, 1832; second edition, Quedlinburg, 1836); *Musikalisches Jahrbüchlein* (Quedlinburg and Leipzig, 1833); and *Geschichte des . . . Kirchengesanges* (Quedlinburg and Leipzig, 1834), one vol. with examples. M. C. C.

HAFNER. A name sometimes given to Mozart's Symphony in D (Köchel, No. 385),



to distinguish it from his thirteen others in the same key. It was composed at the end of July and beginning of August 1782, for the wedding of a daughter of the Hafners at Salzburg, one of the great merchant families of Germany. On July 21, 1776, another daughter of the same house had been married, and for that occasion Mozart furnished a March and Serenade (Köchel, Nos. 249, 250) for Orchestra, also in the key of D. G.

HAGUE, Charles, Mus.Doc., was born at Tadcaster, May 4, 1769. He was taught music and the violin by an elder brother. In 1779 he removed with his brother to Cambridge, where he was placed under Manini for the violin, and Hellendaal, sen., for thorough-bass and composition. On the death of Manini in 1785, Hague removed to London and became a pupil of Salomon and Dr. Cooke. A few years afterwards he returned to Cambridge, and in 1794 took the degree of Mus.Bac., composing as his exercise an anthem with orchestral accompaniments, 'By the waters of Babylon,' which he soon afterwards published in score. In 1799, on the death of Dr. Randall, he was elected professor of music in the University. In 1801 he proceeded doctor of music. At the installation of the Duke of Gloucester as Chancellor of the University, June 29, 1811, Hague produced an ode written by Professor William Smyth, which was greatly admired. His other compositions were two collections of glees, rounds, and canons, some songs, and arrangements of Haydn's twelve grand symphonies as quintets. Dr. Hague died at Cambridge, June 18, 1821. His eldest daughter, Harriet, was an accomplished pianist, and the composer of a collection of 'Six Songs with an Accompaniment for the Pianoforte,' published in 1814. She died in 1816, aged twenty-three. W. H. H.

HAHN, Reynaldo, was born at Caracas in Venezuela on August 9, 1874, and at a very early age showed a decided taste for music. His father, a business man, entered him at the Conservatoire in Paris at the age of eleven. Here he studied solfège with Grandjouy, piano with Descombes, later, harmony with Théodore Dubois and Lavignac, and composition with Massenet, who took a particular interest in Hahn. At fourteen he published his first composition; and in March 1898 his first opera, 'L'Île de rêve,' was given at the Opéra Comique, his symphonic poem, 'Nuit d'Amour Bergamesque' having been given by Colonne's orchestra a few months before. He has published many charming songs (Chansons Grises, Chansons Latines, Chansons Espagnoles, etc.), and on Dec. 16, 1902, his opera, 'La Carmélite,' was given at the Opéra Comique. In 1905 he wrote some elaborate music for the drama, 'Esther' (Théâtre Sarah-Bernhardt). W. R. C.
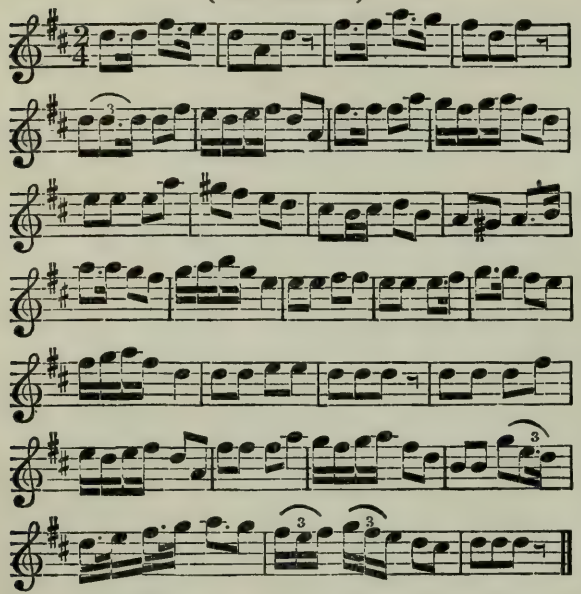
HAIGH, Thomas, born in London in 1769, violinist, pianist, and composer; studied composition under Haydn in 1791 and 1792. He shortly afterwards went to reside at Manchester, but returned to London in 1801 [and died there in April 1808. (*Brit. Mus. Biog.*)]. His compositions comprise a concerto for the violin, twelve sonatas for piano and violin, sonatas and other pieces for the piano, and a few songs. His arrangements of Haydn's symphonies, and music by other composers, are very numerous. W. H. H.

HAIL COLUMBIA. One of the national patriotic songs of America. Its melody was

[1] See note on p. 270.

first composed as a march in honour of the election of Washington as President in 1789. The credit of its composition lies between a German musician named Johannes Roth and a Professor Phylo, both resident in Philadelphia at that time. Roth is stated to have the stronger claim. The piece, intended purely as an instrument one, was named 'The President's March,' and superseded a previous composition named 'General Washington's March.' In 1798 the song 'Hail Columbia' was written by Judge

The President's March
(*Hail Columbia*).



Joseph Hopkinson for an actor named Gilbert Fox, who sang it, adapted to the tune, 'The President's March,' at a benefit he held in that year. The song was written on political lines in favour of a party named the Federals, who, with President Adams at its head, did not favour a suggested alliance with France against England. It was spoken of by one of the papers as 'The most ridiculous bombast and adulation to the monarchical party.' Mr. Elson, in his *History of American Music*, gives a reproduction of the original music-sheet containing the song, and some further particulars of its history. F. K.

HAINL, Georges, born at Issoire, Nov. 19, 1807, died in Paris, June 2, 1873; entered the Paris Conservatoire in 1829, and gained the first violoncello prize in 1830; became in 1840 conductor of the large theatre at Lyons, where he remained till his appointment in 1863 as conductor of the Académie de Musique, Paris. From January 1864 to 1872 he also conducted the Société des Concerts at the Conservatoire. He was no great musician, but as a conductor he had fire, a firm hand and a quick eye, and possessed in an eminent degree the art of controlling large masses of performers. Hainl composed some fantasias for the violoncello. He was a generous man, and bequeathed an annual sum of 1000 francs to the winner of the first violoncello prize at the Conservatoire. He wrote *De la musique à Lyon depuis 1713 jusqu'à 1852* (published in 1852). G. C.

HAITZINGER, Anton, born March 14, 1796, at Wilfersdorf, Lichtenstein, Austria, was sent at the age of fourteen to the college of Cornenburg, whence he returned with the degree of licentiate; and soon after found a professor's place at Vienna. He continued to study music, and took lessons in harmony from Wölkert, while his tenor voice was daily developing and improving. Having received some instructions from Mozzati, the master of Mme. Schröder-Devrient, he decided to give up his profession for that of a public singer. He was first engaged at the Theatre 'an der Wien' in 1821 as *primo tenore*, and made triumphant débuts as Gianetto ('Gazza Ladra'), Don Ottavio ('Don Giovanni'), and Lindoro ('L' Italiana in Algieri'). His studies were continued under Salieri. His reputation becoming general, several new rôles were written for him, among others that of Adolar in 'Euryanthe'; and he paid successful visits to Prague, Presburg, Frankfort, Carlsruhe, etc. The last-named place became his headquarters until his retirement in 1850, when he returned to Vienna.

In 1831 and 1832 he created a deep impression at Paris with Mme. Schröder-Devrient, in 'Fidelio,' 'Oberon,' and 'Euryanthe.' In 1832 he appeared in London, with the German company conducted by M. Chelard. His voice, described by Lord Mount-Edgcumbe as 'very beautiful, and almost equal to Tramezzani's,' seemed 'throaty and disagreeable' to Chorley. The latter describes him as 'a meritorious musician with an ungainly presence; an actor whose strenuousness in representing the hunger of the imprisoned captive in the dungeon trenched closely on burlesque.' (See Moscheles' *Life*, i. 270, etc.) Haitzinger sang here again in 1833 and also in 1841, and in 1835 at St. Petersburg. He died in Vienna, Dec. 31, 1869.

Owing to the late beginning of his vocal studies, he never quite succeeded in uniting the registers of his voice; but his energy and intelligence atoned for some deficiency of this kind. There is a song by him, 'Vergiss mein nicht,' published by Fischer of Frankfort. [He published a *Lehrgang bei dem Gesang-unterricht in Musikschulen* in 1843.] He married Mme. Neumann, 'an actress of reputation,' at Carlsruhe; and established a school of dramatic singing there, from which some good pupils came forth, including his daughter. J. M.

HALE, Adam de la (*Le bossu* or *boiteux d'Arras*), one of the most prominent figures in the long line of Trouvères who contributed to the formation of the French language in the 12th and 13th centuries, was born at Arras about 1230. Tradition asserts that he owed his surname, Le Bossu, to a personal deformity; but he himself writes, 'On m'appelle bochu, mais je ne le suis mie.' His father, Maître

Henri, a well-to-do burgher, sent him to the Abbey of Vauxcelles, near Cambrai, to be educated for Holy Orders; but, falling desperately in love with a 'jeune demoiselle' named Marie, he evaded the tonsure and made her his wife. At first the lady seemed to him to unite 'all the agrémens of her sex'; but he soon regarded her with so great aversion that he effected a separation and retired, in 1263, to Douai,[1] where he appears to have resumed the ecclesiastical habit. After this, we hear little more of him, until the year 1282, when, by command of Philippe le Hardi, Robert II. Comte d'Artois, accompanied the Duc d'Alençon to Naples, to aid the Duc d'Anjou in taking revenge for the Vêpres Siciliennes. Adam de la Hale, having entered Count Robert's service, accompanied him on this expedition, and wrote some of his most important works for the entertainment of the French Court in the Two Sicilies. The story of his death at Naples, before 1288, is told by his contemporary, Jean Bodel d'Arras, in 'Le Gieus du Pelerin'; the statement in the *Dict. Hist.* of Prudhomme, that he returned to France and became a monk at Vauxcelles, is therefore incorrect.

[The first of the compositions which are held to have been the beginning of opéra-comique was 'Le jeu de la feuillée,' performed at Arras about 1262; it is a piece of considerable freedom, not to say licence, and the author had to learn a more seemly deportment before his most interesting work. This was] a Dramatic Pastoral, entitled, 'Le jeu de Robin et Marion,' written for the French Court at Naples, and first performed in 1285. Eleven personages appear in the piece, which is written in dialogue, divided into scenes, and interspersed—after the manner of an opéra-comique—with airs, couplets, and duos dialogués, or pieces in which two voices sing alternately, but never together. The work was first printed by the Société des Bibliophiles de Paris, in 1822 (thirty copies only), from a MS. in the Paris Bibliothèque Nationale; and one of the airs is given in Kiesewetter's *Schicksal und Beschaffenheit des weltlichen Gesanges* (Leipzig, 1841). [In 1872 the works of Adam de la Hale were published by Coussemaker; and in June 1896 a performance of 'Le jeu de Robin et Marion' was given at Arras in connection with the fêtes in honour of the composer. A detailed account of the performance is to be found in the *Revue du Nord* for 1895, and was also printed separately; the authentic text was edited by M. Ernest Langlois in 1896, and M. Julien Tiersot edited the complete work, adding accompaniments to the songs, and wrote an essay on it in 1897.]

Adam de la Hale was a distinguished master of the Chanson, of which he usually wrote both the words and the music. A MS. of the 14th century, in the Paris Library, contains sixteen of his Chansons *a* 3, in Rondeau form; and six Latin Motets, written on a *Canto fermo*, with florid counterpoint in the other parts. Fétis, not knowing that the Reading Rota was composed twelve or fourteen years at least before Adam de la Hale was born, erroneously describes these Chansons as the oldest known secular compositions in more than two parts. Kiesewetter printed one of them, and also one of the Motets *a* 3, in the work mentioned. [See also the *Quellen-Lexikon* under Adam.] W. S. R.

[1] Fétis says to Paris.

HALÉVY, Jacques François Fromental Elias, a Jew, whose real name was Lévi, born in Paris, May 27, 1799; entered the Conservatoire 1809, gained a prize in solfège 1810, and the second prize for harmony 1811. From Berton's class he passed to that of Cherubini, who put him through a severe course of counterpoint, fugue, and composition. In 1816 he competed for the Grand Prix de Rome, and gained the second prize for his cantata 'Les derniers moments du Tasse'; in the following year the second Grand Prix for 'La Mort d'Adonis,' and in 1819 his 'Herminie' carried off the Grand Prix itself. Before leaving for Rome, he composed a funeral march and 'De Profundis' in Hebrew, on the death of the Duc de Berry (Feb. 14, 1820), for three voices and orchestra, with an Italian translation; it was dedicated to Cherubini, and performed March 24, 1820, at the synagogue in the Rue St. Avoye, and published. During his stay in Italy Halévy studied hard, and in addition not only wrote an opera, and some sacred works, still in MS., but found time to learn Italian. On his return to France he encountered the usual difficulties in obtaining a hearing. 'Les Bohémiennes' and 'Pygmalion,' which he offered to the Grand Opéra, and 'Les deux Pavillons,' opéra-comique, remained on his hands in spite of all his efforts; but in 1827 'L'Artisan,' which contains some pretty couplets and an interesting chorus, was produced at the Théâtre Feydeau. This was followed in 1828 by 'Le Roi et le Bâtelier,' a little *pièce de circonstance*, composed conjointly with his friend Rifaut for the fête of Charles X. A month later, Dec. 9, 1828, he produced 'Clari,' three acts, at the Théâtre Italien, with Malibran in the principal part. It contains some remarkable music. 'Le Dilettante d'Avignon' (Nov. 7, 1829), a clever satire on the poverty of Italian librettos, was very successful, and the chorus 'Vive, vive l'Italie' speedily became popular. 'Attendre et courir,' and an unperformed ballet, 'Yelva,' date from 1830, and the ballet 'Manon Lescaut' (May 3, 1830) had a well-merited success at the Opéra, and was published for the piano. 'La Langue musicale' (1831) was less well received, owing to its poor libretto. 'La Tentation' (June 20, 1832), a ballet-opera in five acts, written conjointly with Casimir Gide (1804-1868) contains two fine choruses, which were well received. In spite of so many proofs of talent, Halévy still accepted any work

likely to bring him into notice; and on March 4, 1833, brought out 'Les Souvenirs de Lafleur,' a one-act comic opera written for the farewell appearances of Martin the baritone; and on May 16 of the same year 'Ludovic,' a lyric drama in two acts which had been begun by Hérold. At length, however, his opportunity arrived. To produce successfully within the space of ten months two works of such ability and in such opposite styles as 'La Juive' (Feb. 23), and 'L'Éclair' (Dec. 16, 1835), the one a grand opera in five acts, and the other a musical comedy without choruses, for two tenors and two sopranos only, was indeed a marvellous feat, and one that betokened a great master. They procured him an entrance into the Institut, where he succeeded Reicha (1836), and were followed by a large number of dramatic works, of which the following is a complete list:—

'Guido et Ginevra,' 5 acts (March 5, 1838). 'Les Treize,' 3 acts (April 15), and 'Le Shérif,' 3 acts (Sept. 2, 1839). 'Le Drapier,' 3 acts (Jan. 6, 1840). 'Le Guitarrero,' 3 acts (Jan. 21), and 'La Reine de Chypre,' 5 acts (Dec. 22, 1841). 'Charles VI.,' 5 acts (March 15, 1843). 'Le Lazzarone,' 2 acts (March 29, 1844). 'Les Mousquetaires de la Reine,' 3 acts (Feb. 3, 1846). 'Les premiers pas' (with Adam, Auber, and Carafa, 1847). 'Le Val d'Andorre,' 3 acts (Nov. 11, 1848). Incidental music for 'Prométhée enchaîné' (March 18), a translation by Léon Halévy of the tragedy of Æschylus; and 'La Fée aux Roses,' 3 acts (Oct. 1, 1849). 'La Tempesta,' 3 acts, Italian opera,[1] produced at Her Majesty's Theatre, London, June 8, 1850, and in Paris, Feb. 25, 1851. 'La Dame de Pique,' 3 acts (Dec. 28, 1850). 'Le Juif errant,' 5 acts (April 23, 1852). 'Le Nabab,' 3 acts (Sept. 1, 1853). 'Jaguarita l'Indienne,' 3 acts (May 14, 1855). 'L'Inconsolable (1855). 'Valentine d'Aubigny,' 3 acts (1856). 'La Magicienne,' 5 acts (March 17, 1858). ['Vanina d'Ornano' and 'Noé,' left unfinished at Halévy's death, were completed by Bizet.] 'Les Plages du Nil,' a cantata with orchestra and chorus; 'Italie,' 1859; many vocal pieces, and some piano music.

By devoting his life to the production of such varied and important works, Halévy proved his versatility; but the fact remains that throughout his long and meritorious career he wrote nothing finer than 'La Juive' or more charming than 'L'Éclair.' He was, unfortunately, too easily influenced, and the immense success of 'The Huguenots' (Feb. 29, 1836) had an undue effect upon him. Instead of following in the direction of Hérold, giving his imagination full play, husbanding his resources, and accepting none but interesting and poetic dramas, he over-exhausted himself, took any libretto offered him, no matter how melancholy and tedious, wrote in a hurry and carelessly, and assimilated his style to that of Meyerbeer. It must be acknowledged also that in 'Guido et Ginevra,' 'La Reine de Chypre,' and 'Charles VI.,' side by side with scenes of ideal beauty, there are passages so obscure that they seem impenetrable to light or air. His chief defects are—the abuse of the minor mode; the too frequent employment of sustained low notes in the orchestra previous to a sudden explosion on the upper registers; too constant repetition of the contrast between darkness and brilliance; vague melodic strains instead of definite rhythmical airs; and morceaux d'ensemble rendered monotonous by the same phrase being put into the mouths of characters widely opposed in sentiment. In spite, however, of such mistakes, and of much inexcusable negligence, even in his most important works, his music as a whole compels our admiration, and impresses us with a very high idea of his powers. Everywhere we see traces of a superior intellect, almost oriental in character. He excelled in stage pageantry—the entrance of a cortège, or the march of a procession; and in the midst of this stage pomp his characters are always sharply defined. We are indebted to him for a perfect gallery of portraits, drawn to the life and never to be forgotten. The man who created such a variety of such typical characters, and succeeded in giving expression to such opposite sentiments, and portraying so many shades of passion, must have been a true poet. His countrymen have never done him justice, but the many touching melodies he wrote bespeak him a man of heart, and enlist our warmest sympathies. Besides all this, he is by turns tender and persuasive, grand and solemn, graceful and refined, intellectual and witty, and invariably distinguished. We admit that his horror of vulgarity sometimes prevented his being sufficiently spontaneous, but we can pardon a few awkward or tedious phrases, a few spun-out passages, in one who possessed such a mastery of melancholy, and had equally within his grasp lofty and pathetic tragedy, and sparkling comedy thoroughly in harmony with French taste.

Not content with supplying the répertoires of three great lyric theatres, Halévy also found time to become one of the first professors at the Conservatoire. As early as 1816 he was teaching solfège, while completing his own studies; and in 1827 was appointed professor of harmony, while filling at the same time the post of Maestro al cembalo at the Italian Opéra, a post he left three years later in order to become 'chef du chant' at the Académie de Musique. In 1833 he was appointed professor of counterpoint and fugue, and in 1840, professor of composition. His lessons were learned and interesting, but he wanted method. Among his pupils may be mentioned Gounod, Victor Massé, Bazin, Deldevez, Eugène Gautier, Deffés, Henri Duvernoy, Bazille, Ch. Delioux, A. Hignard, Gastinel, Mathias, Samuel David, and Georges Bizet, who married his daughter. With Cherubini he maintained to the last an intimate and affectionate friendship which does credit to both, though sometimes put rudely to the proof. See a good story in Hiller's *Cherubini* (*Macmillan's Magazine*, July 1875). Halévy's only didactic work was an elementary book called *Leçons de lecture musicale* (Paris, Léon Escudier, 1857). This book, revised and completed after his death, is still the standard work for teaching solfège in the primary schools of Paris.

We have mentioned Halévy's entrance into the Institut in 1836; in 1854 he was elected perma-

[1] The book of this opera was adapted by Scribe from Shakespeare, originally for Mendelssohn. Its reception was extraordinarily favourable, but it is said that the melody on which Halévy was most congratulated by the artists, and which everybody was to be heard humming, was that of 'Where the bee sucks,' by Arne, which he had introduced into the part of Ariel.



JACQUES FRANÇOIS FROMENTAL ELIAS HALÉVY

nent secretary of the Académie des Beaux-Arts, and in this capacity had to pronounce eulogiums, which he published with some musical critiques in a volume entitled *Souvenirs et Portraits, études sur les beaux-arts* (1861). [A second series (*Derniers Souvenirs*, etc.) appeared in 1863.] These essays are pleasant reading ; they secured Halévy reputation as a writer, which, however, he did not long enjoy, as he died of consumption at Nice, March 17, 1862. His remains were brought to Paris, and interred on the 24th of the same month. [There is an interesting notice of 'Le Val d'Andorre' in Berlioz's *Les Musiciens et la Musique*, p. 159.] G. C.

HALF-CLOSE or SEMI-CADENCE. An equivalent term for Imperfect Cadence, and the better of the two. (See CADENCE.) G.

HALIR, KARL. See JOACHIM QUARTET.

HALL, HENRY, son of Capt. Henry Hall of Windsor, where he was born about 1655, was a chorister of the Chapel Royal under Capt. Cooke. He is said to have studied under Dr. Blow, but this is doubtful. In 1674 he succeeded Theodore Coleby as organist of Exeter Cathedral, an appointment which he resigned on becoming organist and vicar choral of Hereford Cathedral in 1688. It is said that in 1698 Hall took deacon's orders to qualify himself for some preferment in the gift of the Dean and Chapter of Hereford. He composed a Te Deum in E flat, a Benedicite in C minor, and a Cantate Domino and Deus Misereatur in B flat, all which, together with five anthems, are included in the Tudway Collection (Harl. MSS. 7340 and 7342), and other anthems of considerable merit. The Te Deum has been printed with a Jubilate by William Hine, and an Evening Service by Dr. W. Hayes. Some songs and duets by Hall are included in *Thesaurus Musicus*, 1693; and *Deliciae Musicae*, 1695 ; and some catches in *The Monthly Masks of Vocal Music* for 1704 and 1707. Hall cultivated poetry as well as music ; commendatory verses of some merit by him are prefixed to both books of Purcell's *Orpheus Britannicus*, 1698 and 1702, and to Blow's *Amphion Anglicus*, 1700. He died March 30, 1707, and was buried in the cloister of the vicars' college at Hereford.

His son, HENRY HALL, the younger, succeeded his father as organist and vicar choral of Hereford. He does not appear to have been a composer, but in poetical ability he excelled his father. Many of his poems, among them a once well-known ballad, 'All in the land of cyder,' are included in *The Grove*, 1721. He died Jan. 22, 1713, and was buried near his father. W. H. H.

HALL, MARIE, violinist, born April 8, 1884, at Newcastle-on-Tyne. Received her first lesson from her father, a harpist, then engaged in the orchestra of the Carl Rosa Opera Company. He urged her to take up the harp, but her predilection for the violin was so great, that his wishes were fortunately over-ridden, and with the further help of a local teacher, Miss Hildegarde Werner, her proficiency on the instrument of her choice was already considerable by the time she had arrived at the age of nine, when Émile Sauret heard her play, and pressed her parents to send her to the Royal Academy of Music. This was not done, but she received from time to time instruction from many professors of distinction ; from Edward Elgar in Malvern in 1894, from Professor Wilhelmj in London in 1896 (for three months), from Max Mossel at the Midland Institute in Birmingham in 1898, and from Professor Kruse in 1900. The year before going to the last-mentioned teacher, she won a scholarship at the Royal Academy of Music against forty competitors, but was unable to take it up for lack of means. In 1901 she played to Kubelik, and through his influence and advice, went to Prague to study under Professor Sevcik. Her technique, which is very remarkable, and which surpasses anything hitherto achieved by a violinist of British birth, she considers to be the outcome of Sevcik's teaching, the advantage of which she enjoyed at intervals between Sept. 1901 and the summer of 1903, altogether about two years. She played for the first time at Prague in Nov. 1902, at Vienna in Jan. 1903, and at St. James's Hall, London, on Feb. 16, 1903, scoring immediate success at all these musical centres. Apparently of frail physique, she produces a powerful tone, and has given proofs of great endurance, sustaining a programme which included three great concertos, one of them the exceptionally trying one of Tchaikovsky, and by supporting the fatigues of a tour in English provincial towns, and in Bohemia. In short, Marie Hall has both talent and perseverance, and promises well for the future. W. W. C.

HALLÉ, SIR CHARLES (originally Carl Halle), was born April 11, 1819, at Hagen in Westphalia, where his father, Friedrich Halle, was organist of the principal church. His musical talents were not long in showing themselves ; at the age of four he performed on the piano in public, and from that time was allowed occasionally to appear at concerts, in order that the townspeople might observe his progress ; this plan, and the wisdom shown by his father in not allowing him to appear too often, no doubt did much to foster the development of his genius. In 1828, at a concert at Cassel, he attracted the notice of Spohr, and, in 1835, went to Darmstadt to study with Rinck and Gottfried Weber. In 1836 he settled in Paris, taking some lessons of Kalkbrenner, but passing most of his time in the company of such men as Chopin, Liszt, Thalberg, Berlioz, and Cherubini. In 1843 he came to England for the first time, playing at a concert given by Sivori in Hanover Square Rooms on June 16, and giving one of his own a fortnight afterwards. In 1846 he started a series of concerts in Paris with Alard and Franchomme, at which, during

the next few years, many masterpieces of chamber music were brought forward. In 1848, the disturbances caused by the Revolution of February drove him, with many other Frenchmen, to England, and within a very short time of his arrival he made Manchester his headquarters, being made conductor of the Gentlemen's Concerts in 1849, founding the St. Cecilia Society in 1850, and conducting operas in 1854-55. The Manchester Orchestra, with which his name is so closely identified, was formed in connection with the Exhibition of 1857, and gave regular concerts from January 1858 onwards. In London Hallé was always best known and most warmly appreciated as a pianist. He played the solo part of Beethoven's E flat concerto at an orchestral concert at Covent Garden, as early as May 12, 1848; and appeared in the same season at the Musical Union. His first appearance at the Philharmonic was on March 15, 1852. By that time he had established, in a very modest way, at his own house, the form of concert which afterwards became so popular as 'Hallé's Pianoforte Recitals,' such entertainments being at that time unknown in England. For several years they were carried on in this semi-private way, and in 1861 the first series was given at St. James's Hall, with a performance of Beethoven's sonatas, occupying eight recitals. The undertaking was so successful that the series of sonatas, as well as the analyses in the programmes by J. W. Davison, were repeated for two more seasons. In these early days of the Popular Concerts, and indeed throughout their career, Hallé was a frequent performer. He conducted a series of operatic performances at Her Majesty's Theatre in the winter of 1860-1861, and from 1868 onwards conducted the Reid Concert in Edinburgh. From 1873 to 1893 he was conductor of the Bristol Festival, in 1882-1885 he conducted the Sacred Harmonic Society in London, and the Liverpool Philharmonic Society. In 1880, when he received the degree of LL.D. from the University of Edinburgh, he gave the first performance in England of Berlioz's 'Faust' at Manchester. He did more than any one else in England to encourage the taste for Berlioz's music, and especially for this work, which was long in taking hold of the British public. On several occasions, he brought up the Manchester Orchestra to London, with the special object of performing important works of Berlioz. The last three series of these concerts, beginning in the autumns of 1889, 1890, and 1891, were so ill-supported that the eminent conductor was obliged to abandon them. In 1888 he had received the honour of knighthood, and in the same year married, as his second wife, Mme. Norman Neruda, the distinguished violinist, with whom he undertook two professional visits to Australia in 1890 and 1891 respectively. In 1895 they went to give concerts in South Africa. In 1893 the Royal College of Music (Manchester) having been founded mainly through Hallé's energy, he was appointed its first Principal. He died at his house, Greenheys Lane, Manchester, on Oct. 25, 1895, and was buried in the Roman Catholic cemetery at Salford.

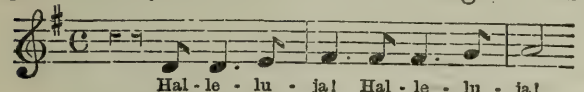
Those who only knew him as a pianist, and only heard him in public, generally received the impression that he was a cold, not to say a dry, player; his technique was always above criticism, but it is only fair to say that in public he did not always let his individuality of temperament come out. He was often reproached with 'classical coldness' of style by those who were not aware that a really classical style is warmer than any other. In private, the humour of his nature, and the vivacity of his character, which he preserved all his life under a somewhat solemn aspect, gave to his performances a life and intellectual beauty which could not be forgotten by any who heard him then. In particular his performance of favourite things of Chopin was most remarkable for its complete sympathy with the music. As a conductor, Hallé was in the first rank; his beat was decisive, and though his manner was free from exaggeration, he imposed his own readings on his players with an amount of will-force that was unsuspected by the London public at large. He was a fine influence in musical education, and it is hardly possible to exaggerate the importance of the work he did in this way. His compilations, a *Pianoforte School* (begun 1873), and *Musical Library* (begun 1876) were carefully edited. A very interesting memoir, partly autobiographical, was published in 1896, by his son and daughter, C. E. Hallé, the well-known painter, and Marie Hallé. It contains a reproduction of the best portrait of Sir Charles Hallé, an oil-painting by Victor Mottez (1850). An excellent article appeared in the *Dict. of Nat. Biog.* (supplement, vol. ii.), from which, together with the memoir, many of the above facts are taken. M.

HALLELUJAH. A Hebrew term (*hallelu-Jah*, 'praise Jehovah') which, like Amen, Selah, Hosanna, etc., has been preserved untranslated in our Bibles. In the Latin Church the Alleluia is sung in the ordinary service, except during Lent. It is omitted from the Anglican Liturgy.

The Hallelujah Chorus in the 'Messiah' is known to every one. Handel is reported to have said that when he wrote it, 'he thought he saw Heaven opened, and the great God Himself.' The phrase 'For the Lord God omnipotent reigneth' is almost identical with that to 'I will sing . . . unto the Lord' in 'Israel in Egypt.' He has written other Hallelujahs or Allelujahs—though none to compare with this—in 'Judas Maccabæus,' the 'Occasional Oratorio,' and the Coronation Anthems—one of which was afterwards employed in 'Deborah.' For the custom

of standing during the performance of the Hallelujah Chorus, see HANDEL, p. 283.

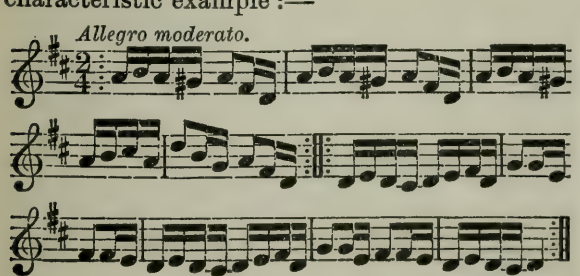
The German accentuation of the word has led many composers, from Bach to Mendelssohn, to give it a rhythm which sounds strange to ears



accustomed to the right quantity of the Hebrew word. G.

HALLING. The most characteristic dance of Norway, deriving its origin and name from the Hallingdal, between Christiania and Bergen. It is thus described in Frederika Bremer's *Strid og Frid* ('Strife and Peace') as translated by Mary Howitt: 'Perhaps there is no dance which expresses more than the Halling the temper of the people who originated it. It begins, as it were, upon the ground, amid jogging little hops, accompanied by movements of the arms, in which, as it were, a great strength plays negligently. It is somewhat bear-like, indolent, clumsy, half-dreaming. But it wakes, it becomes earnest. Then the dancers rise up and dance, and display themselves in expressions of power, in which strength and dexterity seem to divert themselves by playing with indolence and clumsiness, or to overcome them. The same person who just before seemed fettered to the earth, springs aloft, throws himself around in the air as though he had wings. Then, after many breakneck movements and evolutions, before which the unaccustomed spectator grows dizzy, the dance suddenly assumes again its first quiet, careless, somewhat heavy character, closes as it began, sunk upon the earth.'

The Halling is generally danced by single dancers, or at most by two or three dancing in competition. It is accompanied on the Hardanger fiddle ('Hardangerfelen'), a violin strung with four stopped and four sympathetic strings. The music is generally written in 2–4 time, in a major key, and is played allegretto or allegro moderato, but a few examples are found in triple time. Many of the most popular Halling tunes were composed by Maliser-Knud, a celebrated performer on the Hardangerfelen who flourished about 1840. The following is a traditional and characteristic example:—



W. B. S.

HAMBOYS, or HANBOYS, JOHN, Mus.D.,[1] a distinguished musician, flourished about 1470. He was author of a Latin treatise, *Summa super Musicam Continuam et Discretam*, preserved in the British Museum (Add. MS. 8866), and printed in Coussemaker's *Scriptorum de Musica Medii Aevi*, i. 416. Another MS. treatise, *Quatuor principalia totius artis musicae*, contained in the same volume as the above, of which there is another MS., in the Bodleian Library, has been ascribed to Hanboys, but is believed to be the work of Simon Tunstede. W. H. H.

The former treatise appears to be a commentary on the works of Franco, or rather the two Francos, and is chiefly interesting as giving an account of the musical notation of the time. Hanboys divides the notes into Larga, Duplex Longa, Longa, Brevis, Semibrevis, Minor, Semiminor, Minima; each of which is in its turn subdivided into perfect and imperfect notes, the former being equal in value to three of the next denomination below it, the latter to two. Considering the Larga as equivalent to the modern breve, the minim would be equal in value to our semi-demi-semiquaver. Hanboys abolishes the name crotchets used by Franco. This MS. cannot have been written much later than the middle of the 15th century, though Holinshed enumerates John Hanboys among the writers of Edward IV.'s reign, describing him as 'an excellent musician, and for his notable cunning therein made Doctor of Music.' He also appears to have written a book *Cantionum artificialium diversi generis* which has been lost. Hanboys was an ecclesiastic, if we may judge from the epithet 'reverendus,' which is given to him at the end of his treatise. A. H.-H.

HAMERIK, ASGER, born April 8, 1843, at Copenhagen, displayed in early youth great aptitude for music, and studied under Gade and Haberbier. In 1860 he was sent to Berlin to perfect himself as a pianist under Bülow, but he persisted in spending so much time on composition, that in despair of making a virtuoso of him, the great pianist advised him to let his studies take the direction he so evidently preferred. He then went to Paris and learned orchestration from Berlioz, with whom he remained nearly seven years, and whose only pupil he claims to have been. Berlioz had such confidence in him, that he often sent him to direct performances of his own works, when unable to attend personally. From 1872 to 1898 he resided in America as head of the musical Section of the Peabody Institute, as at Baltimore, where he formed an excellent orchestra, and gave a long series of symphony concerts which were remarkable for their progressiveness. His works comprise six symphonies: 1. 'poétique,' 2. 'tragique,' 3. 'lyrique,' 4. 'majestueuse,' 5. 'sérieuse,' and 6. 'spirituelle,' the last named being for strings only. Further, two choral trilogies, one on Hebrew subjects, and one on Christian, a Requiem, four operas: 'Tovelille,' 'Hjalmar and Ingeborg,' 'La Vendetta,' and

[1] [See C. F. A. Williams, *Degrees in Music*, pp. 15 and 16.]

'Der Reisende'; five Northern Suites for orchestra, highly characteristic in style, and a large number of works of smaller dimensions. Hamerik shares as a composer many of the qualities and defects of his great teacher. He is not always convincing in his grander manner, and indeed ventures at times dangerously near to bombast, but he is very attractive in the lyrical vein, and possesses an unusually rich fund of that rare attribute, genuine musical humour, spontaneous and free from roughness or vulgarity. E. E.

HAMERTON, William Henry, of Irish parentage, born at Nottingham, 1795; was placed as a chorister at Christ Church Cathedral, Dublin, in 1805. In 1812 he came to London, and studied singing under Thomas Vaughan. In 1814 he returned to Dublin and established himself as a teacher. In 1815, on the resignation of John Elliott, he was appointed master of the choristers of Christ Church Cathedral, and in 1823 Gentleman of the Chapel Royal, Dublin. In 1829 he resigned his appointments and went to Calcutta, where he resided until his death. Hamerton's compositions comprise some anthems and chants; an opera, entitled 'St. Alban,' performed at Dublin in 1826, and a few songs and duets. He was also author of an elementary work published in 1824, entitled *Vocal Instructions, combined with the Theory and Practice of Pianoforte Accompaniment.* W. H. H.

HAMILTON, James Alexander, born in London in 1785, was the son of a dealer in old books, and was self-educated. Music became his particular study—the theory rather than the practice. He wrote many elementary works, including a long series of useful catechisms on musical instruments and subjects, many of which have passed through numerous editions. He also translated and edited Cherubini's *Counterpoint and Fugue*, Baillot's *Method for the Violin*, and other important treatises. He died in London, August 2, 1845. W. H. H.

HAMLET. Grand opera in five acts; words by Barbier and Carré after Shakespeare; music by Ambroise Thomas. Produced at the Académie, March 9, 1868; in London, in Italian, as 'Amleto,' at Covent Garden, June 19, 1869 (Nilsson and Santley). [Tchaikovsky's op. 67 is a 'symphonic poem' on the subject of Hamlet.] G.

HAMMER (Fr. *Marteau*; Ital. *Martello*; Germ. *Hammer*). The sound of a pianoforte is produced by hammers. In this the pianoforte resembles the dulcimer, from which we may regard it as developed by contrivance of keys and intermediate mechanism, rendering the pianoforte a sensitive instrument of touch. The pianoforte hammer consists of head and shank like any other hammer; the shank is either glued into a butt that forms its axis, or is widened out and centred or hinged with the same intention; and the blow is given and controlled by leverage more or less ingenious, and varying with the shape of the instrument and the ideas of the makers.

Both head and shank must be elastic: English makers use mahogany for the former, on which are glued thicknesses of sole or buffalo leather and specially prepared felt. Of late years single coverings of very thick felt have been successfully employed. Cedar was formerly used for the hammer shanks; the woods now employed are pear-tree, birch, or hickory. The hammers gradually diminish in size and weight from bass to treble. A. J. H.

HAMMERKLAVIER, *i.e.* Pianoforte. Beethoven's Sonata, op. 106, composed 1816-17 was superscribed by him 'Grosse Sonate für das Hammerklavier.' So is op. 101, only at that time the German fit was not so strongly on Beethoven, and he gives the Italian name as well. By op. 109 he has returned to the Italian name alone. G.

HAMMERSCHMIDT, Andreas, was born at Brüx in Bohemia in 1612. His father was a saddler in good circumstances, who, being a Protestant, was obliged in 1626, on account of the Thirty Years' War, to migrate from Brüx to Freiberg in Saxony. It was at Freiberg that Hammerschmidt received his musical education from Stephen Otto. His first appointment was that of organist in the service of the Count von Bünau, at Schloss Weesenstein, 1633, in which capacity he published his first known composition, a thanksgiving piece *a* 8 for the victory of the Saxon army at Liegnitz, 1634. In 1635 he became organist at Freiberg, and in 1639 exchanged that post for a similar one at Zittau, where he remained till his death, Oct. 29 (Nov. 8 new style), 1675. His epitaph describes him as 'that noble swan who has ceased to sing here below, but now increases the choir of angels round God's throne; the Amphion of Germany, Zittau's Orpheus.' Though his outward life was uneventful, his very numerous works made him renowned as a musician over the whole of Northern Germany, and he was on terms of intimacy with many of the most important men of his day. Of musicians he owed most to Heinrich Schütz, but he very early struck out a line of his own, which makes him of considerable importance historically, in connection with the development of the Lutheran Church Music up to Sebastian Bach. A general list of his works in chronological order, with brief notes on the more important, will serve to illustrate his position in musical history.

1. His first work, 1634, has already been mentioned.
2. In 1639, appeared two sets of dance-pieces ('Erster Fleiss, allerhand newer Paduanen, Galliarden, Balletten, Mascharaden, Arien, Concenten und Sarabanden') for viols *a* 5. Eitner remarks on the indications of tempo and expression occurring in this work unusual for the time.
3. 'Musicalische Andachten' (Musical Devotions), part i. 1638, with the sub-title 'Geistliche Concerten,' indicating their character as written in the Italian concerted style for solo voices with basso continuo. This work contains twenty-one settings of German sacred words for one to four voices.
4. 'Musicalische Andachten,' part ii. 1641, with the sub-title, 'Geistliche Madrigalien,' indicating their character as written in the choral madrigal style, in which a basso continuo is unnecessary. This work contains thirty-four pieces, 12 *a* 4, 18 *a* 5, 4 *a* 6.

5. 'Musicalische Andachten,' part iii., with the sub-title 'Geistliche Symphonien,' 1642, containing thirty-one pieces for one and two voices, with obbligato parts for two violins and viola besides basso continuo. In these works Hammerschmidt takes Schütz as his model. Winterfeld says of them, that if he is inferior to Schütz in grandeur of conception, he surpasses him in a certain elegance and grace, and in the smoothness of his part-writing.

6. 'Weltliche Oden oder Liebesgesänge,' parts i. and ii., 1642-43, secular pieces for one to three voices, with instrumental accompaniment.

7. and 8. 'Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele' (Dialogues between God and a faithful soul). Two parts. Dresden, 1645.

This work opened a new vein in sacred composition. Bible or chorale texts are so chosen as to give occasion to a certain dramatic contrast of the voices, thus for instance, texts of prayer or complaint, sung by one or two voices, are immediately followed or accompanied by answering texts of promise or comfort, sung by another voice. We are familiar with the later use of this device in the Church Cantatas of Sebastian Bach. It must be admitted that in Hammerschmidt there is little contrast of musical expression, and the musical development is but slight, but there is enough of quiet devotional expression. Some of the pieces are introduced by short instrumental symphonies (two violins with trombone and basso continuo). The first part of these 'Dialogues' contains twenty-two pieces, 10 *a* 2, 10 *a* 3, and 2 *a* 4; some with Latin words. It has recently been republished in modern score in the *Denkmäler der Tonkunst in Oesterreich*, Jahrgang viii. The second part consists of twelve settings of Opitz's verse translations from the Song of Solomon, for one and two voices, with accompaniment of two violins and bass, followed by three so-called arias, not arias in the later sense, but in the sense in which Bach uses the word as in his motet 'Komm, Jesu, komm.'

9. 'Musicalische Andachten,' part iv. 1646, with the sub-title, 'Geistliche Motetten und Concerten,' implying that the instruments indicated may be used for the most part *ad libitum*. This work contains forty pieces, 4 *a* 5, 8 *a* 6, 5 *a* 7, 15 *a* 8, 3 *a* 9, 2 *a* 10, 3 *a* 12.

10. In 1649 appeared a third part of Odes and Madrigals, sacred and secular, for one to five voices, with basso continuo.

11. Twenty Latin motets for one and two voices, with accompaniment. 1649.

12. 'Musicalische Andachten,' part v. 1652-53, with the sub-title 'Chor-musik,' contains thirty-one pieces *a* 5 and 6 'in Madrigalmanier.'

13. 'Musicalische Gespräche über die Sonntags- und Fest-Evangelia.' Dresden, 1655-56. This work takes up again the form of the Dialogi of 1645, and makes much use of the interweaving of Chorale and Biblical texts. It is in two parts, and contains altogether sixty-one pieces for four to seven voices, with an increased instrumental accompaniment (flutes and trumpets occasionally employed).

14. 'Fest- Buss- und Dank-Lieder,' 1658. Thirty-two hymns for five voices and five instrumental parts *ad libitum*.

From this work come most of the simple chorale-tunes by Hammerschmidt, still in use in the Lutheran Church, such as 'Meinen Jesum lass ich nicht,' 'Hosianna David's Sohn,' 'Meine Seele Gott erhebet,' etc. Besides these he had already provided thirty-eight tunes for Johann Rist's 'Katechismus-Andachten,' and ten others for Rist's 'Himmlische Lieder,' which, however, never came into general use.

15. 'Kirchen- und Tafel-Musik' (Church and Chamber-Music) 'darinnen 1, 2, 3 Vocal und 4, 5, 6 instrumental-stimmen enthalten,' Zittau, 1662. Contains twenty-two pieces, including three so-called sonatas, two of them on chorales, the third written for two alto voices in unison accompanied by two trumpets and four trombones.

16. 'xvii. Missae sacrae 5 ad 12 usque vocibus et instrumentis.' Dresden, 1663. These masses consist only of the Kyrie and Gloria, the so-called Missa Brevis of the Lutheran Church.

17. 'Sechsstimmige Fest- und Zeit-Andachten.' Dresden, 1671. Contains thirty-eight settings *a* 6 in motet style, but with comparative simplicity of contrapuntal treatment. One piece from this work, 'Schaff in mir Gott ein reines Herz' (Make me a clean heart, O God), has been reprinted in Schlesinger's *Musica Sacra*, No. 41. Several others have been reprinted by F. Commer.

18. Vopelius's Gesangbuch, 1682, contains seven four-part settings of hymn-tunes by Hammerschmidt.

For many interesting remarks on Hammerschmidt, and his influence on Michael and Christoph Bach, and on the development of the later Church Cantata in Germany, see Spitta's *Bach* (English translation), vol. i. pp. 49, 55, 57-58, 60, 69, 124, 302. For MS. works and collections, see the *Quellen-Lexikon*. J. R. M.

HANCOCK, organ-builder. [See CRANG & HANCOCK.]

HAND BELLS for purposes of tune-playing or practising Change-Ringing can be obtained of all bell founders, tuned either chromatically or simply in the diatonic scale.

There are many bands of tune-players on hand bells in England, consisting of five or six men, who manipulate between them as many as sixty bells, and produce extremely pretty music. Hand bells are also used by Change-Ringers for practising the methods by which changes are produced, before performing them on the tower bells, much noise and annoyance being thus prevented; they are almost indispensable for this purpose. C. A. W. T.

HANDEL,[1] GEORGE FREDERICK, one of the greatest composers the world has ever seen, was born at Halle,[2] Lower Saxony, Feb. 23, 1685. His father, a surgeon, who was sixty-three years of age when this son was born, knew nothing of Art, and regarded it as a degrading pursuit, or, at best, as an idle amusement. Determined to raise his son in the social scale, he thought to do so by making him a lawyer, and to this end he strove in every way to stifle the alarming symptoms of musical genius which appeared almost in infancy, while he refused even to send the child to school, lest there, among other things, he should also learn his notes. In spite of this, some friendly hand contrived to convey into the house a clavichord which was concealed in a garret, where, without being discovered, the boy taught himself to play.

When he was seven years old, his father set out on a journey to visit a son by a former marriage, who was *valet-de-chambre* to the Duke of Saxe Weissenfels. George begged to be allowed to go too; his request was denied, but, with the persistence of purpose which characterised him through life, he determined to follow the carriage on foot, and actually did so for a considerable distance, a proceeding which

[1] The name is always spelt *Händel* by German writers. It was spelt at first, in England, *Hendel*, a form used, like *Hendal*, by the composer while in Italy. The family-name had been spelt *Händel*, *Hendel*, *Hendeler*, *Händeler*, and *Hendtler*, but most correctly *Händel* (Förstemann, *G. F. Haendel's Stammbaum*, fol. Leipzig, 1844, very incorrectly quoted by Fétis).

[2] A woodcut of the house, No. 4 Grosser Schlamme, from a photograph by Klingemann, Mendelssohn's friend, was given in the *Illustrated London News* for June 25, 1859, and as a frontispiece to the Book of Words of the Handel Festival, 1877. The actual house was indeed represented there, but the adjacent house was in so prominent a place in the photograph that it might easily have been mistaken for the true birthplace. More recent photographs, showing it in its right proportion, are in the special Handel number of the *Musical Times*, Dec. 14, 1893, and in C. F. Abdy Williams's *Handel*.

resulted in his getting his way. At Weissenfels he was not long in making friends among the musicians of the Duke's chapel, who gave him opportunities of trying his hand on the organ. One day, after the service, he was lifted on to the organ stool, and played in such a manner as to surprise every one, and to attract the attention of the Duke, who, on making inquiries, found out the state of the case, and sent for both father and son. He spoke kindly to the latter; to the former he represented that such genius as that of his son should be encouraged. The reluctant surgeon yielded to these arguments, and from that time the little Handel was emancipated.

He now became a pupil of Zachau, organist of the cathedral at Halle, under whom he studied composition, in the forms of canon, counterpoint, and fugue, and practised on the organ, the harpsichord, the violin, and the hautboy, for which last instrument he had a special predilection. After three years, during which time he composed a sacred motet each week as an exercise, his master confessed that the pupil knew more than himself, and Handel was sent to Berlin about 1696. Here he made the acquaintance of the two composers, Buononcini and Attilio Ariosti, whom in after years he was to meet again in London. Ariosti received him kindly, and warmly admired his talents; but Buononcini, whose disposition was sombre and harsh, treated him at first with scorn and then with jealous dislike. Handel's wonderful powers of improvisation on both organ and harpsichord caused him to be regarded here as a prodigy. The Elector wished to attach him to his Court, and to send him to Italy; but Handel's father thought this undesirable, and the boy was, therefore, brought back to Halle, where he set to work again with Zachau, 'copying and composing large quantities of music . . . , and working constantly to acquire the most solid knowledge of the science.' In 1697 he lost his father, and it became necessary for him to work for his own subsistence and the support of his mother. [He obtained the appointment of organist to the Schloss- und Domkirche, Halle, in 1702, and entered the university of his native place in the same year.] He went [in 1703] to Hamburg, where the German Opera-house, under the direction of the famous composer, Reinhard Keiser, enjoyed a great reputation. Young Handel entered the orchestra as 'violino di ripieno,' and amused himself by affecting to be an ignoramus, 'a man who could not count five.' But it happened that Keiser was involved by his partner in some unsuccessful speculations, and was forced to hide for a time from his creditors. During his absence, Handel took his place at the harpsichord in the orchestra, and, his real powers being made manifest, he remained there permanently. He made here the acquaintance of the composer Telemann, and of Mattheson, a very clever young musician, a few years older than himself, who also had been an 'infant prodigy,' and was chiefly remarkable for the versatility of his powers. It is as a writer on music and kindred subjects that he is best remembered, and especially for his valuable reminiscences of Handel. Among other anecdotes, he tells us that in 1703 he and Handel went to Lübeck to compete for the vacant post of organist. They found, however, that it was necessary that the successful candidate should marry the daughter of the retiring organist. This condition seemed to them prohibitory, and the two young men thought it best to return to Hamburg. The friendship between the two young composers was, at one time, very nearly brought to a sudden and tragical conclusion. While Handel was acting as conductor at the Opera-house, it happened that there was given Mattheson's opera of 'Cleopatra' (1704), in which the composer himself played the part of Antony. After that point in the play where the hero dies, it had been Mattheson's custom to return to the harpsichord and to conduct the remainder of the opera. To this Keiser seems not to have objected, but Handel was more obstinate, and refused to abdicate his place in favour of the resuscitated Antony. Mattheson was indignant, a dispute ensued, and a duel, in which Handel's life was only saved, and the loss to the world of this mighty master only averted, by the accidental circumstance that the point of Mattheson's sword was turned aside by coming into contact with a brass button on his antagonist's coat. At Hamburg, in Jan. 1705, was produced Handel's first opera, 'Almira,' followed in the same year by 'Nero.' These were performed in the barbarous manner universal at that time, partly in German and partly in Italian. The success of 'Almira' seems, however, to have been great enough to excite some jealousy in Keiser and other musicians. Mattheson says that, when Handel came to Hamburg, he composed 'long airs and interminable cantatas,' more scholastic than melodious or graceful; and he claims to have contributed not a little to the young composer's improvement. It is probable, at any rate, that the genius of Keiser, whose numerous compositions are full of a melody and charm till then unknown, went far to counteract the influence of the crabbed teaching of Zachau. In 'Almira' is a Sarabande, consisting of the same air which Handel afterwards used for the beautiful song in 'Rinaldo,' 'Lascia ch'io pianga.' His other works at this time were the operas 'Daphne' and 'Florinda,' and a German Cantata on the Passion.

In 1706 he set off on a journey to Italy. He went to Florence, Rome, and Venice [where he made the acquaintance of Prince Ernst August of Hanover]; his time was spent between the cities named, and Naples, and he produced both

operas and sacred music, and always with the greatest success. Among these works may be mentioned two Latin Psalms, 'Dixit Dominus' and 'Laudate Pueri'; two Operas, 'Rodrigo' and 'Agrippina,' two Oratorios, 'Resurrezione' and 'Il Trionfo del Tempo'; and the serenata 'Aci, Galatea, e Polifemo,' produced at Naples, and quite distinct from the subsequent English work of a similar name. This serenata is remarkable for an air, written for some bass singer whose name has remained unknown, but whose voice must have been extraordinary, for this song requires a compass of no less than two octaves and a sixth! [Bass.]

In 1710 Handel returned to Germany, where the Elector of Hanover (afterwards George I. of England) offered him the post of capellmeister, held till then by the Abbé Steffani, who himself designated Handel as his successor. The latter had already received pressing invitations from England, and he only accepted the capellmeistership on the condition that he should be allowed to visit this country, whither he came at the end of 1710.

Italian music had recently become the fashion in London; operas 'on the Italian model,' that is, with the dialogue in recitative, having been first given in 1705, at Drury Lane, and afterwards at the Queen's Theatre. The opera of 'Rinaldo,' written by Handel in fourteen days, was first performed on Feb. 24, 1711. It was mounted with a magnificence then quite unusual; and, among other innovations, the gardens of Armida were filled with living birds, a piece of realism hardly outdone in these days. The music was enthusiastically received, and it at once established its composer's reputation. He was obliged, at the end of six months, to return to his post in Hanover; but he had found in London a fitter field for the exercise of his genius; and in Jan. 1712 he was here again, nor had he yet made up his mind to leave England for Hanover, when the Elector of that State succeeded to the English throne. It was not to be expected that the new king should look with favourable eyes on his truant capellmeister, who, for his part, kept carefully out of the way. Peace was, however, brought about by the good offices of the Hanoverian Baron Kielmannsegge, who requested Handel to compose some music for the occasion of an aquatic fête given by the king. The result was the series of twenty-five pieces, known as the 'Water Music.' These, performed under Handel's direction by an orchestra in a barge which followed the king's boat, had the effect of softening the royal resentment, and Handel's pardon was sealed not long after by a grant to the composer of an annuity of £200.

In 1715 he accompanied the king to Hanover, where he remained till 1716, producing while there his one German oratorio, the 'Passion,' set to Brockes's words. This work contains great beauties, but it is very different in style from his subsequent compositions of a similar kind, and still strongly suggests the influence of Keiser and of Steffani.

On Handel's return to England, he accepted the post of chapel-master to the Duke of Chandos. This nobleman,—who from the magnificence of his style of living was sometimes called the *Grand Duke*, had a palace named Cannons, near Edgeware, and a chapel furnished like the churches of Italy. His first chapel-master was Dr. Pepusch, his countryman, who retired gracefully in favour of the younger master. Here Handel remained for three years, with an orchestra and singers at his disposal; and produced the two 'Chandos' Te Deums, the twelve 'Chandos' Anthems, the English serenata 'Acis and Galatea,' and 'Esther,' his first English oratorio. He also taught the daughters of the Prince of Wales, for whom he wrote his 'Suites de pièces pour le Clavecin' (vol. i.). Besides all this, he, in 1720, undertook to direct the Italian Opera for the society called the Royal Academy of Music. He engaged a company of Italian singers, including Durastanti and the celebrated sopranist, Senesino; and with these he produced 'Radamisto.' The success of this opera was complete; but a party, jealous of Handel's ascendancy, was forming in opposition to him. Buononcini and Ariosti had also been attracted to London by the Royal Academy of Music, and each of these composers had a following among the supporters of the Opera. It was, perhaps, with the object of reconciling all parties, that it was arranged to produce 'Muzio Scevola,' an opera of which the first act was written by Ariosti (or, according to Chrysander, by a certain Mattei, *alias* Pippo), the second by Buononcini, and the third by Handel. Poor Ariosti had no chance in this formidable competition. With Buononcini, a man of distinguished talent, and able in some measure to support the rivalry with Handel, the case was different. Handel's act, however, was universally declared to be the best; but his victory only excited the enmity of his opponents more than ever. His stubborn pride and independence of character were ill suited to conciliate the nobility, in those days the chief supporters of the Opera; and all those whom he had personally offended joined the Buononcini faction. This fashionable excitement about the rival claims of two composers, like that which raged in Paris when the whole of society was divided into Gluckists and Piccinnists, gave rise to many squibs and lampoons, the best of which, perhaps, has been more often incorrectly quoted and erroneously attributed than any similar *jeu d'esprit*. The epigram, usually ascribed to Dean Swift, and actually printed in some collections of his works, is undoubtedly the work of John Byrom, the Lancashire poet, and inventor of a system of shorthand. He speaks in his diary,[1] under date June 5, 1725, of 'my

[1] Printed for the Chetham Society, 1854, vol. i. p. 150.

epigram upon Handel and Buononcini being in the papers.' It runs, correctly, as published in Byrom's *Miscellaneous Poems*, as follows :—

> Some say, compar'd to Bononcini,
> That Mynheer Handel's but a Ninny;
> Others aver, that he to Handel
> Is scarcely fit to hold a Candle:
> Strange all this Difference should be,
> 'Twixt Tweedle-dum and Tweedle-dee!

Handel worked on, unmoved, amid the general strife, and in 1729 entered into partnership with Heidegger, proprietor of the King's Theatre. He produced opera after opera; but owing to the ever-increasing opposition, his later pieces met with less success than his earlier works. On the other hand, the oratorio of 'Esther,' and 'Acis and Galatea,' composed at Cannons, were now given in public for the first time [both in 1720]; they were performed on the stage, with scenic effects, but without action, and were very well received. Several of Handel's instrumental works were written at this epoch. On the occasion of the performance of 'Deborah,' an oratorio, in 1733, the raised prices of seats at the theatre added to the rancour of the composer's enemies; and, to crown all, he quarrelled with Senesino, whose engagement was, therefore, broken off. Senesino was the spoiled child of the public; his cause was hotly espoused by all the partisans of Buononcini, and even those influential personages who had remained faithful to Handel insisted that their favourite should be retained at the theatre. Handel thought this condition incompatible with his dignity; he refused, and his friends deserted him for the enemy's camp. [The incident which led to Buononcini's departure from England is referred to in vol. i. pp. 360, 361. In 1733 Handel betook himself again to Italy to seek for singers to replace those who had deserted him, and who had made Senesino their rallying-point.]

Handel's partnership with Heidegger ended in 1734, and the King's Theatre was given up to the rival company. He now became an impresario on his own account, and first took the theatre in Lincoln's-Inn-Fields, but soon left it for Covent Garden, where, besides several operas, he produced the music to Dryden's Ode 'Alexander's Feast, or the Power of Music.' [In 1735 and 1736 he went to Tunbridge for his health.] His undertaking proved, commercially, a failure; and in 1737 he became bankrupt. It speaks volumes for the low state of musical taste at the period, that at this time the rival house was also forced to close its doors for want of support; although its company included, besides Cuzzoni and Senesino, the wonderful Farinelli, who soon quitted England in disgust. Handel's health succumbed to his labours and anxieties; he had an attack of paralysis, which forced him to go to Aix la Chapelle. He returned, scarcely recovered, in November, and, between the 15th of that month and the 24th of December, wrote the opera of 'Faramondo' and the Funeral Anthem for the death of Queen Caroline. 'Faramondo' was a failure; so were also the pasticcio 'Alexander Severus' and the opera of 'Serse' performed in the spring of 1738. He had, however, a number of faithful friends who remained loyal to him in his adversity. They persuaded him to give a concert for his own benefit; and this was a complete success. It shows what, in spite of his unpopularity with the great, was the public appreciation of his genius and high character, that a statue of him, by Roubilliac, was erected in Vauxhall Gardens; the only instance on record of such an honour being paid to an artist during his lifetime. From 1739 he did little in the way of opera-composing. With the exception of 'Imeneo' in 1740, and of 'Deidamia' in 1741, he thenceforward treated only oratorio, or similar subjects. He said that 'sacred music was best suited to a man descending in the vale of years'; but it was with regret, and only after reiterated failures, that he quitted the stormy sea of operatic enterprise. The world has no reason to be sorry that he did so, for there is no doubt that in Oratorio he found his real field, for which Nature and education had equally and specially fitted him.

The series of works which have immortalised Handel's name only began now, when he was fifty-three years old. In 1738 were composed and in 1739 were performed 'Saul' and 'Israel in Egypt.' 'Saul' (says Chrysander) 'fulfils in the highest degree every condition of a perfect historical picture; reflecting, as it does, the historical object at once faithfully and in its noblest aspect.' It was successful. 'Israel,' which contains some of the most colossal choruses that Handel ever wrote, was so ill-received that, at the second performance, it was thought necessary to lighten the work by the introduction of *operatic songs* between the choruses. After the third performance, it was withdrawn. 'Israel' was followed by the music to Dryden's 'Ode on St. Cecilia's Day,' and that to 'L'Allegro' and 'Il Penseroso' of Milton, and to 'Il Moderato,' which was a third part added by Charles Jennens, of Gopsall, Leicestershire, who afterwards compiled the words of the 'Messiah.'

In 1741 Handel received from the Duke of Devonshire, then Lord Lieutenant of Ireland, a pressing invitation to visit that country. Accordingly, in the month of November he went there, and was warmly received, his principal works (not operatic) being performed in Dublin and enthusiastically applauded. On April 13, 1742, for the benefit of a charitable society, he produced the 'Messiah,' his greatest oratorio, and that which has obtained the firmest and most enduring hold on public favour. Signora Avoglio and Mrs. Cibber were the principal singers on the occasion of its first performance, the male solo parts being taken by gentlemen of the Cathedral choirs. After a sojourn in Ireland of nine months, during which he met

with worthy appreciation, and also somewhat repaired his broken fortunes, he returned to London; and the 'Messiah' was performed for the first time there on March 23, 1743. It is related that, on this occasion, the audience was exceedingly struck and affected by the music in general, but that when that part of the Hallelujah Chorus began, 'For the Lord God omnipotent reigneth,' they were so transported that they all, with the king, who was present, started at once to their feet, and remained standing till the chorus ended. The custom of rising during the performance of the Hallelujah Chorus originated with this incident.

The 'Messiah' was followed by 'Samson' (composed 1741, performed 1743) and the *Te Deum* and anthem written to celebrate the victory of Dettingen in 1743; by 'Joseph' (written 1743, performed 1744), 'Semele' (1744), 'Belshazzar,' and 'Hercules' (composed 1744, performed 1745). But the hostility of the aristocratic party which he had provoked by refusing to compose music for Senesino, was still as virulent as ever. They worked against him persistently, so that at the end of the season 1744-45 he was again bankrupt, and seems to have been, for the time, overwhelmed by his failure, for during a year and a half he wrote scarcely anything. He began again in 1746 with the 'Occasional Oratorio,' and 'Judas Maccabæus' (performed 1747); and these were followed by 'Joshua' (composed 1747, performed 1748), 'Solomon' (composed 1748, performed 1749) (which contains an unrivalled series of descriptive choruses), 'Susanna' (composed 1748, performed 1749), 'Theodora' (composed 1749, performed 1750), and the 'Choice of Hercules' (1750). His last oratorio was 'Jephtha,' composed in 1751, and performed in February 1752. It was while engaged on it that he was first attacked by the disease which finally deprived him of sight. Three times he was couched for cataract, but without success; and for the remainder of his life he was almost, if not entirely blind. He was at first profoundly depressed by his affliction; but after a time, with indomitable strength, he rose superior to it. His energy, though lessened, was not paralysed. He actually continued to preside at the organ during the performance of his own oratorios, and even to play organ-concertos. [For many years he conducted the annual performance of the 'Messiah' at the Foundling Hospital, for which he wrote an anthem in 1749, the year in which he first appeared there. See FOUNDLING HOSPITAL.] In 1757, one more work was produced at Covent Garden, the 'Triumph of Time and Truth,' an augmented version, in English, of the Italian oratorio of 1708, 'Il Trionfo del Tempo e del Disinganno.' Of the numerous additions in the later version many were new, some taken from former works. His fame and popularity steadily increased during these last years, and much of the old animosity against him died away. On April 6, 1759, he attended a performance of the 'Messiah' at Covent Garden: it was his last effort. On Saturday the 14th of April,[1] he died, at his house in Brook Street.[2] He was buried in the South Transept of Westminster Abbey, where a monument by Roubilliac was erected to his memory in 1762. His gravestone, with his coat-of-arms, his name, and the two dates 'Born y^e^ 23 February 1684,[3] Died y^e^ 14th of April 1759,' is below the monument. It was engraved as a frontispiece to the Book of Words of the Handel Festival, 1862.

Handel has left behind him in his adopted country a name and a popularity which never has been, and probably never will be, rivalled by that of any other composer. He became a naturalised British subject (in 1726); but to claim him as an Englishman is as gratuitous as it would be to deny that the whole tone of his mind and genius were singularly attuned to the best features of the English character. The stubborn independence, the fearless truth and loyalty of that character, the deep, genuine feeling which, in its horror of pretence or false sentiment, hides itself behind bluntness of expression, the practical mind which seeks to derive its ideas from facts, and not its facts from ideas,—these found their artistic expression in the works of Handel; besides which he was, beyond all doubt, intimately acquainted, as many of his choruses show, with the works of England's greatest composer, Henry Purcell. Grandeur and simplicity, the majestic scale on which his compositions are conceived, the clear definiteness of his ideas and the directness of the means employed in carrying them out, pathetic feeling expressed with a grave seriousness equally removed from the sensuous and the abstract,—these are the distinguishing qualities of Handel's music.

Handel was a man of honour and integrity, and of an uncompromising independence of character. 'In an age when artists used to live in a sort of domesticity to the rich and powerful, he refused to be the dependant of any one, and preserved his dignity with a jealous care.' This, no doubt, irritated those great people whose vanity was gratified when men of genius lived by their patronage; but, on the other hand, it must be admitted that his temper was naturally irascible and even violent, and his fits of passion, while they lasted, quite ungovernable. Even when he was conducting concerts for the

[1] This date is supported by the entry in the Westminster Abbey *Funeral Book*, by the letter of James Smyth, the perfumer, Handel's most intimate friend, by all the contemporary journals and magazines, and by the date on the tombstone. Dr. Burney is alone in stating, on quite insufficient evidence, the date as the 13th; and it is a pity that he should have altered the inscription of the tombstone in copying it for his book, so as to support his statement. [For a summary of the discussion as to the date, see Rockstro's *Life of Handel*, pp. 362-64.]

[2] Formerly No. 57, now No. 25, on the south side, four doors from New Bond Street.

[3] *I.e.* 1685, according to modern numbering of the year.

Prince of Wales, if the ladies of the Court talked instead of listening, 'his rage was uncontrollable, and sometimes carried him to the length of swearing and calling names . . . whereupon the gentle Princess would say to the offenders "Hush, hush! Handel is angry."' It is to the credit of the prince and princess that they respected the real worth of the master too much to be seriously offended by his manners.

Handel never married, nor did he ever show any inclination for the cares and joys of domestic life. He was a good son and a good brother; but he lived wholly for his art, his only other taste being for pictures, of which he was a connoisseur. He seldom left his house, except to go to the theatre, or to some picture sale. His tastes were simple, though he ate enormously; having a large, if not an unhealthy, appetite to satisfy. His charitableness and liberality were unbounded; he was one of the founders of the Society for the benefit of distressed musicians, and one of the chief benefactors of the Foundling Hospital.

He was seventy-four years old when he died; but, when we contemplate the amount of work he accomplished, his life seems short in comparison. Nor did he live in seclusion, where he could command all his time. Gifted with abnormal bodily strength, and with an industry truly characteristic of that nation 'which' (as says Chrysander) 'has laboured more than any other to turn into a blessing the curse of Adam, In the sweat of thy brow thou shalt eat bread,' he excelled in every branch of his art; but, besides this, he was a teacher, a chapel-master, an opera-director, and an *impresario*. He was, with the exception of J. S. Bach, the greatest organist and harpsichord player of his age. He never devoted much time to the violin; but, when it suited him to play, his tone was such that avowed professors of the instrument might have taken him as a model. He had but little voice, yet he was an excellent singer of such songs as required an expressive delivery rather than florid execution. With his singers he was sometimes tyrannical, and amusing stories are told of his passages of arms with recalcitrant *prime donne*; but he knew how to conciliate them, and how to preserve their respect; he would take any trouble, and go any distance, to teach them their songs; and all the principal artists resident in London, whom he employed, remained permanently with him to the end of his life.

The rapidity with which he composed was as wonderful as his industry; he may be said to have improvised many of his works on paper. 'Rinaldo' was written in fourteen days; the 'Messiah' in twenty-four! From his earliest years he was remarkable for this great readiness in extemporising; he was always teeming with ideas, to which his perfect command of all the resources of counterpoint enabled him to give instantaneous and fluent expression. It was his custom to play organ concertos between the acts or the pieces of his oratorios; but these written compositions were only of service to him when he felt that he was not in the vein; otherwise, he gave himself up to the inspirations of his genius. This, indeed, was almost always the case after he became blind, when all that was given to the orchestra was a sort of *ritornel*, between the recurrences of which Handel improvised away as long as it pleased him, the band waiting until a pause or a trill gave them the signal for recommencement. His instrumental compositions have, in many respects, such as their lucid simplicity and a certain unexpectedness in the modulations and the entries of the various subjects, the character of improvisations. He seems to have regarded these works as a storehouse for his ideas, on which he often drew for his more important compositions.

It must not, however, be supposed that the speed with which he worked argues any want of care in the workmanship, nor that he was content always to leave his ideas in the form in which they first occurred to him. The shortness of time occupied in the completion of his great masterpieces is to be explained, not merely by the ever-readiness of his inspiration, but also by the laboriousness and wonderful power of concentration which enabled him actually to get through more work in a given time than is accomplished by ordinary men. Those original sketches of his works that are extant, while bearing in their penmanship the traces of impetuous speed, yet abound in erasures, corrections, and afterthoughts, showing that he brought sound judgment and stern criticism to bear on his own creations.

In gratitude for the pension allowed him by the king after Handel's death, Smith, his amanuensis, to whom Handel had left his MSS., presented them all to George III. They remain still in the Musical Library of Buckingham Palace, and are as follows:—Operas, thirty-two vols.; Oratorios, twenty-one vols.; Odes and Serenatas, seven vols.; Sacred Music, twelve vols.; Cantatas and Sketches, eleven vols.; and Instrumental Music, five vols. Besides these, there is a collection of copies by Smith (the elder), forming a continuation to the original MSS., in seventeen vols. There is also a collection of copies, partly in the hand of Smith (the elder) and partly in another hand, chiefly of the Oratorios, in twenty-four vols. large folio in the same Library.

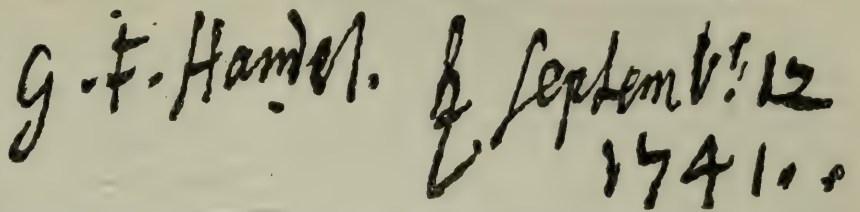
Another, smaller collection of original MSS., is to be found in the Fitzwilliam Museum, Cambridge, consisting of seven vols. of the greatest interest, containing rough draughts, notes, and sketches for various works (carefully catalogued and analysed by Dr. A. H. Mann, in the *Catalogue of Music in the Fitzwilliam Museum*), and one of the Chandos Anthems, entire, 'O Praise the Lord with one consent.' [One of the sketches, headed 'Der arme Irische Junge' is evidently a tune

which Handel heard sung in Ireland in 1741. It has been identified, since the publication of the catalogue just mentioned, as an air known in Ireland as 'Speic Gailleanach' (communicated by Mr. W. H. Grattan Flood). The Fitzwilliam Museum has been enriched by the kindness of Francis Barrett Lennard, Esq., with a bookcase once belonging to Handel, containing sixty-seven volumes of transcripts of Handel's works, nearly all in the handwriting of Smith. This valuable collection was given to the Museum in May 1902.]

Very few compositions in Handel's writing are in private collections.

The original MS. score of the work alluded to above as achieved in twenty-four days, the 'Messiah,'—the greatest, and also the most universally known of all Handel's oratorios,—has been twice[1] facsimiled in photo-lithography, and so placed within the reach of all who may wish to become familiar with Handel's mode of working. Here it can be seen how much the work differed in its first form from what it finally became,—the work as we know it. Some alterations are of comparatively slight importance, such as the substitution of one kind of choral voice for another in the 'lead' of a fugue-subject,—the alteration of the form of a violin-figure, and so on. But, in other cases there are actually two, and sometimes even three, different settings of the same words, showing that Handel himself failed occasionally in at once grasping the true realisation of his own conceptions. Among many instances of change of purpose which might be given, it will be sufficient to quote two. In the 'Nativity music' there are two settings of the words 'And lo! the angel of the Lord came upon them,' the first of which is that now used, and the second an Andante in F major, which bears the traces of a good deal of labour, but which was finally rejected by the composer.

The second case is that of the air 'How beautiful are the feet,' and the subsequent chorus 'Their sound is gone out.' At first the air was written as it now stands, but afterwards its theme was taken as a duet in F minor for Alto voices (appendix), to which is added a chorus on the words, 'Break forth into joy,' after which the duet is resumed. As to 'Their sound is gone out,' these words were originally set as a second strophe to 'How beautiful are the feet' (in its first form as an air); they were then set as a tenor solo (appendix), which opens with the same theme as that of the chorus which afterwards took its place, and which was ultimately embodied in the work. We give a facsimile of Handel's signature at the end of this MS.[2]



His orchestration sounds, of course, scanty to modern ears. The balance of the orchestra was very different, in his time, from what it is now; some wind instruments, such as the clarinet, not being yet in use, while others were then employed in greater numbers; and some stringed instruments were included that are now obsolete. The wind instruments were certainly more prominent in the band than they now are; he used the hautboys freely, seeming to have a particular affection for them, and sometimes employed them in large numbers, as a 'wind-band,' in 'The Fireworks Music,' etc. He made, in fact, abundant use of all the materials at his command, and, in his own day, was regarded as noisy and even sensational. He was said to *sigh* for a *cannon* (worthy, this, of Berlioz in later times); and there is extant a caricature of him, by Goupy, representing him at the organ, with a boar's head and enormous tusks (alluding to his passionate temper); the room is strewn with horns, trumpets, and kettle-drums; farther off are visible a donkey braying, and a battery of artillery, which is fired by the blazing music of the organist![3] Mozart reinstrumented much of the 'Messiah,' to suit the condition of a concert-room where there was no organ; and he, as well as Mendelssohn and other musicians, wrote similar additional accompaniments to several of the other Oratorios and Cantatas. [See ADDITIONAL ACCOMPANIMENTS.]

It is as a vocal and, above all, as a choral writer, that Handel is supreme. No one ever developed the resources of the chorus as he did; and his compositions of this class remain to this day unapproachable. No one, before or since, has so well understood how to extract from a body of voices such grand results by such artfully simple means as those he used. As an example of the union of broad effect with science, the chorus 'Envy! eldest born of hell!' in 'Saul' may be mentioned. On the unskilled hearer this produces the impression of a free composition in the rondo-form, with a strongly contrasted second strain, and a very remarkable

[1] [The Sacred Harmonic Society brought out the first of these in 1868, but a comparison with the original proved, beyond doubt, that the makers of the facsimile had arbitrarily interpreted words, etc., scribbled by the composer, and that in many other details the book was unsatisfactory. Dr. Chrysander had it done again in 1892.]

[2] The figure which immediately precedes the date is the old astrological or chemical sign, for Saturn, denoting Saturday. Handel was in the frequent habit of introducing these signs into his dates.

[3] Cannons were used at the Crystal Palace, on one occasion, with no bad effect, and also at the Festival at Boston, U.S.A. On one occasion, Handel is said to have exclaimed, during the performance of one of his choruses, 'Oh that I had a cannon!' Sheridan, in an early burletta, 'Jupiter,' makes one of his characters say, when a pistol has been fired by way of effect, 'This hint I took from Handel' (Townsend).

and telling accompaniment. Each phrase seems suggested by the words that are sung; while, in fact, the voices move, in strict canonic imitation, on a ground-bass which, itself one bar in length, recurs, at the outset, sixteen times without intermission. As specimens of descriptive choral writing, the grand chains of choruses in 'Israel' and in 'Solomon' are unmatched.

Handel's songs, though conventional in form, are so varied in idea, so melodious, and so vocally expressive, that it is hard to believe Mattheson's statement, that in his early years, though unrivalled as a contrapuntist, he was deficient in melody. The vein must always have been present in him; but it is not unlikely that the influence of Keiser and, subsequently, of Steffani, gave a powerful and a happy impetus to his genius in this direction. It is nearly certain, too, that his experience of Italian music and singers, and his long career as an operatic composer, had the effect of influencing his subsequent treatment of sacred subjects, leading him to give to the words their natural dramatic expression, and to overstep the bounds of stiff conventional formality.

We have remarked that he often drew themes for his choruses from his instrumental pieces; besides this, he used portions of his earlier vocal compositions in writing his later works. Thus, four choruses in the 'Messiah' were taken from the 'Chamber Duets'; and so was the second part of the chorus 'Wretched lovers!' in 'Acis.' It is, however, an undeniable fact that, besides repeating himself, he drew largely and unhesitatingly on the resources of his predecessors and contemporaries. And yet his own powers of invention were such as must preclude the supposition that he was driven by lack of ideas to steal those of other people. In those days there were many forms of borrowing which were not regarded as thefts. When we find, for instance, that the chorus just mentioned, 'Wretched lovers,' has for its first theme the subject of a fugue of Bach's, that one of the most charming of the Chamber Duets was taken from a similar duet by Steffani, that the subject of the clavier-fugue in B♭ (afterwards used for the third movement of the second Hautbois-concerto) was borrowed note for note from a canon by Turini, that, among the subjects which form the groundwork of many of his choruses, themes are to be found, taken from the works of Leo, Carissimi, Pergolesi, Graun, Muffat, Caldara, and others,[1]—it can only be urged that in an age of conventionality, when musical training consisted solely of exercise in the contrapuntal treatment of given themes, originality of idea did not hold the place it holds now. Such themes became common property; some of them might even have been given to Handel by Zachau, in the days when his weekly exercise consisted of a sacred motet, and he would have regarded them as a preacher would regard a text,—merely as a peg on which he or any other man might hang a homily. But Handel did not stop here. He seems to have looked upon his own work as the embodiment, as well as the culmination, of all existing music, and therefore to have employed without scruple all such existing material as he thought worthy to serve his purpose. 'It is certain' (to quote a distinguished writer of our own day) 'that many of the musical forms of expression which the untechnical man *hears* and admires in a performance of one of the works of Handel, the technical man may *see* in the written scores of his predecessors; and that innumerable subjects, harmonic progressions, points of imitation, sequences, etc., which the unlearned are accustomed to admire (and with reason) in Handel, are no more the invention of that master than they are of Auber or Rossini.' In some cases, passages of considerable length, and even entire movements, were appropriated more or less unaltered by Handel. Two compositions we may quote especially, as having been largely laid under contribution for some of his best-known works. One is the *Te Deum* by Francesco Antonio Uria or Urio. No less than nine movements in the 'Dettingen Te Deum' and six in the oratorio 'Saul' are founded wholly or in part on themes, and contain long passages, taken from this work. The other is a very curious piece by Alessandro Stradella, [now published as No. 3 of the *Supplemente* to Chrysander's edition of Handel]. It is a serenade, in the dramatic form, for three voices and a double orchestra (of strings). This has been largely used by Handel for more than one of his works, but chiefly for 'Israel in Egypt,' in which instances occur of large portions (in one instance as much as twenty-seven bars) being transferred bodily to his score. 'Israel in Egypt' contains another still more flagrant appropriation, the transfer of an Organ Canzona by Johann Caspar Kerl to the Chorus 'Egypt was glad,' the only change being due to the adaptation of the syllables to the notes. The Canzona is printed by Sir John Hawkins (chap. 124), so that any reader may judge for himself. [Among the Handel MSS. preserved in the Royal Library at Buckingham Palace is a 'Magnificat,' in the great composer's own handwriting, for eight voices, disposed in a double choir, with accompaniments for two violins, viola, basso, two hautboys, and organ. The work is divided into twelve movements, disposed in the following order:—

1. 'Magnificat anima mea.' (Chorus.)
2. 'Et exultavit.' (Duet for two Trebles.)
3. 'Quia respexit.' (Chorus.)
4. 'Quia fecit mihi magna.' (Duet for two Basses.)
5. 'Fecit potentiam.' (Chorus.)
6. 'Deposuit potentes.' (Alto Solo.)
7. 'Esurientes.' (Duet, Alto and Tenor.)
8. 'Suscepit Israel.' (Chorus.)
9. 'Sicut locutus est.' (Chorus.)
10. 'Gloria Patri.' (Tenor Solo.)
11. A Ritornello, for Stringed Instruments only.
12. 'Sicut erat.' (Chorus.)

[1] See Dr. Crotch's *Lectures*, p. 122.

Unhappily the MS. is imperfect, and terminates with the duet we have indicated as No. 7. For the remaining movements, we are indebted to another MS., preserved in the Royal College of Music. The existence of this second copy—a very incorrect one, evidently scored from the separate parts by a copyist whose carelessness it would be difficult to exaggerate—has given rise to grave doubts as to the authorship of the work. It is headed 'Magnificat. Del Rd. Sigr. Erba': and, on the strength of this title, Chrysander attributes the work to a certain Don Dionigi Erba, who flourished at Milan at the close of the 17th century. M. Schœlcher, on the other hand, repudiates the superscription; and considers that, in introducing some six or seven Movements of the 'Magnificat' into the Second Part of 'Israel in Egypt,' and one, the 'Sicut locutus est,' into 'Susannah,' as 'Yet his bolt,' Handel was only making a perfectly justifiable use of his own property; and this opinion was endorsed by Sir G. A. Macfarren. The reader will find the arguments on both sides of the question stated, *in extenso*, in the Appendix to Schœlcher's *Life of Handel*, and in the first volume of that by Dr. Chrysander; and must form his own judgment as to their validity. M. Schœlcher errs in ascribing the work to the 'Italian period' on the ground that it is written on thick Italian paper. The paper is of English manufacture, bearing a water-mark which, taken in conjunction with the character of the handwriting, proves the MS. to have been written in England about 1735-40; and, as 'Israel' was written in 1736, nothing is more likely than that Handel should have transferred passages from one work to the other. W. S. R.] [The composition, whether Handel's or not, is now available for comparison, as it forms No. 1 of the *Supplemente* to Chrysander's edition. See also Rockstro's *Life of Handel*, chap. xxvii., and *The Age of Bach and Handel* (*Oxford History of Music*, pp. 84-89).]

That such wholesale pilfering as this should have been possible or even conceivable, is a fact which points to a very different standard of artistic morality from that of the present day. Might, in fact, was right. After acknowledging this, it is, at first, hard to see why so great an outcry should have been made against Buononcini for his theft. The difference seems to be that the latter thought it sufficient to copy another man's works, without even attempting to set it in any framework of his own. In Handel's case, the greater part of the music he 'adopted' was, no doubt, saved from oblivion by the fact of its inclusion in his works. The only possible justification of the proceeding is afforded by success.

Among the minor instances of appropriation by Handel of other men's themes, it has been alleged that the popular air known as 'The Harmonious Blacksmith,' which figures (with variations) in Handel's 'Suites de Pièces,' was the composition of Wagenseil [who was only five years old when Handel's suites were published!], or of some other composer. There was republished at Paris a version of it, adapted to words by Clément Marot, which was said to be its original form; but no copy of the air, in any form, is extant of an earlier date than the set of 'Suites de Pièces' in which it appears; there is, therefore, absolutely nothing to show that it is not the work of Handel. [See HARMONIOUS BLACKSMITH.]

In any case, musical plagiarism is hard to define. The gamut is limited; similarity of thought is frequent, and coincidence of expression must be sometimes inevitable between composers of the same period. Justification can only be afforded by success. We are irresistibly reminded of the passage in which Heine speaks of the philosopher Schelling, who complained that Hegel had stolen his ideas: 'He was like a shoemaker accusing another shoemaker of having taken his leather *and made boots with it*. . . . Nothing is more absurd than the assumed right of property in ideas. Hegel certainly used many of Schelling's ideas in his philosophy, but Schelling himself never could have done anything with them.' [In this connection it is interesting to compare De Quincey's remarks on a similar habit in Coleridge, in Masson's edition, vol. ii. p. 142 ff.]

One man there was—J. S. Bach—whose fertility was so inexhaustible that he invented a great majority of his own fugal subjects, and rarely drew on the common stock. In this he was—with all his severe science and seeming formality—the true precursor of Beethoven and the modern romantic school of instrumental music; while Handel in spite of his breadth and flow of melody, and the picturesqueness of his grand yet simple conceptions, was the glorified apotheosis of the purely contrapuntal, vocal music.

No biographer of Bach or of Handel can refrain from drawing a parallel between these two gigantic, contemporary masters, who never met, but who, in their respective spheres, united in their own persons all the influences and tendencies of modern thought, which brought about the revolution from the art of Palestrina to the art of Beethoven.

Handel's influence over the men who were his contemporaries was great; yet he founded no school. All his works were performed as soon as they were written; and, thanks to the constant opportunity thus afforded to him of comparing his conceptions with their realisation, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is inimitable. His oratorios

are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.

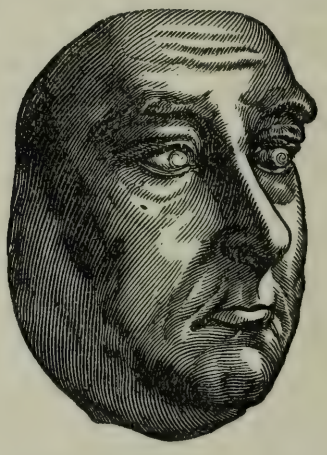
Bach lived and wrote in retirement; a small proportion only of his works was published in his lifetime, nor did he take into account their effect on the public mind, or feel the public pulse, as Handel did. It is strange that he in his seclusion should have preserved a keen interest in the music of other men, whereas Handel's shell of artistic egotism seemed hardened by the rough contact of the world and society; music for him existed only in his own works. Bach was very anxious to make the acquaintance of his famous contemporary; and, on two occasions, when the latter visited Halle, made efforts to meet him, but without success. When Handel went thither the third time, Bach was dead.

Bach's influence began to be felt some fifty years after his death, when the treasures he had left behind him were first brought to light. He was a thinker who traced ideas to their source, an idealist who worshipped abstract truth for its own sake. His works are close chains of thought and reasoning, prompted by profound feeling, and infinitely suggestive; from the various starting-points which they offer, we go on arguing to this day; but they appeal chiefly to the reflective mind. They are no less complete as wholes than the works of Handel, but they are far more complex; and to perceive their unity requires a broad scope of judgment, not possessed by every hearer.

Handel's works appeal to all alike. He was a man of action; what he felt and what he saw he painted, but did not analyse. The difference is the same as that which lies between a great philosopher and a great epic poet,—between Plato and Homer. Who shall say whether is greater? For traces of the influence of the one we must seek deeper and look farther, but the power of the other is more consciously felt and more universally recognised.

'The figure of Handel,' says Burney, who knew him well, 'was large, and he was somewhat unwieldy in his actions; but his countenance was full of fire and dignity. His general look was somewhat heavy and sour, but when he did smile it was the sun bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humour, beaming in his countenance which I hardly ever saw in any other.' 'His smile was like heaven.' To this Hawkins adds that 'his gait was ever sauntering, with somewhat of a rocking motion.'

Of portraits of Handel there is a multitude. Several were executed in marble by Roubilliac; one, a bust, presented to George III., with the original MSS. and Handel's harpsichord, by Smith; another, also a bust (1738), bought by Bartleman at the sale of the properties at Vauxhall, and bought at his sale again by Mr. Pollock, who presented it to the Foundling Hospital; another, a bust, formerly in the collection of the late Mr. Alfred Morrison (sold at Christie's); fourthly, the Vauxhall statue (1738), formerly the property of the Sacred Harmonic Society, and now in the possession of Mr. Alfred Littleton. Roubilliac's first work, in which the association of the commonplace dress of the figure with the lyre and naked Cupid is very ludicrous; and lastly, the statue in the monument in Westminster Abbey, which, in spite of the affectation of the pose, is one of the best portraits, the head having been taken from a cast after death by Roubilliac, and said to have been afterwards touched upon by him, the eyes opened, etc. A reproduction of this occurs in *The Mirror* for July 19, 1834, from which it is here engraved.



A marble medallion is in the private chapel of Belton House, Lincolnshire. A statue, by Professor Heidel of Berlin, was unveiled at Halle in Dec. 1857.

Of pictures, the one by Denner, a very unsatisfactory portrait, was given by Lady Rivers to the Sacred Harmonic Society, and now belongs to Mr. Littleton; another by Denner is at Knowle; another, hardly more trustworthy, by G. A. Wolfgang, formerly in the collection of Mr. Snoxell, was sold to a purchaser named Clark in 1879 at Puttick and Simpson's. Two by Hudson are in the possession of the Royal Society of Musicians, while another, said to be the original, was described by Förstemann (1844) as belonging to the grand-daughters of Handel's niece, Johanna Friderica Flörchen, at Halle. It is doubtful if this latter exists. [Another by Hudson is in the Bodleian, Oxford. An oval portrait by Hudson, in the possession of Dr. W. H. Cummings, was reproduced in the special Handel number of the *Musical Times*.] There is an original by Hudson, signed 1756, at Gopsall, the seat of Earl Howe, by whom it was lent to the exhibition organised by the Musicians' Company in Fishmongers' Hall, 1904, and a small copy of it, slightly different, in Buckingham Palace. [Another version is now in the National Portrait Gallery. A half-length

portrait by Ph. Mercier, belonging to Lord Malmesbury, was exhibited at South Kensington in 1867. A copy of this portrait was put up, but not sold, at Christie's, some years since. Portraits by Reynolds, Van der Myn, and Michael Dahl, are in Dr. Cummings's collection. In Dobson and Armstrong's *William Hogarth* (1902), pp. 180, 233, is mentioned a painting of Handel by Hogarth, measuring 17½ × 21 in., as being in 1833 in the possession of Mr. Peacock, of Marylebone. No description of the picture is given. A portrait, 'from an original painting by Hogarth,' was engraved in mezzotint (April 4, 1821) by C. Turner. It is not clear whether this is after Mr. Peacock's picture; it represents Handel as a youngish man, without a wig, but with a soft cap on his head. A portrait by Van der Bank, formerly in the possession of the Caecilian Society, was offered for sale by Mr. S. H. Nelson in 1899. A portrait, attributed to Kneller, was offered for sale by Dimmock of Norwich, in 1890, and a large painting (probably an old copy from Hudson), three-quarter length, life size, is now in the possession of Dr. H. Davan Wetton. It was formerly in possession of the Chitty family, and belonged to Sir Thomas Chitty, Lord Mayor of London in 1750. It may possibly be the original portrait presented to the Foundling Hospital by Hudson in 1750.] A capital little head by Grisoni, is in the Fitzwilliam Museum at Cambridge, to which it was presented by the Rev. A. R. Ward. A portrait by Thornhill is also in that Museum, representing Handel at the organ, said to have been painted for the Duke of Chandos. A little picture, signed 'F. Kyte, 1742,' which belonged formerly to Mr. Keith Milnes, who gave it to Mr. Rolfe, from whose heirs it passed into the possession of the writer, [it is now in that of Dr. W. H. Cummings] was the original of Houbraken's engraving, and probably also of that by Schmidt, which is very rare. It is reproduced by Hawkins, who pronounces that 'the features are too prominent.' [A portrait by Tischbein is mentioned in Forkel, ii. 63. An oval, head and shoulders, is in the Music School Collection, Oxford. A miniature by Zincke on enamel, a copy of the Gopsall portrait, was lent by Baroness Burdett-Coutts to the Guelph Exhibition of 1891. A miniature was sold at Puttick's in 1879, and one, possibly the same, belongs to H. Barrett Lennard, Esq. Two more are at Windsor Castle. A pastel caricature by Goupy is in the possession of Dr. Cummings, and is the original of one of the caricatures published in 1754. Many of the above were exhibited at the Fishmongers' Hall in 1904; an article on the portraits of Handel appeared in vol. viii. of the *Magazine of Art*, and another in the *Musical Times*, special Handel number, Dec. 14, 1893.]

The Vauxhall statue was copied by Bartolozzi for Dr. Arnold's edition of Handel's works, for which Heath engraved an apotheosis for which the portrait was taken from another picture (said to be) by Hudson in Dr. Arnold's possession. The bust was copied by Chambers for Mainwaring's *Life of Handel*; and the monument, by Delattre, for Burney's *Commemoration*. Denner's picture was engraved by E. Harding for the *Anecdotes of G. F. Handel and J. C. Smith*. Hudson's portrait at Gopsall was copied in mezzotint and very badly, for Dr. Arnold's edition, and again engraved by Thompson, and others; the picture belonging to the Royal Society of Musicians was copied in mezzotint by J. Faber in 1748, and again in 1749, the first being now very rare. This was copied by Miller (of Dublin) and Hardy, and in line by W. Bromley, Sichling, and a host of minor artists. An engraved portrait published by Breitkopf & Härtel is also scarce. The picture by G. A. Wolfgang was engraved by J. G. Wolfgang at Berlin, the name being spelled (in the first state) *HENDEL*. A good profile, not improbably from



Mr. Morrison's bust, was attached to the word-books of the Commemoration of 1784, of which the accompanying cut is a faithful copy, slightly reduced. A curious but, probably, untrustworthy lithograph was published at Vienna by Künike, representing Handel without a wig. There is an unfinished plate, supposed to be unique, which represents him holding a scroll of music, and has a likeness to the portrait by Denner; and another, almost unique, 'Etch'd by D. C. Read from a Picture by Hogarth in his possession,' which is contemptible as a portrait and as a work of art.

The best are the two prints by Faber and Houbraken.

The complete list of his works is given below, under the heading of HÄNDEL-GESELLSCHAFT. J. M.

HANDEL AND HAYDN SOCIETY. See BOSTON MUSICAL SOCIETIES.

HANDEL, COMMEMORATION OF. Early

in 1783 three musical amateurs, Viscount Fitzwilliam, Sir Watkin Williams Wynn, and Joah Bates, conceived the idea of celebrating the centenary of the birth of Handel (1684-85) by performing some of his works on a scale then unprecedented in England. The scheme being supported by the leading musical professors and the Directors of the Concert of Ancient Music (who undertook the arrangement of the performances), and warmly entered into by the King, it was determined to carry it into effect by giving two performances in Westminster Abbey (where Handel was buried), and one at the Pantheon. The first performance was given in the Abbey on Wednesday morning, May 26, 1784; it consisted of 'The Dettingen Te Deum,' one of the Coronation Anthems, one of the Chandos Anthems, part of the Funeral Anthem, and a few other fragments. The second was on Thursday evening, May 27, at the Pantheon, and comprised various songs and choruses, sacred and secular, four concertos and an overture. The third was at the Abbey on Saturday morning, May 29, when 'Messiah' was given. These performances were so attractive as to lead to a repetition of the first day's music, with some little variations, at the Abbey, on Thursday morning, June 3, and of 'Messiah,' at the same place, on Saturday morning, June 5. The orchestra (erected at the west end of the nave, and surmounted by an organ built for the occasion by Green) contained 525 performers, viz. 59 sopranos, 48 altos, 83 tenors, and 84 basses; 48 first and 47 second violins, 26 violas, 21 violoncellos, 15 double basses, 6 flutes, 26 oboes, 26 bassoons, 1 double bassoon, 12 trumpets, 12 horns, 6 trombones, 4 drums, and the conductor (at the organ), Joah Bates. The principal vocalists, who are included in the above enumeration, were Madame Mara, Miss Harwood, Miss Cantelo, Miss Abrams, Miss Theodosia Abrams, and Signor Bartolini; Rev. Mr. Clerk, Dyne, and Knyvett, altos; Harrison, Norris, and Corfe, tenors; Bellamy, Champness, Reinhold, Matthews, and Tasca, basses. The orchestra at the Pantheon consisted of 200 performers selected from those at the Abbey, and also included Signor Pacchierotti among the principal sopranos. The total receipts were £12,736 : 12 : 10, and the total expenses £5450 : 6 : 4, leaving a surplus of £7286 : 6 : 6, which, after retaining £286 : 6 : 6, to meet subsequent demands, was divided between the Royal Society of Musicians (£6000), and the Westminster Hospital (£1000). A mural tablet recording the event was placed in the Abbey above Handel's monument. In 1785 Dr. Burney published a quarto volume containing an Account of the Commemoration, with a Sketch of the Life of Handel, and plates, one of which represents his monument. In this the inscription is altered to support the assertion in the *Life* (made upon the alleged authority of Dr. Warren, who is asserted to have attended Handel in his last illness), that Handel died on Good Friday, April 13, and not on Saturday, April 14, 1759. Assuming Burney to have believed the unsupported statement of Dr. Warren, made twenty-five years after the event, in preference to the unanimous contemporary testimony to the contrary, still he could not but have been conscious that in putting forth that engraving of the monument he was circulating a misrepresentation. The matter is important, as Burney's date has been generally accepted, but it is too lengthy to be further entered upon here. The evidence proving Saturday, April 14, to be the true date is fully dealt with in the Introduction to the Word-Book of the Handel Festival, 1862, *Notes and Queries*, third series, iii. 421, and in Rockstro's *Life of Handel*, pp. 362-364. See also *ante*, p. 283.

The Commemoration of 1784 was followed by similar meetings at the Abbey, with more performers, in 1785, 1786, 1787, and 1791. In the latter year the performers are said to have numbered 1068, but that number was probably made up by inserting the names of persons who performed alternately with others, so that the numbers engaged in any one performance did not much exceed those on the former occasions. W. H. H.

HANDEL FESTIVAL. In 1856 Mr. R. K. Bowley conceived the idea of commemorating the genius of Handel on the centenary (in 1859) of his death by performing some of his works on a scale of unprecedented magnitude. On Sept. 1, 1856, he communicated his idea to the Committee of the Sacred Harmonic Society, by whom it was favourably received. No building in London being large enough to contain the necessary orchestra, the attention of the Society was directed towards the Central Transept of the Crystal Palace (of which they had already had experience in the performance of the music at the opening of the Palace, May 10, 1854) as the most likely place to answer the desired end. The Directors of the Crystal Palace Company entered warmly into the project, and it was determined to hold a preliminary festival in 1857. A large orchestra was accordingly erected, with a grand organ, built by Gray & Davison expressly for the occasion. With the chorus of the Society as a nucleus, a choir of upwards of 1200 picked singers was formed in London, which was supplemented by others from the principal towns in the United Kingdom until the whole numbered 2000. The band, similarly constituted, numbered 396. The meeting, under the title of 'The Great Handel Festival,' was held on Monday, Wednesday, and Friday, 15th, 17th, and 19th June 1857, with a public rehearsal on the preceding Saturday. The sole direction of the music was committed to the Society, the Company taking charge of the other arrangements. The oratorios of 'Messiah,' 'Judas Maccabæus,' and 'Israel in

Egypt,' were performed, the principal singers including Clara Novello, Miss Dolby, Sims Reeves, and Formes, and the conductor being Costa, as conductor of the Society.

This festival having established the fact that the Central Transept of the Palace might be made a fitting locality for the Commemoration in 1859, it took place under the same management, on the 20th, 22nd, and 24th June, 'Messiah' and 'Israel in Eygpt' again occupying the first and third days, the second being devoted to 'The Dettingen Te Deum' and a selection from various works. The band was augmented to 460, and the chorus to upwards of 2700 performers; Costa was conductor, and the principal singers included Clara Novello, Sims Reeves, and Signor Belletti. The orchestra was improved by inclosing it with wooden screens, and covering it in with an enormous awning of oiled and hardened canvas. The three performances and the public rehearsal were remarkably successful, and attracted 81,319 visitors.

This success led to the determination that similar festivals should be held periodically under the name of the Triennial Handel Festival. Fifteen have been held, viz. in 1862, 1865, 1868, 1871, 1874, 1877, 1880, 1883, 1885 (the festival of 1886 being anticipated so as to celebrate the bi-centenary of the composer's birth), 1888, 1891, 1894, 1897, 1900, and 1903. The first and third days have invariably been occupied by 'Messiah' and 'Israel,' the intermediate days being devoted to varied selections, including 'The Dettingen Te Deum' in 1871; the Coronation Anthems, 'Zadok the Priest' (1865), and 'The king shall rejoice' (1877); and the First, Fourth, and Second Organ Concertos respectively in 1871, 1874, and 1877. The singers who appeared at these festivals were the most eminent then before the public. The Sacred Harmonic Society was solely responsible for the earlier performances, which were conducted by Costa down to 1880. From 1883 to 1900 Mr. (now Sir August) Manns was the conductor, and for that of 1903, Mr. (now Dr.) F. H. Cowen was appointed. The band was augmented in 1865 to 495 performers, and the chorus in 1874 to nearly 3200. The sonority of the orchestra was increased by the erection in 1862 of a boarded roof covering in the whole space occupied by the performers, and extending 24 feet beyond the front. W. H. H.

HÄNDEL-GESELLSCHAFT. A society for the publication of a critical and uniform edition of the whole of Handel's works in full score, with pianoforte arrangement and German translation of the text. The Prospectus is dated August 15, 1856, and has thirty-five names appended to it, including those of Chrysander, Dehn, Franz, Gervinus, Hauptmann, Hiller, Jahn, Liszt, Meyerbeer, Moscheles, Neukomm, and Rietz. A second Prospectus announcing the first year's issue is dated Leipzig, June 1, 1859, and signed by the *Directorium*, viz. Rietz, Hauptmann, Chrysander, Gervinus, Breitkopf & Härtel. Dr. Friedrich Chrysander was sole active editor from the commencement, having had for some few years at the beginning the little more than nominal co-operation from Rietz, Hauptmann, and Gervinus. The editor paid frequent visits to England to consult Handel's original manuscripts, upon which the edition is based throughout; and acquired the scores written for the purpose of conducting by Handel's secretary J. C. Smith, which previously belonged to M. Schoelcher. Vols. 1-18 of this edition were issued by Breitkopf & Härtel of Leipzig; but in the year 1864 the editor terminated this arrangement, and engaged engravers and printers to work under his immediate control on his own premises at Bergedorf near Hamburg. All the volumes from vol. 19 have been thus produced; and with vol. 20 an important improvement was made in the use of zinc (as a harder metal) instead of pewter for the engraved plates.

In the following list, an asterisk is prefixed to those works which were published for the first time, at all events in complete score. Vol. 97, in a different form (the oblong shape of Handel's manuscript), contains a facsimile of 'Jephtha,' which is of especial interest as showing the composer's style of writing when blindness was rapidly coming on, and making evident the order in which he wrote—the parts of the score first written exhibiting his ordinary hand, while those which were written in later, when he was struggling with dimness of sight, can be readily distinguished by their blotched and blurred appearance.

The English Oratorios, Anthems, and other vocal works, are provided with a German version, executed by Professor Gervinus, and after his death by the editor; and the few German vocal works have an English translation added. The Italian Operas and other vocal works, and the Latin Church Music, have no translation. The Oratorios, Odes, Te Deums, 'Acis and Galatea,' 'Parnasso in Festa,' Italian duets and terzets, and Anthems, have a PF. accompaniment added to the original score; but not the Italian Operas, nor vols. 24, 38, 39. These accompaniments are partly by the editor, partly by Im. Faisst, J. Rietz, E. F. Richter, A. von Dommer, and E. Prout.

Dr. Chrysander also published the following articles on certain works of Handel's, which should be combined with the information contained in the prefaces to make the edition complete: on vol. 13 ('Saul'), in *Jahrbücher für musikalische Wissenschaft*, vol. 1; on vol. 16 ('Israel in Egypt'), *ibid.* vol. 2; on vol. 47 (Instrumental Music), in *Vierteljahrsschrift für Musikwissenschaft* for 1887. After the completion of the edition, a series of 'Supplemente' was issued, consisting of certain works from

which Handel took ideas and whole sections. A list of these supplements is given under CHRYSANDER, vol. i. p. 535.

The account of this edition would not be complete without mention of the munificence of the King of Hanover, who guaranteed its success by promising to provide funds to meet any deficiency in those received from subscribers; as well as of the liberality of the Prussian government, which took the same liability after the absorption of the territory of Hanover.

Vol.
1. Oratorio: Susanna, 1748.
2. Pièces pour le clavecin. (1. Eight suites, 1720. 2. Nine suites, first published 1733. 3. Twelve pieces, some hitherto unpublished. 4. Six fugues, about 1720.)
3. Masque: Acis and Galatea, about 1720.
4. Oratorio: Hercules, 1744.
5. Do. Athalia, 1733.
6. Do. L' Allegro, il Pensieroso, ed il Moderato, 1740.
7. Do. Semele, 1743.
8. Do. Theodora, 1749.
*9. Do. Passion according to St. John (German), 1704.
10. Do. Samson, 1741.
11. Funeral Anthem for Queen Caroline, 1737.
12. Ode: Alexander's Feast, 1736.
13. Oratorio: Saul, 1738.
14. Coronation Anthems (Zadok the Priest; The king shall rejoice; My heart is inditing; Let thy hand be strengthened), 1727.
*15. Oratorio: Passion, by Brockes (German), 1716.
16. Do. Israel in Egypt, 1738.
17. Do. Joshua, 1747.
18. Musical Interlude: Choice of Hercules, 1750.
19. Oratorio: Belshazzar, 1744.
20. Do. Triumph of Time and Truth, 1757.
21. Concertos (6 'Hautbois Concertos'; Concerto grosso in C, 1736; 4 Concertos, early works; * Sonata in B♭, about 1710).
22. Oratorio: Judas Maccabæus, 1746.
23. Ode for St. Cecilia's Day, 1739.
*24. Oratorio: Il Trionfo del Tempo e della Verità (Italian), 1708, 1737.
25. Dettingen Te Deum, 1743.
26. Oratorio: Solomon, 1748.
27. Sonate da camera (15 solo sonatas, first published about 1724; 6 sonatas for 2 oboes and bass, earliest compositions, 1696; 9 sonatas for 2 violins, etc. and bass; 6 sonatas for 2 violins, etc. and bass, 1738).
28. Twelve Organ Concertos, 1738, etc.
29. Oratorio: Deborah, 1733.
30. Twelve Grand Concertos, 1739.
31. Utrecht Te Deum and Jubilate, 1713.
32. Duetti e Terzetti (22 Italian vocal duets and 2 trios, 1707-8, 1741-45, six never before printed).
33. Oratorio: Alexander Balus, 1747.
34. Anthems, vol. 1. ('Chandos' with 3 voice-parts, with some now first published), 1716-18.
35. Do. vol. 2. ('Chandos' with 4 voice-parts.)
36. Do. vol. 3. ('O praise the Lord'; *Wedding Anthems, 1734; Wedding Anthem, 1736; *Dettingen Anthem, 1743; *Foundling Hospital Anthem, 1749.)
37. Three Te Deums (in D, about 1714; in B♭, about 1718-20: in A, perhaps 1727).
38. Latin Church Music, about 1702, 1707, 1718, 1735-45.
39. Oratorio: Resurrezione (Italian), 1708.
40. Do. Esther, 1st version ('Haman and Mordecai,' a masque), about 1720.
41. Do. Esther, 2nd version, 1732.
42. Do. Joseph, 1743.
43. Do. Occasional, 1746.
44. Do. Jephtha, 1751.
45. Do. Messiah, 1741.
46. Birthday Ode and Alceste.
47. Instrumental Music for full orchestra (*Concerto in F, about 1715; Water Music, 1715; *Concertos in F and D; Firework Music, 1749; Double Concerto in E♭, 1740-50 (?); *Double Concerto in F, 1740-50 (?)).
48. Organ and miscellaneous instrumental music.
49. German, Italian, and English songs and airs.
50. Italian Cantatas, with bass, vol. 1.
51. Do. vol. 2.
52. Italian Cantatas, with instruments, vol. 1.
53. Italian Cantatas, with instruments, vol. 2.
54. Serenata: Il Parnasso in festa, 1734.
*55. Opera: Almira (German), 1704.
*56. Do. Rodrigo, 1707.
57. Do. Agrippina, 1709.
*58. Do. Rinaldo, 1711.
*59. Do. Il Pastor Fido, 1712.
60. Do. Teseo, 1712.
*61. Do. Silla, 1714.
*62. Do. Amadigi, 1715.
*63. Do. Radamisto, 1720.
*64. Do. Muzio Scevola, Act 3, 1721.
*65. Do. Floridante, 1721.
*66. Do. Ottone, 1722.
*67. Do. Flavio, 1723.
68. Do. Giulio Cesare, 1723.
*69. Do. Tamerlano, 1724.
*70. Do. Rodelinda, 1725.
*71. Do. Scipione, 1726.
*72. Opera: Alessandro, 1726.
*73. Do. Admeto, 1726.
*74. Do. Riccardo, 1727.
*75. Do. Siroe, 1728.
*76. Do. Tolomeo, 1728.
*77. Do. Lotario, 1729.
*78. Do. Partenope, 1730.
*79. Do. Poro, 1731.
*80. Do. Ezio, 1732.
81. Do. Sosarme, 1732.
*82. Do. Orlando, 1732.
*83. Do. Arianna, 1733.
84. Do. Terpsichore and second Pastor Fido, 1734.
*85. Do. Ariodante, 1734.
*86. Do. Alcina, 1735.
*87. Do. Atalanta, 1736.
*88. Do. Giustino, 1736.
*89. Do. Arminio, 1736.
*90. Do. Berenice, 1737.
*91. Do. Faramondo, 1737.
*92. Do. Serse, 1738.
*93. Do. Imeneo, 1738-40.
94. Do. Deidamia, 1740.
95. Aci e Galatea (Italian), 1708 and 1732.
96. Miscellaneous Vocal pieces.
97. Oratorio: Jephtha, facsimile of Handel's MS. score.
98 and 99. Facsimiles of Handel's autographs.
100. Thematic Catalogue of Handel's works. R. M.

HANDEL SOCIETY, THE. (i.) A society formed in 1843 'for the production of a superior and standard edition of the works of Handel.' It was suggested by Mr. Macfarren, senior, who, however, died on April 24, immediately after the first meeting convened by him. The Prospectus was signed by George A. Macfarren as Secretary, on behalf of the Council, and was issued from his residence 73 Berners Street, June 16, 1843. The Council for the first year consisted of R. Addison, *Treasurer*; W. Sterndale Bennett; Sir H. R. Bishop; Dr. Crotch; J. W. Davison; E. J. Hopkins; G. A. Macfarren, *Secretary*; I. Moscheles; T. M. Mudie; E. F. Rimbault; Sir George Smart, and Henry Smart. The annual subscription was a guinea, and the Society commenced operations with 1000 members. The publications—in large folio, full score, each with PF. arrangement and editor's preface—were issued by Cramer, Addison, & Beale, who continued the publication of the volumes, after the dissolution of the society in Jan. 1848, until 1855, when the number of volumes reached twelve. G.

HANDEL SOCIETY, THE. (ii.) This society, consisting of an amateur chorus and orchestra, was founded in 1882 for the purposes of (1) the revival of the less well-known works of Handel, and (2) the practice of classical music, vocal and instrumental, by various composers.

Almost from the date of its foundation, the Society has enjoyed the patronage of the present King and Queen. Its first officers were: President, Sir Julius Benedict; Vice-President, the Earl of Lathom; Musical Director and Conductor, Mr. F. A. W. Docker; Honorary Secretaries, Messrs. H. F. Nicholl and P. G. L. Webb. Among other members of the first Committee were Mr. Arthur J. Balfour, Mr. W. Austen Leigh, Mrs. Ellicott, and Mrs. Marwood Tucker. Soon after the beginning Mr. Herbert J. Gladstone, the Hon. E. P. Thesiger, and Mr. E. B. Pearse joined the Committee, and Mr. E. G. Croager was appointed organist, a post he has filled ever since. Mr. Balfour has always shown a particular interest in the work of the Society,

and during its early years the practices for part of each season were held in his house.

After the death of Sir Julius Benedict in 1885, Dr. (afterwards Sir John) Stainer became President. He retained the post till his death in 1901, when he was succeeded by Sir Hubert Parry. After Mr. Docker's retirement in 1892, Mr. (now Sir) August Manns was appointed to the post of conductor, which he retained till 1895. He was succeeded by Mr. J. S. Liddle, who held office till 1904. The present musical director and conductor is Mr. S. Coleridge Taylor.

The Society has performed all the principal works of Handel except the 'Messiah' and 'Israel in Egypt.' Among the more important of the less-known works of the composer which the Society has revived are the following :—

'Alexander Balus,' 'Athaliah,' 'Belshazzar,' 'Deborah,' 'Hercules,' 'Saul,' 'Semele,' 'Susanna,' 'Theodora,' 'The Water Music.'

Most of these works have been given, as far as possible, with the original instrumentation, the *Recitativo Secco* being freely accompanied from the figured bass on either the piano or the organ. Among the accompanists have been Sir Walter Parratt, Professor Prout, Dr. A. H. Mann, and Dr. W. H. Cummings.

Subjoined is a selection from the works of other composers produced at the Society's Concerts. Some of these works had never before been performed in London, and others only rarely—

BEETHOVEN. 'Preis der Tonkunst.'
H. F. BIRCH-KEYNARDSON. 'Ave Caesar.
BRAHMS. 'Gesang der Parzen.'
GOETZ. 'By the Waters of Babylon.
Do. 'Noenia.'
HUMPERDINCK. 'Das Glück von Edenhall.'
Do. 'Die Wallfahrt nach Kevlaar.'
Do. Humoreske for Orchestra.
MOZART. Kyrie in D minor.
Do. 'Litania de Venerabili Sacramento' in B flat.
Do. 'König Thamos.'
PARRY. Eton Ode.
Do. 'Song of Darkness and Light.'
Do. 'The Glories of our Blood and State.'
PURCELL. 'Dido and Æneas.'
RHEINBERGER. 'Clarice of Eberstein.'
SCHUMANN. 'Song for the New Year.'
ARTHUR SOMERVELL. 'The Forsaken Merman.'
STANFORD. 'Phaudrig Crohoore.'
WOLFRUM. 'Weihnachtsmysterium.' P. G. L. W.

HÁNDL, JACOB, also HÄNDL and HÄHNEL, an old German master whose name, after the punning fashion of those days, was latinised into GALLUS,[1] born about 1550, a native of Krain (or Carniola); capellmeister about 1579 to Stanislas Pawlowski, Bishop of Olmütz, and afterwards cantor in the church of St. Johann am Ufer in Prague, where he died much respected and bewailed July 18, 1591. In 1580 four books of masses, sixteen in all, were published in Prague, and Gallus had a special privilege from the Emperor to publish his great work. *Hándl Jac. Musici operis, harmoniarum 4, 5, 6, 8, et plurium vocum* (Prague, four vols. 1586, 1587, 1590), a collection of the greatest value. [His 'Epicedion harmonicum' appeared in 1589, and 'Moralia' in 1596.] His well-known motet (*a* 4) 'Ecce quomodo moritur justus' (which Handel borrowed for his Funeral Anthem), is contained in the collection just named, and is also printed (with eighteen others by him for five, six, and eight voices) in Bodenschatz's *Florilegium Portense*. Proske's *Musica divina* contains eleven motets, three Responsoria, a Miserere, a Christus factus est, and a Te Deum, all by him. [See the *Denkmäler der Tonkunst in Oesterreich*, vol. vi. i. (1899) which contains many of his motets and a careful biography.] F. G.

[1] The sobriquet of 'Gallus' is a pun on Hándl, as if Hahn. Another of his name (see *ante*, p. 139) was called Le Cocq.

HANDLO, ROBERT DE, the author of a treatise entitled *Regulae cum maximis Magistri Franconis, cum additionibus aliorum musicorum*, printed in the first volume of Coussemaker's *Scriptores*, and dated 1326. It is an elementary treatise, dealing only with notation, time-values and the modes of rhythm, but is of interest as showing the unsettled state of notation at this period for notes of less value than the breve. The author, following Johannes de Garlandia, describes four kinds of semibreves. The semibrevis major and minor are respectively two-thirds and one-third of a perfect breve: the semibrevis minorata and minima are respectively two-thirds and one-third of a semibrevis minor. Two signs, ◇ and ◇ serve to represent these four values, and it would seem, though the matter is not clear, that the sign ◇ was used for the minor and minima, and ◇ for the major and minorata. No note of less value than the semibrevis minima, corresponding to the modern minim, is recognised. This throws some light on the dark saying of Johannes de Garlandia that any number of semibreves from three to nine may be counted to the breve. The 'other musicians' cited in the treatise are Petrus de Cruce, Petrus le Viser, Johannes de Garlandia, Admetus de Aureliana and Jacobus de Navernia. Handlo always places the name of the author (Franco, or whoever it may be) before the passages that he quotes from others, and similarly places his own name before his own original contributions; an arrangement which has given rise to the erroneous assertion by Hawkins, recently repeated by Ambros, that the treatise is in dialogue form.

Thomas Morley includes Robert de Hanlo, misspelt 'Haulo,' among the 'late writers' in the list of authorities appended to his *Introduction to Practicall Musicke* (1597), and in his Annotations he quotes the opening maxims of the treatise itself, describing it as 'an old treatise of musicke written in vellim aboue an hundred yeares ago.' The manuscript he refers to was undoubtedly 'Tiberius B. ix.' of the Cottonian Library, which included, besides Handlo's treatise, the *Quatuor Principalia* and several other tracts on music. It was 'burnt to a crust' in the disastrous fire at Ashburnham House on Oct. 23, 173[illegible], but fortunately a

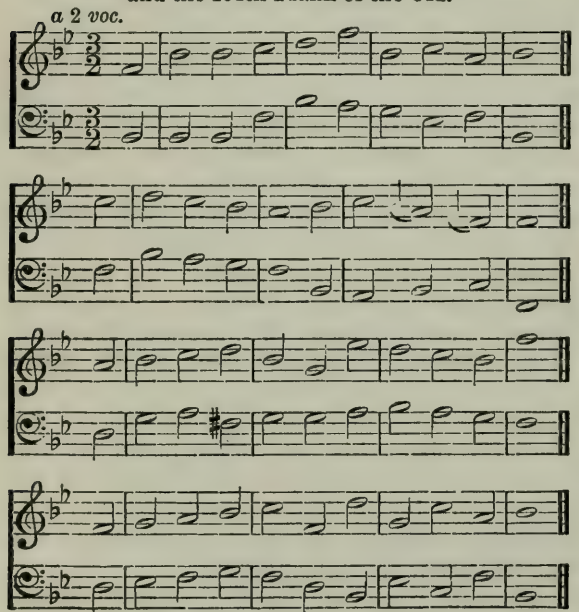
transcript of the musical portions had previously been made for Dr. Pepusch. This afterwards came into the possession of Sir John Hawkins, by whom it was presented to the British Museum. It was from this copy (now Add. MS. 4909) that Coussemaker printed not only Handlo's treatise, but also the three valuable anonymous tracts (iv. v. and vi.) included in his first volume.

The family of De Handlo, with which our author was probably connected, produced several distinguished men in the 13th and 14th centuries. They took their name from the manor of Handlo, now Hadlow, near Tonbridge, Kent. Sir John de Handlo, who died in 1344, was twice summoned to Parliament as Knight of the Shire, filled several offices of state, and owned broad acres in Buckinghamshire and Leicestershire as well as in Kent. J. F. R. S.

HANLEY FESTIVAL. See FESTIVALS (North Staffordshire).

HANOVER. This spirited tune has been frequently ascribed to Handel, but cannot be by him, as it is found in 'A Supplement to the New Version of the Psalms,' 6th ed. 1708, two years before Handel arrived in England. In the Supplement it is given as follows:—

Psalm LXVII.
A new Tune to the 149th Psalm of the New Version and the 104th Psalm of the Old.



The tune is anonymous, but is not improbably by Dr. Croft, the reputed editor of the 6th edition of the Supplement. G. A. C.

HANOVER SQUARE ROOMS. In 1773 a piece of ground on the east side of Hanover Square at the north-west corner of Hanover Street, London, formerly part of a field called the Mill Field, *alias* Kirkham Close, and described as 'containing in breadth from north to south in the front next the Square as well as in the rear forty feet of assize, more or less, and in depth from west to east on the north side as well as on the south, 135 feet more or less,' was occupied by a house, garden, and office, then in the occupation of Lord Dillon. The freehold belonged to the Earl of Plymouth. On June 28, 1774, Lord Plymouth sold the freehold for £5000[1] to Viscount Wenman, who on the same day conveyed the whole to Giovanni Andrea Gallini,[2] John Christian Bach, and Charles Frederick Abel. Gallini owned one-half, and the others each one-fourth. They erected on the site of the garden and office, and joining on to the house, rooms for the purposes of concerts, assemblies, etc., consisting of a principal room, 95 ft. by 35, on the level of the first floor; a small room on the north side, originally used as a tea-room; and one on the ground floor beneath the principal room. The ceiling of the principal room was arched, and decorated with paintings by Cipriani. The orchestra stood at the east end. The rooms were opened on Feb. 1, 1775, with one of Bach and Abel's Subscription Concerts, established by them in 1763: later in the month Subscription 'Festinos' were announced; on May 4, 'Mr. Gallini's Annual Ball,' and on May 22, the first 'Grand Subscription Masquerade.' On Nov. 12, 1776, Gallini purchased the shares of Bach and Abel, and became sole proprietor. Bach and Abel's concerts continued to be held there until 1782, when the withdrawal by Lord Abingdon of the pecuniary aid he had theretofore given, led to their discontinuance. Thereupon some professors of music established similar concerts under the name of 'The Professional Concert,' which were given in the room from 1783 to 1793. In 1786 Salomon, the violinist, piqued at being left out of the Professional Concert, established concerts here, at which in 1791 and 1792, and again in 1794 and 1795, Haydn directed the performance of his twelve 'grand' symphonies. At the eighth concert in 1792, on May 5 'Master Hummel' played a concerto by Mozart on the pianoforte, and in 1796 John Braham was introduced to the public as a tenor singer. In 1804 the Concert of Ancient Music was removed to these rooms, the Directors having taken a lease from Gallini at a rental of £1000 per annum, and the concerts continued to be held here until 1848, the last year of their existence. The Directors made considerable alterations; the orchestra was removed to the west end, three boxes were erected across the east end for the royal family and their attendants, and the rooms were newly fitted up in a splendid manner. On the death of Gallini (Jan. 5, 1805), the freehold passed to his two nieces, who leased the rooms to Wallace & Martin, and Martin & Son successively. In December 1832 alterations were made in the great room by the enlargement of the windows so as to render it available for morning concerts; and many mirrors were introduced. The con-

[1] Being at the rate of very nearly £1 per square foot of ground.
[2] Gallini was a Swiss of Italian extraction, who had taught the children of George III. to dance, and amassed a fortune, became manager of the Opera-house (1776), was knighted as Sir John Gallini, and married a daughter of the Earl of Abingdon.

certs of the Vocal Society were given in these rooms from its foundation in 1832 to its dissolution in 1837. A new Vocal Society gave concerts here in 1838, but its existence was of very brief duration. In 1833 the concerts of the Philharmonic Society were removed here from the Concert Room of the King's Theatre, and continued here until their departure to St. James's Hall in 1869. Both the Misses Gallini dying in 1845, the freehold was sold by auction to Robert Cocks, the music-publisher, under whom the younger Martin held it by lease until December 1861. Extensive alterations and decorations were then made in the rooms, which were re-opened Jan. 8, 1862, by Mr. Henry Leslie's Choir; the concerts of the Royal Academy of Music were also removed there. The annual performance of Handel's 'Messiah' for the benefit of the Royal Society of Musicians was given there from 1785 to 1848. In 1874 the premises were let on lease for the purpose of being converted into a club-house. The last concert was given in the rooms on Saturday, Dec. 19, 1874, and the building, after undergoing an entire transformation, was opened early in 1876 as 'The Hanover Square Club.' [The premises are now shops, with flats ('Hanover Court') above.] It must not be forgotten that the great room was remarkable for its excellent acoustic properties. W. H. H.

HANS HEILING. Opera in three acts and a prologue; libretto by Eduard Devrient (originally intended for Mendelssohn), music by Heinrich Marschner. Produced at Hanover, May 24, 1833.

HANSLICK, Eduard, musical critic and writer on æsthetics, born at Prague, Sept. 11, 1825, son of a well-known bibliographer, studied law and philosophy in Prague and in Vienna, where he took the degree of Doctor in 1849. In 1856 he was appointed tutor of æsthetics and musical history at the university; in 1861 professor extraordinary, and in 1870 regular professor. His love of music had been fostered at home, and under Tomaschek he became an excellent pianist. In Vienna he had ample opportunities of becoming a critic of no ordinary merit, and his keen insight and cogent logic, and the elegance and versatility of his style, make his literary productions of lasting value. As a juror for the musical department of the Exhibitions of Paris (1867 and 1878) and Vienna (1873 and 1892) he did everything in his power to further the interests of the musical instrument makers of Austria. In 1876 he was appointed a member of the Imperial Council, having some time before received the order of the Iron Crown. [The title of K.K. Hofrath was conferred on him in 1886.] During the years 1859-63 he gave public lectures on the history of music in Vienna, and occasionally in Prague, Cologne, etc. He was musical critic successively to the *Wiener Zeitung*, 1848-49, the *Presse*, 1855-64, and the *Neue freie Presse*. Hanslick published the following books:—*Vom musikalisch-Schönen* (Leipzig, 1854, 9th ed. 1896), translated into French (1877), Italian (1884), and English (1891), a work which marks an epoch; *Geschichte des Concertwesens in Wien* (Vienna, 1869); *Aus dem Concertsaal* (Vienna, 1870); *Die moderne Oper* (Berlin, 1875, 2nd ed. 1876), with various continuations:—[*Musikalische Stationen*, 1880; *Aus dem Opernleben der Gegenwart* (3rd ed. 1885); *Musikalisches Skizzenbuch*, 1888; *Musikalisches und Litterarisches*, 1889; *Aus dem Tagebuche eines Musikers*, 1892 (3rd ed. 1894, as *Aus meinem Leben*); *Fünf Jahre Musik*, 1896; *Aus Ende des Jahrhunderts*, 1899; *Aus neuer und neuester Zeit*, 1900. In 1895 he edited Billroth's *Wer ist musikalisch*, and in the same year he retired from active life.] He also wrote the text for the *Galerie deutscher Tondichter* (Munich, 1873), and the *Galerie franz. und ital. Tondichter* (Berlin, 1874). In music Hanslick was a Conservative. His resistance to the Liszt-Wagner movement is well known. On the other hand he was an early supporter of Schumann, and a strong adherent of Brahms. [He died at Baden, near Vienna, August 6, 1904. An interesting article on him appeared in the *Rivista Musicale Itdliana*, vol. xi. p. 819.] C. F. P.

HARE, John and Joseph, London music-publishers during the early portion of the 18th century, father and son. John Hare was established as early as 1696 in Freeman's Yard, Cornhill, and 1697 (probably also in the previous year) he had an additional place of business in St. Paul's Churchyard at the sign of the 'Golden Violin.' This sign generally stood as the 'Golden Viol' (or more frequently 'Viall'). One of his earliest publications is a reprint, dated 1697, of *Youth's Delight on the Flageolet*, a small engraved work originally issued by John Clarke, also of the 'Golden Viol,' in St. Paul's Churchyard, and to whose business and stock-in-trade Hare probably succeeded. Throughout the whole business career of Hare and of his son, they were associated with John Walsh, and a great number of Walsh's publications bear their names in conjunction with his own; indeed, beyond the flageolet book above quoted I am unable to find any separate work issued by Hare or his son. About 1720 Joseph Hare's name first appears with that of his father's on the imprints, and John Hare's name disappears in 1725, in the September of which year he died. Joseph Hare died in 1733, leaving his widow Elizabeth in possession of the business. There are indications that shortly after this date the widow retired to Islington to live, leaving her shop in the hands of John Simpson, who, in or near the year 1734, probably bought the stock-in-trade, and set up for himself in close proximity in Sweeting's Alley. The 'Golden Viol' in St. Paul's Churchyard does not appear in the imprints on any late

publications of the Hare family, and was, in all likelihood, not held after 1706-7; Richard Meares is at this sign in 1722. It has been stated, but lacks confirmation, that Walsh and Hare were the first to stamp music on pewter plates to supersede engraving on copper. The registers of St. Michael's Church, Cornhill, give the dates of burial of the Hare family who, living in Freeman's Yard, were in its parish.

Burials	1725, Sept. 9.	John Hare in the New Vault.
,,	1728, April 28.	John, son of Joseph Hare and Elizabeth his wife [apparently an infant son].
,,	1733, July 17.	Joseph Hare in the New Vault.
,,	1741, July 8.	Elizabeth Hare, widow, from Islington, in the New Vault.

ELIZABETH HARE, probably a daughter of Joseph Hare (as his wife bore the same Christian name). She had a music shop in or near Cornhill, but not on the old premises. She issued country dances for 1750 and 1751, and her shop was opposite the Mansion House. F. K.

HARINGTON, or HARRINGTON,[1] HENRY, M.D., born Sept. 29, 1727, at Kelston, Somersetshire; in 1745 entered at Queen's College, Oxford, with the view of taking orders. He used to pass his vacations with his uncle, William, vicar of Kingston, Wilts, from whom he imbibed a taste for music and poetry. He resided there during eight years, and wrote some unimportant verses and music. In 1748 he took his B.A. degree, abandoned his intention of taking orders, and commenced the study of medicine. He remained at Oxford until he took his M.A. and M.D. degrees. Whilst there he joined an amateur musical society established by Dr. W. Hayes, to which those only were admitted who were able to play and sing at sight. On leaving Oxford he established himself as a physician at Bath, devoted his leisure to composition, [and was appointed 'composer and physician' to the Harmonic Society of Bath on its foundation by Sir John Danvers in 1784. W. H. G. F. Two books, in folio, of Harington's glees were issued by Longman & Broderip before 1785; a third followed later. F. K.] In 1797 he published a volume of glees, catches, etc., and afterwards joined Edmund Broderip, organist of Wells, and Rev. William Leeves, composer of 'Auld Robin Gray,' in the publication of a similar volume. In 1800 he published 'Eloi! Eloi! or, The Death of Christ,' a sacred dirge for Passion Week. Harington was an alderman of Bath, and served the office of mayor with credit. He died at Bath Jan 15, 1816, and was buried in Bath Abbey. His compositions are 'distinguished for originality, correct harmony, and tenderness, and he was remarkably successful in some humorous productions' (*Harmonicon*). His round 'How great is the pleasure' is one of the prettiest of its kind. W. H. H.

[1] [The spelling of the name is doubtful; in works apparently issued under his own direction, the form 'Harington' is used, and is generally followed by contemporary publishers. F. K.]

HARMONIC FLUTE, an organ-stop of 4-foot pitch. The pipes of harmonic flue stops being of double speaking-length, the scale, windage, and voicing are such as to cause the pipe to overblow into the octave above.

A small hole (or sometimes two small holes opposite to each other) is (or are) pierced midway in the speaking-length of the pipe, which, by weakening the wind at that point, assists in the division of the vibrating wave or air-column into two lengths, thereby eliminating uncertainty of pitch or tone, and ensuring rapidity of speech. If the holes are temporarily covered by the fingers, and the pipe is softly blown, it gives its full speaking-length pitch.

The lowest note of the harmonic (or double-length) portion of this stop is usually middle *c'*, having a nominal length of 2 feet, but yielding the pitch of the twelve-inch *c''*. The tenor and bass are carried down in (true length) metal, and (half length) stopped wood pipes, a singular sequence of pipe lengths in the same stop. The Harmonic Piccolo is the corresponding stop in 2-foot pitch.

The tubes of the harmonic portions of reed stops are likewise of double length, and generally have a hole pierced midway. See HARMONIC STOPS, below. T. E.

HARMONIC INSTITUTION. See ARGYLL ROOMS.

HARMONIC MINOR is the name applied to that version of the minor scale which contains the minor sixth together with the major seventh, and in which no alteration is made in ascending and descending. Its introduction as a substitute for the old-fashioned or 'Arbitrary' minor scale was strongly advocated by Dr. Day and others [see DAY], and in the latter half of the 19th century it was very generally adopted. It is true that its use is calculated to impress the learner with a sense of the real characteristics of the minor mode, but its merits are counterbalanced by the awkwardness arising from the augmented second between the sixth and seventh notes, while it is difficult to regard it as a diatonic scale at all, in spite of its theoretical correctness. M.

HARMONIC PICCOLO. See HARMONIC FLUTE.

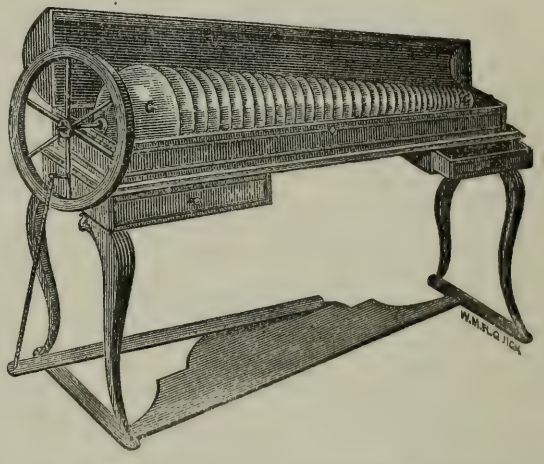
HARMONIC STOPS are organ-stops, the upper pipes of which do not produce the sound that would be expected, having regard to their length, but the octave to that sound. They have been known in Germany for nearly two hundred years. The 'violoncello, 8-foot pitch' on the Pedal organ at Weingarten, made in the first half of the 18th century, is in reality 16 feet in length, of tin, and $3\frac{1}{2}$ inches in diameter.

Harmonic stops have in recent years come into great favour, in the first instance through the careful and successful experiments of the eminent French house of Cavaillé-Coll, of Paris. Guided by the fact that performers upon wind

instruments exercise a greater pressure of wind for the production of the higher notes than the lower, the above ingenious builders applied the same principle to some of their organ registers, with the most excellent result. In this manner they produced the stops—most of which have been naturalised in England—called 'Flûte Harmonique, 8 pieds,' 'Flûte Octaviante, 4 pieds,' 'Trompette Harmonique, 8 pieds,' etc. At first only a few experimental pipes were made to test the soundness of the theory, for the resistance presented to the finger by the highly compressed air was so excessive as to prevent their adoption in practice; but the invention of the Pneumatic lever removed this objection, and Harmonic Stops and the Pneumatic attachment were introduced together for the first time, in Cavaillé's fine organ in the abbey church of St. Denis, near Paris, finished in 1841. Very effective Harmonic Flutes, though naturally less powerful, are frequently voiced upon a wind of the ordinary strength when there is a copious supply of it. See HARMONIC FLUTE. E. J. H.

HARMONIC UNION, THE. A society based on subscriptions, 'for the performance of sacred and secular music both of the Ancient and Modern Schools,' and particularly of living composers, with Solos, Chorus, and Orchestra. The first proposal was issued in July 1852, Benedict was chosen conductor, and Blagrove leader; the concerts took place at Exeter Hall, and the subscription was £3 : 3s. per head. The first was held on Dec. 17, 1852, the programme being Motet No. 6, J. S. Bach, and the oratorio of 'Joseph' by C. E. Horsley. Others followed at about a month's interval until Feb. 23, 1854, which appears to have been the date of the last concert. Many new works were brought forward, such as Macfarren's 'Lenora'; Pierson's 'Jerusalem'; F. Mori's 'Fridolin'; Symphony in G minor by C. E. Stephens — besides the 'Messiah,' 'Acis and Galatea' (with Mozart's accompaniments), 'Alexander's Feast,' 'Ruins of Athens,' 'Walpurgisnight,' 'Midsummer Night's Dream,' etc. G.

HARMONICA. The power of producing musical sounds from glass basins or drinking-glasses by the application of the moistened finger, and of tuning them so as to obtain concords from two at once, was known as early as the middle of the 17th century, since it is alluded to in Harsdörfer's *Mathematische und philosophische Erquickungen*, ii. 147 (Nuremberg, 1677). [In its more modern form, the credit of the invention appears to be due to an Irishman, one Richard Pockrich, who played the instrument in Dublin in 1743, and throughout England in 1744. W. H. G. F.] Gluck, when in England, played 'at the Little Theatre in the Haymarket,' April 23, 1746—'a concerto on twenty-six drinking-glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention; upon which he performs whatever may be done on a violin or harpsichord.'[1] This or some other circumstance made the instrument fashionable, for, fifteen years later, in 1761, Goldsmith's fine ladies in the *Vicar of Wakefield*, who confined their conversation to the most fashionable topics, 'would talk of nothing but high life and high lived company . . . pictures, taste, Shakspeare, and the *musical glasses*.' That they occupied the attention of better persons is evident from the testimony of Franklin. He came to London in 1757, and writing on July 13, 1762, to Padre Beccaria at Turin, he tells him of the attempts of Mr. 'Puckeridge' (*i.e.* Pockrich) and of Mr. Delaval, F.R.S., who fixed their glasses in order on a table, tuned them by putting in more or less water, and played them by passing the finger round the brims. Franklin's practical mind saw that this might be greatly improved, and he accordingly constructed an instrument in which the bells or basins of glass were ranged or strung on an iron spindle, the largest and deepest-toned ones on the left, and gradually mounting in pitch according to the usual musical scale. The lower edge of the basins was dipped into a trough of water. The spindle was made to revolve by a treadle. It carried the basins round with it, and on applying a finger to their wet edges the sound was produced. The following cut is reduced from the engraving in Franklin's letter (Sparks's ed. vi. 245).



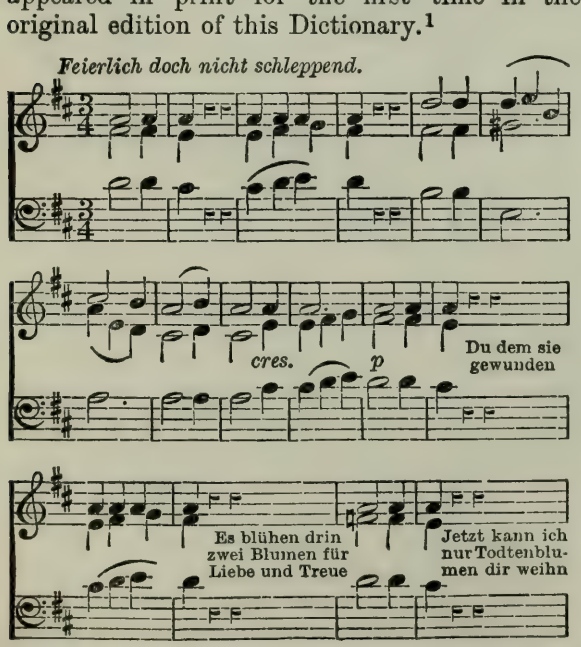
The essential difference between this instrument and the former ones was (1) that the pitch of the tone was produced by the size of the glasses, and not by their containing more or less water; and (2) that chords could be produced of as many notes as the fingers could reach at once. Franklin calls it the 'Armonica,' but it seems to have been generally known as 'Harmonica.' The first great player on the new instrument was Miss Marianne Davies, who had a European fame, and played music composed for her by Hasse. Another celebrated performer was Marianna Kirchgessner, a blind musician. She

[1] See *General Advertiser* of this date, and Walpole's letter to Mann, March 28.

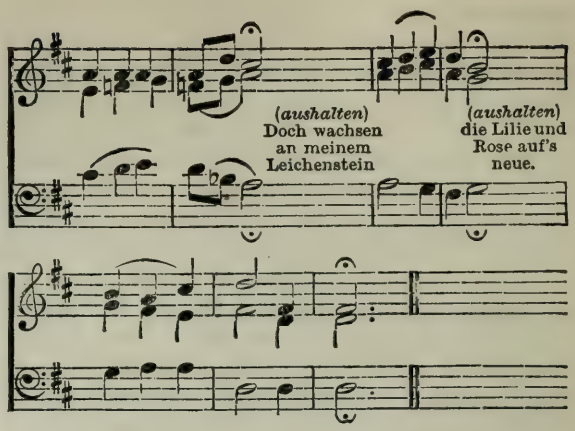
visited Vienna in 1791, and interested Mozart so much that he wrote an Adagio and Rondo in C for harmonica, flute, oboe, viola, and violoncello, which she played at her concert on June 19 (Köchel, No. 617). Sketches of his for another Quintet in the same key are also in existence. Kirchgessner was in London in 1794, and a new harmonica is said to have been built for her by Fröschel, a German mechanician. In England the instrument appears to have been little if at all used during the 19th century. In Saxony and Thuringia, however, it was widely popular; at Dresden, Naumann played it, and wrote six sonatas for it. At Darmstadt a harmonica formed a part of the Court orchestra; the Princess Louise, afterwards Grand Duchess, was a proficient upon it, and C. F. Pohl, sen., the Princess's master, was engaged exclusively for the instrument as late as 1818.

Attempts have been made to improve or modify the harmonica by substituting a violin bow for the hand, or by reducing the peculiarly penetrating and exciting tone which is said to be so prejudicial to the nerves of players—but without success. An account of these and of much more than can be included in this short statement will be found in C. F. Pohl's *Zur Geschichte der Glasharmonica* (Vienna, 1862). One Method only exists for this instrument, that of J. C. Müller, Leipzig, 1788. A specimen of the harmonica, built by Emanuel Pohl of Kreibitz, Bohemia, is in the Victoria and Albert Museum, South Kensington.

The following little piece for the Harmonica was composed by Beethoven for the 'Leonora Prohaska' of his friend Duncker in 1814 or 1815. The autograph is preserved in the Library of the Gesellschaft der Musikfreunde at Vienna, and appeared in print for the first time in the original edition of this Dictionary.[1]



[1] This 'melodram,' as it is called, after its first appearance in this Dictionary, appeared, with other numbers written for the same play, in the supplementary volume of Beethoven's works (Breitkopf & Härtel, 1888).



The name Harmonica is also used for a toy-instrument of plates of glass hung on two tapes and struck with hammers. G.

HARMONICHORD. A keyed instrument invented in 1810 by Friedrich Kaufmann, the celebrated musical instrument maker of Dresden. In its form it resembled a small square piano; but the sound was obtained not by striking the wires with hammers, but by the friction against them of a revolving cylinder (as in the ordinary hurdy-gurdy), covered with leather, and rosined. This cylinder, which in the effect it produced somewhat resembled the bow of a violin, was set in motion by a pedal worked by the foot of the player. All gradations of tone, as well as the power of swelling or diminishing the sound upon a sustained note, were produced by the pressure of the finger. For this instrument Weber composed in the year 1811 a very interesting adagio and rondo, with orchestral accompaniment, published by Peters, of Leipzig. Weber wrote concerning this composition—'It was an infernal piece of work to write for an instrument whose tone is so peculiar and strange that one has to call to one's aid the liveliest imagination to bring it suitably forward in combination with other instruments. It is a cousin of the harmonica, and has this peculiarity, that with every sustained note its octave is prominently heard.' On the printed title-page it is said to be 'for Harmonichord or *Harmonium*.' This, however, is an addition of the publisher; as not only are the two instruments totally distinct, but the physharmonica, the predecessor of the harmonium, was not invented till about fifteen years later. E. P.

HARMONICON, THE, a monthly musical periodical edited by W. Ayrton, begun January 1823, and continued until September 1833. It contained ably written memoirs of eminent musicians, some of the earlier being accompanied by engraved portraits, essays, reviews of new music, correspondence, criticisms of musical performances of all kinds, foreign musical news, information on all subjects interesting to musicians, and original and selected vocal and instrumental music. It was of quarto size, in twenty-two vols. (counting the musical supple-

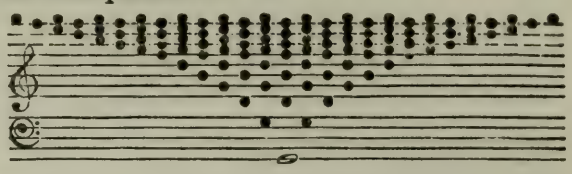
ments as separate volumes), and was one of the best musical periodicals ever published in England. W. H. H.

HARMONICS, tones of higher pitch which accompany every perfect musical sound in a regular series. As they ascend they diminish in intensity, and approximate in pitch. If the piano be opened and a bass note be struck smartly and kept down, on listening attentively a succession of faint sounds will be heard, apparently rising out of the principal sound and floating round it. These are the harmonics. They are really constituents of the main musical tone, and are produced by the concurrent vibration of the aliquot *parts* of the string. Hence Helmholtz proposes to call them 'partial tones' (*Partialtöne*). This term is no doubt more appropriate, inasmuch as above the tenth degree most of these notes form intervals dissonant from the prime note and also from each other, and thus become perceptibly *in*-harmonic. On the best musical instruments, however, these high inharmonic tones are not reached, the vibratory impulse being exhausted on the prime note and the lower harmonics, which are consonant both with the prime note and among themselves. At the same time the smaller the aliquot parts become in the ascending series, the less easily are they set in a state of separate vibration. Consequently these high dissonant harmonics are distinctly audible only on highly resonant metallic instruments, such as the cymbals, bell, and triangle, and for practical purposes the old term harmonic answers as well as the term 'partial.'

A few instruments, such as the tuning-fork and the wide stopped organ-pipe, practically yield no harmonics. The human voice, the harmonium, and all orchestral instruments, are rich in them—the human voice probably the richest of all; but nature has so admirably compounded them that it is very difficult to analyse them scientifically. Rameau distinguished harmonics in the human voice as early as the beginning of the 18th century.

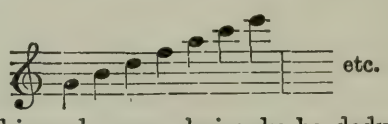
Harmonics naturally reinforce the fundamental sound, in which case their extent and distribution largely influence the intensity and the quality of the sound. They may, however, in many instances, be produced singly by mechanically checking the vibration of the fundamental note. In this relation they constitute an important practical department in most orchestral instruments.

Law of Harmonics.—A sonorous body not only vibrates as a whole but in each of its several fractions or aliquot parts, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, and so on at the same time; and each of these parts gives a separate note, the $\frac{1}{2}$ yielding the octave, the $\frac{1}{3}$ the fifth, the $\frac{1}{4}$ the double octave, the $\frac{1}{5}$ the third above the double octave, and so on. The following scheme or diagram, taken from Momigny, shows the harmonics of the open string G on the violoncello up to thirteen places:—

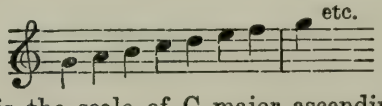


Here the bottom G is produced by the vibration of the whole string. The two G's next above are produced by the vibration of the two halves. The three D's next above by the vibration of the three thirds; and so on. Thus the diagram represents the whole of the notes produced by the vibrations of the whole string and its various sections up to its one-fourteenth part.

In this scheme the first F (counting upwards), the C a fifth above it, and the topmost notes E and F, are more or less faulty. In practically deducing the diatonic scale from this scheme, these intervals have to be corrected by the ear. By inspection of this scheme we discover the intervals of the diatonic scale in the following order:—



From this scale may obviously be deduced the chords of the third, fifth, seventh, and ninth. By combining and transposing these notes into one octave we get the following scale:—



which is the scale of C major ascending from dominant to dominant. As the same thing happens in other keys, we have thus proved the law that the intervals of each scale are generated by its dominant. The dominant, not the tonic, is therefore the true root of the whole scale.

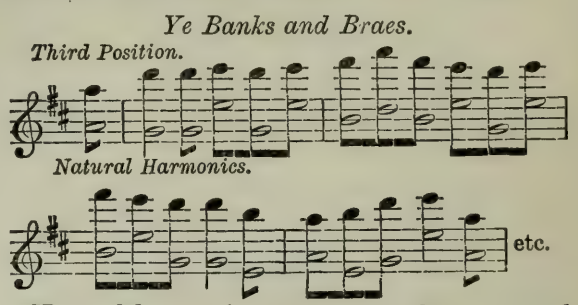
Practical effect of Harmonics heard simultaneously with the fundamental note.—The harmonics not only determine the diatonic intervals, but to some extent the *intensity* and, as has been lately proved by Helmholtz, the *quality* of musical tones. On applying the ear to the sound-hole of a violin during a long crescendo on one note, the reinforcement of the tone by the gradual addition of the higher and more piercing harmonics is distinctly perceptible. The principle and the effect are precisely the same in a crescendo produced by the addition of the mixture stops on an organ. The loudest musical instruments, *caeteris paribus*, are those in which the highest harmonics predominate, *e.g.* the cymbals, triangle, bell, and gong.

The effect of harmonics on the quality of musical sounds is easily tested by carefully comparing the tones of an old and a new violin. In the former the strong vibrations of the fundamental note and the lower harmonics leave but

little force to be expended on the higher and noisier harmonics : in the latter the fundamental note and lower harmonics are capable of absorbing less of the force, which is transmitted to the upper harmonics, and produces a harsh quality of sound. When the fundamental note and lowest harmonics predominate in the tone, the quality is soft and flute-like ; when the combination is well balanced by the addition of the intermediate harmonics up to the sixth, the quality is rich and sonorous ; when the highest harmonics, above the sixth and seventh, predominate, the quality is harsh and screaming. When the high dissonant harmonics are produced in a tolerably even and continuous stream of sound, the quality is said to be 'metallic.' If an instrument is ill-strung or out of order, the harmonic scale is disturbed ; and the harsh, uncertain, and irregular tones which it yields consist of harmonics out of their true place. Less varied comparisons may be obtained on the stops of an organ. Wide pipes, yielding a dull, heavy tone, have virtually no harmonics. In the tone of narrower open pipes the harmonics up to the sixth can be detected by the aid of Helmholtz's resonators. Pipes conically narrowed at the upper end, such as compose the stops called Gemshorn, Salicional, and Spitzflute, yield strong intermediate harmonics, which render the tone bright, though perceptibly thin. The Rohr-flute is so constructed as greatly to reinforce the fifth harmonic ($2\frac{1}{2}$ octaves above the prime note). The nasal quality of sound, such as is yielded by the softer reed-stops, by violins of a certain build, and by the clarinet, bassoon, etc., is produced by the predominance of the uneven harmonics ($\frac{1}{3}$, $\frac{1}{5}$, $\frac{1}{7}$, etc.). On the harmonium these uneven harmonics are stronger than the even ones. The peculiar tinkling tones of the zither arise from the high uneven harmonics yielded by its comparatively thick metal strings.

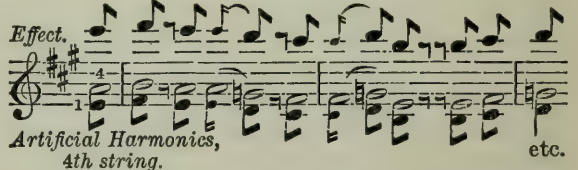
If a singer produces a low note *crescendo* against a reflecting surface, the harmonics become distinctly audible. If the note is produced partly through the nose, the uneven harmonics perceptibly predominate. The number of upper harmonics in the human voice is very great, and they are, according to Helmholtz, distinct and powerful in their whole range.

Practical use of single Harmonic tones on stringed instruments.—Harmonics may be singly produced (1) by varying the point of contact with the bow, or (2) by slightly pressing the string at the nodes, or divisions of its aliquot parts ($\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc.). (1) In the first case, advancing the bow from the usual place where the fundamental note is produced, towards the bridge, the whole scale of harmonics may be produced in succession, on an old and highly resonant instrument. The employment of this means produces the effect called 'sul ponticello.' [See PONTICELLO.] (2) The production of harmonics by the slight pressure of the finger on the open string is more useful. When produced by pressing slightly on the various nodes of the open strings they are called 'Natural harmonics.' In the following example the lower notes represent the fingering, the upper ones the effect : —



Natural harmonics are occasionally employed *pizzicato* on the violin and violoncello, and are an important resource in harp music. Accurate violinists are disinclined to use them, because the player has no control over their exact intonation, which is rigidly determined by that of the open string ; and the tones of the open strings, which are tuned by perfect fifths, are in certain scales slightly dissonant. In the key of G, for instance, the harmonics of the first or E string are slightly dissonant, though they are perfect in the key of A.

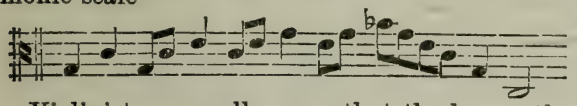
Artificial harmonics are produced by stopping the string with the first or second finger, and thus making an artificial 'nut,' and then slightly pressing the node with the fourth finger. By this means harmonics in perfect intonation can be produced in all scales. Example—



For the entire theory of artificial harmonics in single and double scales see *L'Art de Jouer du Violon de Paganini* by Guhr. They can, however, only be produced by using thin strings, and are little employed by the best writers. In modern music they are designated by an open note of this ◇ form. (See the Andante of Joachim's Hungarian Concerto, etc.)

Practical use of single harmonic tones on wind instruments. — As in the case of stringed instruments, the harmonics of wind instruments naturally reinforce the prime note, but are separable from it by artificial means. In wind instruments this is done by varying the intensity or the direction of the air-current from the mouth, which sets in vibration the air-column in the tube, so as to throw the air-column into vibrating portions of different lengths, as in the case of the aliquot parts of a string. The falsetto voice consists of harmonic octaves of the natural voice. All the notes of the flute above the lowest

octave are harmonic octaves, twelfths, and double octaves of the lower notes. Like the corresponding harmonics on the oboe and clarinet, these tones are produced by overblowing. Brass instruments are richest in the practical employment of harmonics. Any brass instrument, such as the hunting-horn or military bugle, yielding one fundamental note, yields the familiar harmonic scale—



Violinists are well aware that the longer the string in proportion to its thickness, the greater the number of upper harmonics it can be made to yield. Similarly, the longer the tube of a brass instrument, the higher does the series of its practicable harmonic tones ascend. The old French horn consists simply of a conical tube of great length, which readily yields the scale of harmonic intervals. They are produced by gently varying the degree and direction of the current of air. The dissonant notes ($\frac{1}{7}$, $\frac{1}{11}$, $\frac{1}{13}$, $\frac{1}{14}$) in the scale are to some extent corrected, and some of the missing tones are supplied by introducing the hand into the bell. Mechanical appliances have been contrived for the same purposes. On the trumpet the tube is extended for the same purposes by means of a slide. [See Horn, Trumpet, Wind Instruments, etc.] E. J. P.

HARMONIE, the French and German word for the wind instruments of the orchestra. *Musique d'harmonie* or *Harmoniemusik* is music written for wind-band alone, such as Mendelssohn's overture in C, op. 24, Meyerbeer's Fackeltänze, etc. G.

HARMONIOUS BLACKSMITH, THE. Handel's variations on the air known in England as 'The Harmonious Blacksmith' were originally printed in No. 5 of his first set of 'Suites de Pièces pour le Clavecin,' in Nov. 1720. As no name is there given to the air, and even down to the time of the late Robert Birchall it was still published only as 'Handel's Fifth favourite Lesson from his first Suite de Pièces,' it has been generally assumed to be Handel's composition as well as the variations. Upon this point, however, doubts have arisen since Handel's death, and various claims have been put forth, of which at least one still remains undecided. The first claim was in *Anthologie Française, ou Chansons choisies depuis le treizième siècle jusqu'à présent* (Paris, three vols. 8vo, 1765). The editor of that work was J. Monnet, and, according to Fétis, 'ce recueil est estimé.' In the first volume are the following eight lines, printed to the air, and ascribed to Clement Marot :—

Plus ne suis que j'ai été,
Et plus ne saurais jamais l'être ;
Mon beau printems et mon été,
Ont fait le saut par la fenêtre :
Amour ! tu as été mon maître.
Je t'ai servi sur tous les dieux :
Ah ! si je pouvais deux fois naître,
Combien je te servirais mieux !

Although these lines might pass for one of the extravagant love-songs of Clement Marot in his earlier years, if we allow for their being presented in a modernised form, yet no trace of them is to be found in his published works, nor of any song like them. A thorough search has been made through the long poems as well as the short pieces, lest these lines should prove to be an extract. The name of Clement Marot is therefore an assumed one. The air itself is not at all like music of the 15th century. When, therefore, Professor J. Ella informed his readers in the *Supplement to Programme of Musical Union*, June 6, 1865, that this melody 'was first published in a collection of French *Chansons* printed by Ballard in 1565 to words of Clement Marot, who died in 1545,' there was some misunderstanding between his informant, M. Weckerlin, and himself. On writing to M. Weckerlin to inquire whether there was such a book in his custody, he being Librarian to the Conservatoire de Musique, in Paris, the writer was informed that nothing was known of such a work, and that the earliest French edition known to him was in the above-named *Anthologie Française*, not of 1565, but of 1765. Professor Ella thought also that he had seen the melody in a French collection, a copy of which was sold in the library of Wm. Ayrton, F.R.S. On tracing it through the sale catalogue to its present resting-place in the British Museum, it proved to be 'Lot 38. Ballard (J. B. Chr.) *La Clef des Chansonniers, ou Recueil des Vaudevilles depuis cent ans et plus, notez et recueillis pour la première fois*' (two vols. 8vo, Paris, 1717). Here we find the name of Ballard, suggested by Professor Ella, but not the melody in question.

The next claim is for G. C. Wagenseil, an eminent clavecinist of Vienna, who was formerly supposed to have been born three years after Handel. The late Dr. Wm. Crotch, Professor of Music at the University of Oxford, informed the present writer that he had seen the air in a piece of music for the clavecin composed by Wagenseil. As the true date of Wagenseil's birth is now known to have been 1715, and Handel's Suites were published in 1720, there is no need to discuss this claim at length.

The story of Handel's having heard the air sung by a blacksmith at Edgware, while beating time to it upon his anvil, and that Handel therefore entitled it 'The Harmonious Blacksmith,' is refuted by the fact that it was never so named during Handel's life. Richard Clark was the propagator, if not also the inventor, of this fable. In Clark's edition of the lesson he has gone so far as to print an accompaniment for the anvil, as he imagined Handel to have heard the beats. He states that the blacksmith was also the parish clerk at Whitchurch. A few months after Clark's publication the writer saw J. W. Winsor, Esq., of Bath, a great admirer of Handel, and one who knew all his published

works. He told the writer that the story of the Blacksmith at Edgware was pure imagination, that the original publisher of Handel's lesson under that name was a music-seller at Bath, named Lintern, whom he knew personally from buying music at his shop, that he had asked Lintern the reason for this new name, and he had told him that it was a nickname *given to himself* because he had been brought up as a blacksmith, although he had afterwards turned to music, and that this was the piece he was constantly asked to play. He printed the movement in a detached form, because he could sell a sufficient number of copies to make a profit, and the whole set was too expensive. [It is worth mentioning that Beethoven has taken the theme, whether consciously or unconsciously, for the subject of a two-part organ fugue published in the supplementary volume of his works issued in 1888.] W. C.

HARMONIUM (French, also *Orgue expressif*). A well-known popular keyed instrument, the tones of which are produced by thin tongues of brass or steel, set in periodic motion by pressure of air, and called 'vibrators.' They are known also as 'free reeds'; reeds, because their principle is that of the shepherd's pipe; free, because they do not entirely close the openings in which they vibrate at any period of their movement, while those generally used in the organ, known as 'beating or striking reeds,' close the orifice at each pulsation. It is not, however, the vibration of the tongue itself that we hear as the tone: according to Helmholtz this is due to the escape of the air in puffs near its point, the rapidity of alternation of the puffs determining the pitch. The *timbre* of the note is conditioned in the first place by this opening, and then by the size and form of the channel above the tongue and its pallet hole, through which the air immediately passes. The Harmonium is the most modern of keyed instruments, if we include the nearly related AMERICAN ORGAN, in which the vibrator is set in motion by reverse power, that is by drawing in the air; for if we go back to the earliest attempts to make instruments of the kind we are still within the 19th century. The usefulness and convenience of the harmonium have gone far to establish it, almost as a rival, in a commercial sense, to the pianoforte. It has been too much the practice to regard the harmonium only as a handy substitute for the organ, and this has been fostered by interested persons to the detriment of its individuality and the loss of the perception that it has reason to exist from its own merits as a musical instrument. It is true that like the organ the tones of the harmonium may be sustained at one power so long as the keys are kept down, and variety of *timbre* is obtained by using the stops; but when the Expression stop is used, by which the air reservoir is cut off and the pressure made to depend entirely upon the management of the bellows, the harmonium gains the power of increase and decrease of tone under the control of the player, who by the treadles can graduate the condensation of the wind almost as a violin player manages his tone by the bow. To use this power artistically the harmonium player must have skill; and few take to this instrument with anything like the high technical aim with which the pianoforte and violin are studied. There is, however, no reason that there should not be a school of composers and players competent to realise and develop the individual character of the instrument.

The history of the harmonium is intimately connected with that of the different wind harmonicas which, from the musical fruit and baby trumpets of Nuremberg, to accordions and concertinas, have during the past seventy years had such extensive popularity. Unlike as the whole tribe of reed organs have been to any notion of music that pertained to ancient Greece, it is not a little surprising that a large vocabulary of Greek names should have been adopted to describe them. The first name, and one still in use, that of *Orgue expressif*, was due to a Frenchman, Grenié, who, according to Fétis (*Fabrication des Instruments de Musique*, Paris, 1855), very early in the 19th century imagined the construction of a keyboard instrument, which, by tongues of metal vibrating under variable pressures of atmosphere, should give *nuances*, or varying intensities of sound. His tongues were not 'beating' but 'free' reeds having an alternative movement, the energy depending upon the density of the air-current affecting them. It was not a novel principle, for the Chinese *cheng* might have suggested the employment of it; but be this as it may, Fétis informs us that Grenié never assumed that he was the inventor of it. The experiments of Sebastian Erard with free reeds, of which Grétry thought so much, were already known. A few years later than these, about 1814 some say, and quite independently, Eschenbach of Koenigshoven in Bavaria invented a keyboard instrument with vibrators, which he named 'Organo-violine.' Then began the Greek era. In 1816 Schlimbach of Ohrdruff, improving upon Eschenbach, produced the Æoline. The next step was an apparatus for continuous wind, by Voit of Schweinfurt, who called his instrument Æolodicon. In 1818 Anton Häckel of Vienna constructed a diminutive æoline as an instrument to be used with a pianoforte, bringing it out as Physharmonica.[1] This bellows-harmonica Professor Payer took with him to Paris in 1823, and several imitations were made of it, one of which, the Aerophone of Christian Dietz, was described by him in the sixth volume of the *Revue Musicale*

[1] This name is still retained for a free-reed stop in the organ, with tremolo and swell box of its own, by Walcker of Ludwigsburg and others.

(Paris, 1829). Returning to Germany, Reich of Fürth, near Nuremberg, produced at Munich in 1820 *timbre* registers imitating the clarinet and bassoon. The 16-foot or octave-deeper register Fétis attributes to Fourneaux père of Paris, 1836. The Melophone came out at the Paris Exhibition of 1834, and was probably made by Jacquet, whom the same authority quotes as the only maker of melophones in 1855. Elsewhere we read of an Æolodicon with bent tongues, and of a Terpodion with tongues of wood; of an Æolophone, an Adelphone, an Adiaphonon, an Harmonikon, and a Harmonine; of Melodiums, Æolians, and Panorgues; of the Poikilorgue of M. Cavaillé-Coll, etc. In England keyboard harmonicas with bellows were known by the name of Seraphine, which was not a harmonium, for it had no channels for the tongues. The oldest English patent for a seraphine is that of Myers and Storer, dated July 20, 1839.

It must be remembered that nearly all these instruments had but one complete set of vibrators to a keyboard. The Organino, a tentative instrument of Alexandre Debain (born 1809, died 1877), had two notes an octave apart on each key. To this remarkable mechanician was due the gathering up the work of all his predecessors and uniting four stops on one keyboard to produce the Harmonium. His first patent for this instrument, in Paris, is dated August 9, 1840 (*Notabilités de la Facture Instrumentale*, Paris, 1857). Inventor or improver, Debain had the great merit of opening the path to contrasts in colour of free-reed tone, by means of various sized channels to the vibrators, submitted in different registers, to one keyboard. It was, however, unfortunate that in the defence of his rights he was induced to secure to himself the sole privilege of using the name Harmonium in France, thus forcing other makers to use the name Organ, and thus to add another stone to the cairn of confusion in musical instrument nomenclature. More recently, the name Reed-organ has been used to express both the harmonium and the American organ, and is, perhaps, the best way out of a difficulty. The next great invention after Debain—attributed by Fétis to the Alexandres, father and son—was the Expression, already mentioned, the creation of a new and æsthetically more valuable harmonium. Another major invention was that of Martin, who gave the harmonium, to use a technical term, 'quicker speech,' *i.e.* made the sound more quickly follow the descent of the key. The invention is known as 'percussion,' and is an adaptation of the pianoforte escapement, by which a little hammer strikes the tongue at the same moment that it receives the impact of the wind. Another invention of Martin's termed 'prolongement,' enables the player to prolong certain notes after the fingers have quitted the keys. Martin governed this by knee pedals, but it is now usually effected by a stop, and knocked off at will by a little heel movement. The 'melody-attachment' of William Dawes, patented in London, 1864, has the effect of making the melody-note, or air, when in the highest part, predominate, by a contrivance that shuts off all notes below the highest in certain registers of a combination. In the 'pedal-substitute' of Dawes and Ramsden this is reversed, and the lowest notes can be made to predominate over the other notes of a left-hand chord. An important invention, and curious as bringing the pianoforte touch to a certain extent upon the harmonium keyboard, is the 'double touch,' invented by an English musician, Augustus L. Tamplin, before 1855, and introduced systematically in the famous harmoniums of Mustel of Paris, and producing emphasised or strengthened tones by a greater depression of the key. Another important invention of the greatest delicacy is Mustel's 'pneumatic balance' (French *Double Expression*) —valves of delicate construction acting in the wind reservoir, and keeping the pressure of air in it practically equal, so that it cannot possibly be overblown.

Proceeding now to the structure of the harmonium it is sufficient to notice externally the keyboard and treadles as prominent features (see Fig. 1). The latter (*a*), moved by the feet of the player, feed the bellows (*b*); the air is by them forced up the wind-trunk (*g*) into the wind-chest (*i*), and from thence, while the expression-stop is not drawn, into the reservoir (*f*), in a continuous and equal stream, excess in which is obviated by a discharge pallet (*e*) acting as a safety valve. But when the expression-stop is drawn and the expression-hole (*h*) to the reservoir is consequently closed, the air acts directly upon the vibrators or tongues (*m*), from the feeders (*c*). The entire apparatus for the wind is covered by the bellows-board (*k*), containing the valves (*j*) that admit the wind to the different rows of vibrators or reed compartments, as the stops (*t*) may be drawn. Above the bellows-board is the 'pan' (*l*), sometimes erroneously called the sound-board, a board of graduated thickness in which are the channels (*n*)—separate chambers of air to each vibrator, determining, as said before, the different *timbres*. The proportions of the channels and size of the pallet-holes are found empirically. The air within the channels, set in vibration by the tongues, is highly compressed. Sometimes, to gain space and a different quality, the channels with their tongues are placed upright. A stop (*t*) being drawn and a key (*q*) depressed, wind is admitted by the action to the tongue or vibrator, and escapes by the pallet-hole (*o*) —at a comparatively even pressure if it comes from the reservoir, or at a varying pressure if, as already explained, the expression-stop is drawn and the wind comes from the feeders direct.

We give a cut of the percussion action already alluded to (see Fig. 2). Here *q* is the key, which

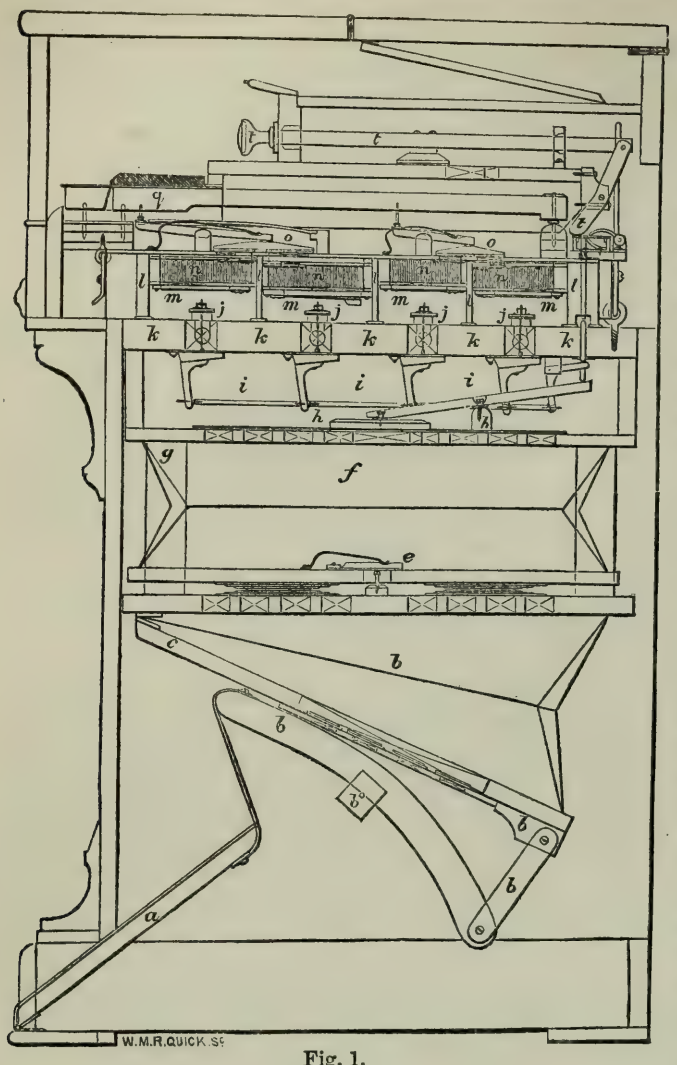


Fig. 1.

on being depressed sends down a 'plunger' (*a*), which acts upon a little escapement action, with

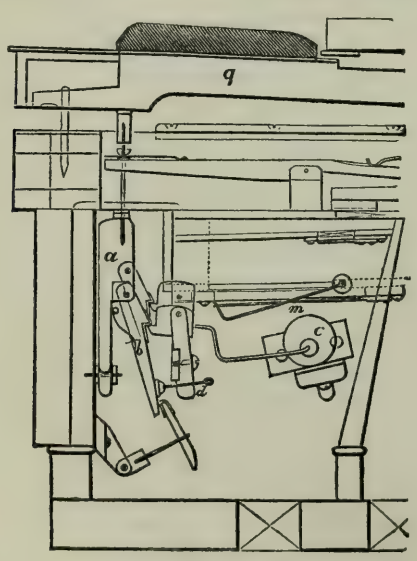
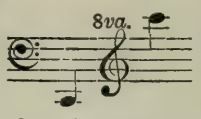


Fig. 2.

lever (*b*), hammer (*c*), and set-off (*d*); *m* is the reed, which by this arrangement is struck by the hammer and assisted to move at the moment the wind is admitted.

The harmonium has a keyboard of five octaves at 8-ft. pitch. The bass stops



range up to and include the *e'* on the first line of the treble stave; and the treble stops range from the *f'* upwards—twenty-nine and thirty-two notes respectively. In an ordinary harmonium the registers or rows of vibrators are four in number, divided, as just stated, into bass and treble, and again into front and back organs as they are technically called. The front organ has the foundation and fuller toned stops, the back organ the imitation and more reedy stops. Thus, adding the French names as they are frequently to be met with—

Front. No. 1. Diapason bass and Diapason treble—*Cor Anglais* and *Flûte.* 8-ft. pitch.

No. 2. Bourdon bass and Double Diapason treble—*Bourdon* and *Clarinette.* 16-ft. pitch.

Back. No. 3. Clarion bass and Principal treble—*Clarion* and *Fifre.* 4-ft. pitch.

No. 4. Bassoon bass and Oboe treble—*Basson* and *Hautbois.* 8-ft. pitch.

M. Mustel retains this arrangement of the foundation stops in all harmoniums. (See MUSTEL.) In the large Mustel instruments other stops of great beauty are added, the indisputable introduction of their ingenious maker—

Harpe Eolienne. Bass. 2-ft. pitch. Two ranks of vibrators, out of tune, the one a beat sharp, the other a beat flat, producing a tremulous effect.

Musette. Treble. 16-ft. pitch. Nasal quality.

Voix Celeste. Treble. 16-ft. pitch. Two ranks with soft quality.

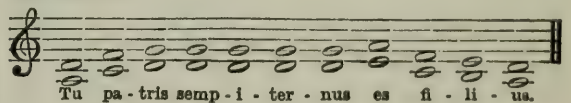
Baryton. Treble. 32-ft. pitch. Nasal quality like the *Musette*, but broader.

The 'full organ' (*grand jeu*) is a drawstop giving instantly the full power of the harmonium without the out-of-tune ranks. The 'percussion' has to do with the diapason only, and not with all four rows, as originally applied by Martin. Two mechanical stops—the *Tremolo*, which sets the wind in motion before it reaches the vibrators, and the *Sourdine*, which shuts off a portion of the wind that would reach them, may be regarded now as discarded in all harmoniums of good manufacture. The Swell (*récit*) is like the Venetian swell in the organ. It is usually placed over the back organ, and is controlled by the 'Pneumatic Fortes,' set in motion by knee pedals, which open the louvres by extra pressure of wind acting upon pneumatic levers. The front organ in foreign harmoniums is usually

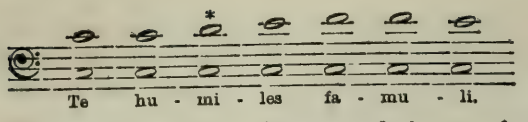
subdued by a thin board the under surface of which is covered with swansdown or other soft material; this is replaced in England by a covering of brown sheepskin or basil, also lined with swansdown. The tongues are not made of ordinary sheet rolled brass; but of a metal prepared expressly, and with some secrecy. The best is believed to be from hammered wire reduced by continued hammering to the thickness required. A broader tongue is found to give a bolder tone, but sacrifices quickness of speech; a narrower tongue is shriller. The tongues are bent in various ways, longitudinally and laterally, to gain sweetness, but the speech suffers. Tuning is effected by scraping near the shoulder to flatten the tongue, or near the point to sharpen it. The air pressure somewhat affects the tuning of the larger vibrators, but it is a merit in the harmonium that it alters little in comparison with the pianoforte or flue-work of an organ. Double touch is produced by causing the back organ to speak first, and is divided technically into the 'upper' and 'deep' touches. The harmonium has been combined in construction with the pianoforte by Debain and other makers. The *timbres* and nature of the two instruments are so dissimilar, not to say antagonistic, that no real benefit is to be gained by yoking them together. A. J. H.

HARMONY. The practice of combining sounds of different pitch, which is called Harmony, belongs exclusively to the music of the most civilised nations of modern times. It seems to be sufficiently proved that the ancient Greeks, though they knew the combinations which we call chords, and categorised them, did not make use of them in musical performance. This reticence probably arose from the nature of their scales, which were well adapted for the development of the effective resources of melody, but were evidently inadequate for the purposes of harmony. In looking back over the history of music it becomes clear that a scale adapted for any kind of elaboration of harmony could only be arrived at by centuries of labour and thought. In the search after such a scale experiment has succeeded experiment, those which were successful serving as the basis for further experiments by fresh generations of musicians till the scale we now use was arrived at. The ecclesiastical scales, out of which our modern system was gradually developed, were the descendants of the Greek scales, and like them only adapted for melody, which in the dark ages was of a sufficiently rude description. The people's songs of various nations also indicate characteristic scales, but these were equally unfit for purposes of combination, unless it were with a drone bass, which must have been a very early discovery. In point of fact the drone bass can hardly be taken as representing any idea of harmony proper; it is very likely that it originated in the instruments of percussion or any other form of noise-making invention which served to mark the rhythms or divisions in dancing or singing; and as this would in most cases (especially in barbarous ages) be only one note, repeated at whatever pitch the melody might be, the idea of using a continuous note in place of a rhythmic one would seem naturally to follow; but this does not necessarily imply a feeling for harmony, though the principle had certain issues in the development of harmonic combinations, which will presently be noticed. It would be impossible to enter here into the question of the construction and gradual modification of the scales. It must suffice to point out that the ecclesiastical scales are tolerably well represented by the white notes of our keyed instruments, the different ones commencing upon each white note successively. In these scales there were only two which had a leading note or major seventh from the tonic. Of these the one beginning on F (the ecclesiastical Lydian) was vitiated by having an augmented fourth from the Tonic, and the one commencing on C (the ecclesiastical Ionic, or Greek Lydian) was looked upon with disfavour as the 'modus lascivus.' These circumstances affected very materially the early ideas of harmony; and it will be seen that, conversely, the gradual growth of the perception of harmonic relations modified these ecclesiastical scales by very slow degrees, by the introduction of accidentals, so that the various modes were by degrees fused into our modern major and minor scales.

The earliest attempts at harmony of which there are any examples or any description, was the Diaphony or Organum which is described by Hucbald, a Flemish monk of the 10th century, in a book called *Enchiridion Musicae.* These consist for the most part of successions of fourths or fifths, and octaves. Burney gives an example from the work, and translates it as follows:—



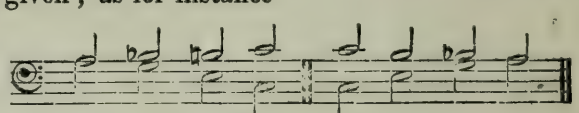
The practice of adding extra parts to a Canto fermo at the distance of a fourth or fifth, with an octave to make it complete, seems to have been common for some time, and was expressed by such terms as 'diatessaronare,' or in French 'quintoier.' This, however, was not the only style of combination known to Hucbald, for in another example which consists chiefly of successions of fifths and octaves the parallelism is interrupted at the close, and the last chord but one contains a major sixth. Further than this, Burney gives an example in which the influence of a drone bass or holding note is apparent, whereby the origin of passing notes is indicated, as will be observed in the use of a ninth transitionally between the combinations of the octave and the tenth in the following example at *—



The use of tenths in this example is remarkable, and evidently unusual, for Guido of Arezzo, who lived full a century later, speaks of the 'symphonia vocum' in his Antiphonarium, and mentions only fourths, fifths, and octaves. This might be through Hucbald's notions of combination being more vague than those of Guido, and his attempts at harmony more experimental; for, as far as can be gathered from the documents, the time which elapsed between them was a period of gradual realisation of the qualities of intervals, and not of progress towards the use of fresh ones. Guido's description of the Organum is essentially the same as the succession of fourths and fifths given by Hucbald; he does not, however, consider it very satisfactory, and gives an example of what was more musical according to his notions; but as this is not in any degree superior to the second example quoted from Hucbald above, it is clear that Guido's views on the subject of Harmony do not demand lengthy consideration here. [See DIAPHONIA.] It is only necessary to point out that he seems to have more defined notions as to what is desirable and what not, and he is remarkable also for having proposed a definition of Harmony in his Antiphonarium in the following terms—'Armonia est diversarum vocum apta coadunatio.'

The Diaphony or Organum above described was succeeded, perhaps about Guido's time, by the more elaborate system called Discantus. This consisted at first of manipulation of two different tunes so as to make them tolerably endurable when sung together. Helmholtz suggests that 'such examples could scarcely have been intended for more than musical tricks to amuse social meetings. It was a new and amusing discovery that two totally independent melodies might be sung together and yet sound well.' The principle was, however, early adopted for ecclesiastical purposes, and is described under the name Discantus by Franco of Cologne, who lived but little after Guido in the 11th century. From this Discantus sprang counterpoint and that whole genus of polyphonic music, which was developed to such a high pitch of perfection between the 14th and the 17th centuries; a period in which the minds of successive generations of musicians were becoming unconsciously habituated to harmonic combinations of greater and greater complexity, ready for the final realisation of harmony in and for itself, which, as will be seen presently, appears to have been achieved about the year 1600. Franco of Cologne, who, as above stated, describes the first forms of this Discant, is also somewhat in advance of Guido in his views of harmony. He classifies concords into perfect, middle, and imperfect consonances, the first being the octaves, the second the fourths and fifths, and the third the major and minor thirds. He puts the sixths among the discords, but admits of their use in Discant as less disagreeable than flat seconds or sharp fourths, fifths, and sevenths. He is also remarkable for giving the first indication of a revulsion of feeling against the system of 'Organising' in fifths and fourths, and a tendency towards the modern dogma against consecutive fifths and octaves, as he says that it is best to mix imperfect concords with perfect concords instead of having successions of imperfect or perfect. [See DISCANT.]

It is unfortunate that there is a deficiency of examples of the secular music of these early times, as it must inevitably have been among the unsophisticated geniuses of the laity that the most daring experiments at innovation were made; and it would be very interesting to trace the process of selection which must have unconsciously played an important part in the survival of what was fit in these experiments, and the non-survival of what was unfit. An indication of this progress is given in a work by Marchetto of Padua, who lived in the 13th century, in which it appears that secular music was much cultivated in Italy in his time, and examples of the chromatic progressions which were used are given; as for instance—

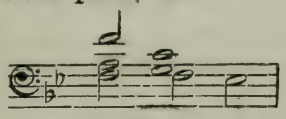


Marchetto speaks also of the resolutions of Discords, among which he classes fourths, and explains that the part which offends the ear by one of these discords must make amends by passing to a concord, while the other part stands still. This classification of the fourth among discords, which here appears for the first time, marks a decided advance in refinement of feeling for harmony, and a boldness in accepting that feeling as a guide in preference to theory. As far as the ratios of the vibrational numbers of the limiting sounds are concerned, the fourth stands next to the fifth in excellence, and above the third; and theoretically this was all that the mediæval musicians had to guide them. But they were instinctively choosing those consonances which are represented in the compound tone of the lower note, that is in the series of harmonics of which it is the prime tone, or 'generator,' and among these the fourth does not occur; and they had not yet learnt to feel the significance of inversions of given intervals; and therefore the development of their perception of harmonies, dealing as yet only with combinations of two different notes at a time, would lead them to reject the fourth, and put it in the category of discordant intervals, in which it has ever since remained as far as contrapuntal music is concerned, while even in harmonic music it cannot

be said to be at all on an equality with other consonances.

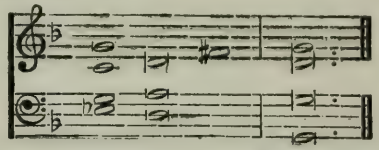
The next writer on music of any prominent importance after Marchetto was Jean de Muris, who lived in the 14th century. In his 'Ars Contrapuncti' he systematises concords, as the previous writers had done, into perfect and imperfect; but his distribution is different from Franco's, and indicates advance. He calls the octave and the fifth the perfect, and the major and minor thirds and major sixths the imperfect concords. The minor sixth he still excludes. Similarly to Franco he gives directions for intermingling the perfect and imperfect concords, and further states that parts should not ascend or descend in perfect concords, but that they may in imperfect. It is clear that individual caprice was playing a considerable part in the development of musical resources in de Muris's time, as he speaks with great bitterness of extempore descanters. He says of this new mode of descanting, in which they professed to use new consonances, 'O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone,' and so on, concluding, 'sic enim concordiae confunduntur cum discordiis ut nullatenus una distinguatur ab aliâ.' Such wildness may be aggravating to a theorist, but in early stages of art it must be looked upon with satisfaction by the student who sees therein the elements of progress. Fortunately, after de Muris's time, original examples begin to multiply, and it becomes less necessary to refer to reporters for evidence, as the facts remain to speak for themselves. Kiesewetter gives an example of four-part counterpoint by Dufay, a Netherlander, who was born before 1400. This is supposed to be the earliest example of its kind extant, and is a very considerable advance on anything of which there is any previous account or existing examples, as there appears in it a frequent use of what we call the complete common chord with the third in it, and also its first inversion; and in technical construction especially it shows great advance in comparison with previous examples, and approaches much nearer to what we should call real music. It requires to be noted, moreover, that this improvement in technical construction is the most striking feature of the progress of music in the next two centuries, rather than any large extension of the actual harmonic combinations.

The works of Okeghem, who lived in the next century to Dufay, do not seem to present much that is worthy of remark as compared with him. He occasionally uses suspended discords in chords of more than two parts, as—



from a canon quoted by Burney; but discords are of rare occurrence in his works, as they are also in those of his great pupil Josquin des Prés. For instance, in the first part of the 'Stabat Mater' by the latter (in the *Raccolta Generale delle Opere Classiche*, edited by Choron), there are only ten examples of such discords in the whole eighty-eight bars, and it is probable that this was a liberal supply for the time when it was written.
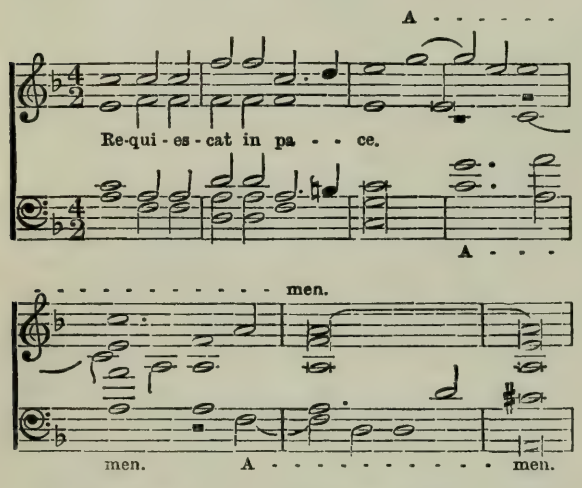
Ambros says that Josquin was the first to use accidentals to indicate the modifications of notes, which we are tolerably certain must have been modified according to fixed rules before his time without actual indication in the copies. Josquin certainly made use of them also to obtain effects which could not have been derived from the ordinary principles of rendering the music, and thus took an important step in the direction of assimilating the ecclesiastical scales in the manner which gradually resulted in the musical system we now use. A remarkable instance of this is his use more than once of a concluding chord with a major third in it, the major third being indicated by an accidental. Prior to him the concluding chord had contained only a bare fifth at most, and of this there are examples in his works also, as—



from the Benedictus of the Mass 'Faysans regrets' quoted by Burney (ii. 500)—in which progression the use of the E♭ is worthy of notice; but his use of the major third shows a remarkable advance, especially in the direction of feeling for tonality, which is one of the essential features of modern music.

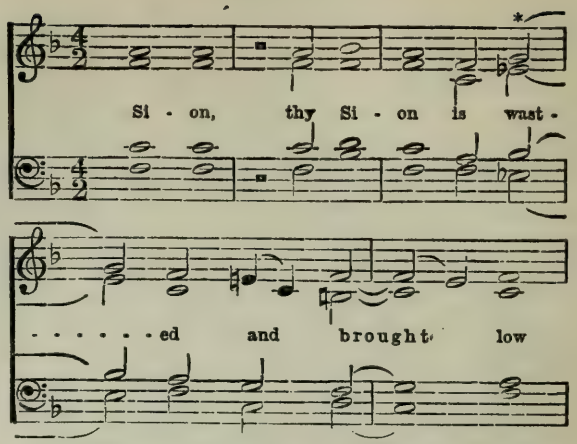
This use of the major third in the final chord of a piece in a minor key (the 'Tierce de Picardie') became at a later time almost universal, the only alternative being a bare fifth, as in the last example; and the practice was continued far on into modern music; as by Bach and Handel, in the former of whose works it is very common even in instrumental music. And still later we find it in Mozart, as at the end of the 'Quam olim Abrahae' in the Requiem Mass. On the other hand, at the conclusion of the Chorus 'Dies Irae' of the same mass the final chord appears, as far as the voices are concerned, with only a fifth in it, as in the example from Josquin above. However with composers of the harmonic period such as these it has not been at all a recognised rule to avoid the minor third in the final chord, its employment or avoidance being rather the result of characteristic qualities of the piece which it concludes. But with composers of the preharmonic period it was clearly a rule; and its origin depended on the same feeling as that which caused them to put the fourth in the category of the discords; for like the fourth, the minor third does not exist as a part of the compound tone of the lower note,

and its quality is veiled and undefined; and it was not till a totally new way of looking at music came into force that it could stand on its own basis as final; for among other considerations, the very vagueness of tonality which characterised the old polyphonic school necessitated absolute freedom from anything approaching to ambiguity or vagueness in the concluding combination of sounds. In modern music the passage preceding the final cadence is likely to be all so consistently and clearly in one key, that the conclusion could hardly suffer in definition by the use of the veiled third; but if the following beautiful passage from the conclusion of Josquin's 'Déploration de Jehan Okenheim' be attempted with a minor third instead of his major third for the conclusion, the truth of these views will be more strongly felt than after any possible argument:—

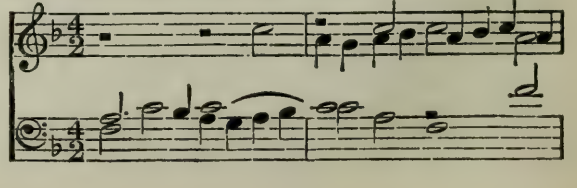


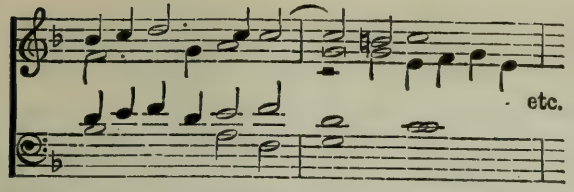
In this case it is quite clear that a minor third would not seem like any conclusion at all; even the bare fifth would be better, since at least the harmonic major third of the three A's would sound unembarrassed by a contiguous semitone, for each of the A's in the chord would have a tolerably strong harmonic C♯, with which the presence of a C♮ would conflict. But the major third has in this place a remarkable finality, without which the preceding progressions, so entirely alien to modern theories of tonality, would be incomplete, and, as it were, wanting a boundary-line to define them.

This vagueness of tonality, as it is called, which is so happily exemplified in the above example, especially in the 'Amen,' is one of the strongest points of external difference between the mediæval and modern musical systems. The vagueness is to a great extent owing to the construction of the ecclesiastical scales, which gives rise to such peculiarities as the use of a common chord on the minor seventh of the key, as in the following example from Byrd's Anthem, 'Bow thine ear,' where at * there is a common chord on E♭ in a passage which in other respects is all in the key of F major.

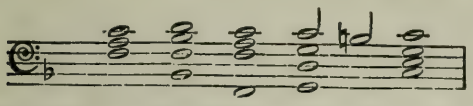


But the actual and vital difference between the two systems lay in the fact that the old musicians regarded music as it were horizontally, whereas the moderns regard it perpendicularly. The former looked upon it and taught it in the sense of combined voice parts, the harmonic result of which was more or less a matter of inference; but the latter regard the series of harmonies as primary, and base whole movements upon their interdependent connection, obtaining unity chiefly by the distribution of the keys which throws those harmonies into groups. In the entire absence of any idea of such principles of construction, the mediævalists had to seek elsewhere their bond of connection, and found it in Canonic imitation, or Fugue, though it must be remembered that their idea of Fugue was not of the elaborate nature denoted by the term at the present day. As an example of this Canonic form, the famous secular song, 'Sumer is icumen in,' will serve very well; and as it is printed in score in both Burney's and Hawkins's *Histories* and in this Dictionary (see SUMER IS ICUMEN IN), it will be unnecessary to dwell upon it here, since its harmonic construction does not demand special notice. In all such devices of Canon and Fugue the great early masters were proficients, but the greatest of them were not merely proficient in such technicalities, but were feeling forward towards things which were of greater importance, namely, pure harmonic effects. This is noticeable even as early as Josquin, but by Palestrina's time it becomes clear and indubitable. On the one hand, the use of note against note counterpoint, which so frequently occurs in Palestrina's works, brings forward prominently the qualities of chords; and on the other, even in his polyphony it is not uncommon to meet with passages which are as clearly founded on a simple succession of chords as anything in modern music could be. Thus the following example from the motet, 'Haec dies quam fecit Dominus'—

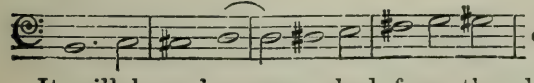




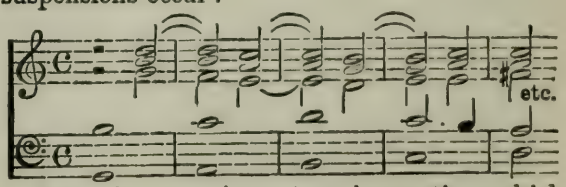
is simply an elaboration of the progression—



In fact, Palestrina's success in the attempt to revivify Church Music lay chiefly in the recognition of harmonic principles; and in many cases this recognition amounts to the use of simple successions of chords in note against note counterpoint, as a contrast to the portion of the work which is polyphonic. His success also depended to a great degree on a very highly developed sense for qualities of tone in chords arising from the distribution of the notes of which they are composed. He uses discords more frequently than his predecessors, but still with far greater reticence than a modern would do; and in order to obtain the necessary effects of contrast, he uses chords in various positions, such as give a variety of qualities of softness or roughness. This question, which shows to what a high degree of perfection the art was carried, is unfortunately too complicated to be discussed here, and the reader must be referred to part ii. chap. xii. of Helmholtz's work on the *Sensations of Tone as a Physiological Basis for the Theory of Music*, where it is completely investigated. As an example of the freedom with which accidentals were used in secular music in Palestrina's time may be taken the following passage from a madrigal by Cipriano Rore, which is quoted by Burney (*Hist.* iii. 319):—
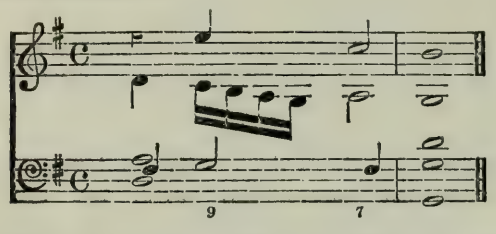


It will have been remarked from the above survey that from the dawn of any ideas of combination of notes, musicians were constantly accepting fresh facts of harmony. First perfect consonances, then imperfect, and then suspended discords, which amounted to the delaying of one note in passing from one concord to another; then modifications of the scales were made by the use of accidentals, and approaches were by that means made towards a scale which should admit of much more complex harmonic combinations. But before it could be further modified, it was necessary that a new standpoint should be gained. The great musicians of the 16th century had carried the art to as high a pitch of perfection in the pure polyphonic style as seems to us possible, and men being accustomed to hear in their works the chords which were the result of their polyphony were ready for the first steps of transition from that style to the harmonic. Palestrina, the hero of the old order, died in 1592, and in 1600 the first modern opera, the 'Euridice' of Giacomo Peri, was performed at Florence. It is impossible to point definitely to any particular time and say 'Here the old order ended and the new began,' for in point of fact the periods overlap one another. A species of theatrical performance accompanied by music had been attempted long before this, and secular music had long displayed very free use of chromaticisms similar to the modern style of writing; and, on the other hand, fine examples of polyphony may be found later; but nevertheless the appearance of this opera is a very good typical landmark, since features of the modern school are so clearly displayed in it, such as arias and recitatives accompanied harmonically after the modern manner; moreover in these the harmonies are indicated by figures, which is a matter of considerable importance, as it implies a total change of position relative to the construction of the music. As long as harmony was the accidental result of the combination of different melodies, the idea of using abbreviations for a factor which was hardly a recognised part of the effect would not have occurred to any one, but as soon as harmony came to be recognised as a prominent fact, the use of signs to indicate the grouping of notes into these chords would naturally suggest itself, especially as in the infancy of these views the chords were of a simple description. That the system of figuring a bass was afterwards largely employed in works founded exclusively on the old theory of counterpoint is no argument against this view, as no one can fail to see how entirely inadequate the figuring is to supply any idea whatever of the effects of contrapuntal music. With Peri are associated the names of Cavaliere, Viadana, Caccini, and Monteverde. To Caccini the invention of recitative is attributed, to Viadana that of the 'basso continuo,' and to Monteverde the boldest new experiments in harmony; and to the present question the last of these is the most important. It has already been remarked that during the previous century progress had been rather in technical expression and perfection of detail than in new harmonies. Palestrina's fame does not rest upon elaborate discords, but upon perfect management of a limited number of different combinations. Monteverde evidently abandoned this ideal refinement, and sought for harsher and more violent forms of contrast. Thus in a madrigal 'Straccia me pur,' quoted in Burney's *History* (iii. 239), the following double suspensions occur:—



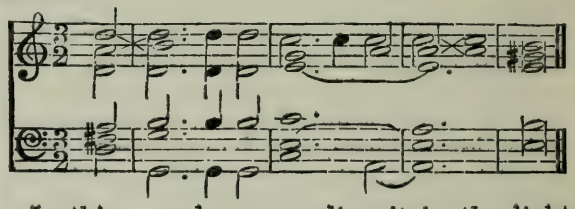
But a far more important innovation, which

there need be no hesitation in attributing to him, as he was personally blamed for it by the dogmatists of his time, was the use of the minor seventh, which we call the Dominant seventh, without preparation. There is more than one example of this in his works, but one which occurs in a madrigal, 'Cruda Amarilli,' is specially remarkable, as it is preceded by a ninth used evidently as a grace-note in a manner which for his time must have been very daring. It is as follows :—
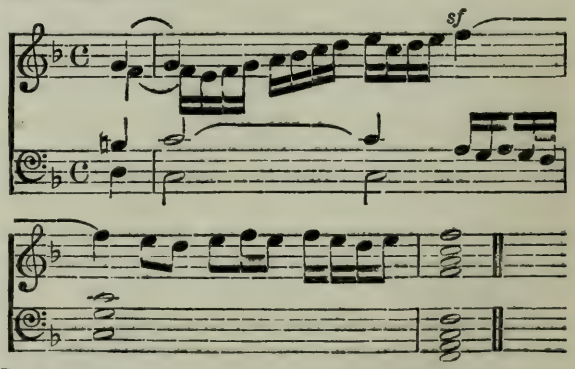


This independent manner of using the Dominant seventh shows an appreciation of the principle of the relation of chords through a common tonic : that is to say, the connection and relative importance of chords founded on different root notes of a scale according to the modern and not the old ecclesiastical principle. It is true that the very idea of roots of chords did not suggest itself as a realisable conception till nearly a century later ; but as is usual in these cases, artistic instinct was feeling its way slowly and surely, and scientific demonstration had nothing to do with the discovery till it came in to explain the results when it was all accomplished. The development of this principle is the most important fact to trace in this period of the history of music. Under the ecclesiastical system one chord was not more important than another, and the very existence of a Dominant seventh according to the modern acceptation of the term was precluded in most scales by the absence of a leading note which would give the indispensable major third. The note immediately below the Tonic was almost invariably sharpened by an accidental in the cadence in spite of the prohibition of Pope John XXII., and musicians were thereby gradually realising the sense of the dominant harmony ; but apart from the cadence this note was extremely variable, and many chords occur, as in the example already quoted from Byrd, which could not occur in that manner in the modern scales, where the Dominant has always a major third. Even considerably later than the period at present under consideration —as in Carissimi and his contemporaries, who represent very distinctly the first definite harmonic period—the habits of the old ecclesiastical style reappear in the use of notes and chords which would not occur in the same tonal relations in modern music ; and the effect of confusion which results is all the more remarkable because they had lost the nobility and richness which characterised the last and greatest period of the polyphonic style. The deeply ingrained habits of taking the chords wherever they lay, according to the old teaching of Discant, retarded considerably the recognition of the Dominant and Tonic as the two poles of the harmonic circle of the key ; but Monteverde's use of the seventh, above quoted, shows a decided approach to it. Moreover, in works of this time the universality of the harmonic Cadence as distinguished from the cadences of the ecclesiastical modes becomes apparent. The ecclesiastical cadences were nominally defined by the progressions of the individual voices, and the fact of their collectively giving the ordinary Dominant Cadence in a large proportion of instances was not the result of principle, but in point of fact an accident. The modern Dominant Harmonic Cadence is the passage of the mass of the harmony of the Dominant into the mass of the Tonic, and defines the key absolutely by giving successively the harmonies which represent the compound tone of the two most important roots in the scale, the most important of all coming last.

The following examples will serve to illustrate the character of the transition. The conclusion of Palestrina's Motet, 'O bone Jesu,' is as follows :—



In this a modern, regarding it in the light of masses of harmony with a fundamental bass, would find difficulty in recognising any particular key which would be essential to a modern Cadence ; but the melodic progressions of the voices according with the laws of Cadence in Discant are from that point of view sufficient.

On the other hand, the following conclusion of a Canzona by Frescobaldi, which must have been written within fifty years after the death of Palestrina, fully illustrates the modern idea, marking first the Dominant with great clearness, and passing thence firmly to the chord of the Tonic F :—
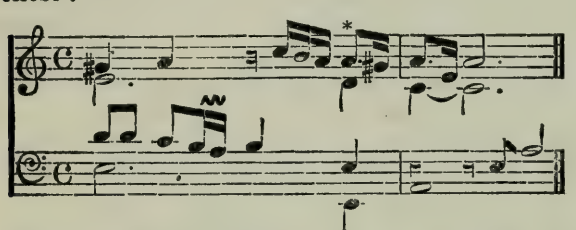


It is clear that the recognition of this relation between the Dominant and Tonic harmony was indispensable to the perfect establishment of the modern system. Composers might wake to

the appreciation of the effects of various chords and of successions of full chords (as in the first chorus of Carissimi's 'Jonah'), but inasmuch as the Dominant is indispensable for the definition of a key (hence called 'der herrschende Ton'), the principle of modulation, which is the most important secondary feature of modern music, could not be systematically and clearly carried out till that means of defining the transition from one key to another had been attained. Under the old system there was practically no modulation. The impression of change of key is not unfrequently produced, and sustained for some time by the very scarceness of accidentals; since a single accidental, such as F♯ in the progress of a passage in C, is enough to give to a modern musician the impression of change to G, and the number of chords which are common to G and C would sustain the illusion. Sufficient examples have already been given to show that these impressions are illusory, and reference may be made further to the commencement of Palestrina's 'Stabat Mater' in eight parts, and his Motet 'Hodie Christus natus est,' and Gibbons's Madrigal 'Ah, dear heart,' which will also further show that even the use of accidentals was not the fruit of any idea of modulation. The frequent use of the perfect Dominant Cadence or 'full Close,' must have tended to accustom composers to this important point in modern harmony, and it is inevitable that musicians of such delicate artistic sensibility as the great composers of the latter part of the 16th century should have approached nearer and nearer to a definite feeling for tonality, otherwise it would be impossible to account for the strides which had been made in that direction by the time of Carissimi. For in his works the principle of tonality, or in other words the fact that a piece of music can be written in a certain key and can pass from that to others and back, is certainly displayed, though the succession of these keys is to modern ideas irregular and their individuality is not well sustained, owing partly no doubt to the lingering sense of a possible minor third to the Dominant.

The supporters of the new kind of music as opposed to the old polyphonic style had a great number of representative composers at this time, as may be seen from the examples in the fourth volume of Burney's *History*; and among them a revolutionary spirit was evidently powerful, which makes them more important as innovators than as great musicians. The discovery of harmony seems to have acted in their music for a time unfavourably to its quality which is immensely inferior to that of the works of the polyphonic school they were supplanting. Their harmonic successions are poor, and often disagreeable, and in a large number of cases purely tentative. The tendency was for some time in favour of the development of tunes, to which the new conceptions of harmony supplied a fresh interest. Tunes in the first instance had been homophonic—that is, absolutely devoid of any sense of relation to harmony; and the discovery that a new and varied character could be given to melody by supplying a harmonic basis naturally gave impetus to its cultivation. This also was unfavourable to the development of a high order of art, and it was only by the re-establishment of polyphony upon the basis of harmony, as we see it displayed to perfection in the works of Bach, that the art could regain a lofty standard comparable to that of Palestrina, Lasso, Byrd, Gibbons, and the many great representatives of the art at the end of the 16th and the beginning of the 17th centuries. In point of fact harmonic music cannot be considered apart from the parts or voices of which it is composed. It consists of an alternation of discord and concord, and the passage of one to the other cannot be conceived except through the progression of the parts. As has been pointed out with respect to the discovery of harmonic or tonal form in musical composition in the article FORM, the effect of the new discovery was at first to make composers lose sight of the important element of progression of parts, and to look upon harmony as pre-eminent; consequently the progressions of parts in the works of the middle of the 17th century seem to be dull and uninteresting. Many composers still went on working in the light of the old system, but they must be regarded in relation to that system, and not as representatives of the new; it was only when men strong enough to combine the principles of both schools appeared that modern music sprang into full vigour. The way was prepared for the two great masters who were to achieve this at the beginning of the 18th century by the constant labours and experiments of the composers of the 17th. It would be impossible to trace the appearance of fresh harmonic material, as the composers were so numerous, and many of their works, especially in the early period, are either lost or unattainable. But in surveying the general aspect of the works which are available, a gradual advance is to be remarked in all departments, and from the mass of experiments certain facts are established. Thus clearness of modulation is early arrived at in occasional instances; for example, in an opera called 'Orontea' by Cesti, which was performed at Venice as early as 1649, there is a sort of short Aria, quoted by Burney (iv. 67), which is as clearly defined in this respect as any work of the present day would be. It commences in E minor, and modulates in a perfectly natural and modern way to the relative major G, and makes a full close in that key. From thence it proceeds to A minor, the subdominant of the original key, and makes another full close, and then, just touching G on the way, it passes back to E minor, and closes fully in that key. This is all so clear and regular according to modern ideas that it is difficult to realise that Cesti wrote within half a century of Palestrina, and of the first

recognition of the elements of modern harmony by Caccini, Monteverde, and their fellows. The clearness of each individual modulation, and the way in which the different keys are rendered distinct from one another, both by the use of appropriate Dominant harmony, and by avoiding the obscurity which results from the introduction of foreign chords, is important to note, as it indicates so strongly the feeling for tonality which by constant attention and cultivation culminated in the definite principles which we now use. That the instance was tentative, and that Cesti was guided by feeling and not rule, is sufficiently proved by the fact that not only contemporary musicians, but successive generations up to the end of the century, and even later, frequently fell into the old habits, presenting examples of successions of harmony which are obscure and confused in key.

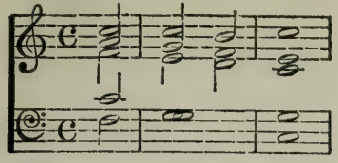
It is not possible to discover precisely when the use of the seventh in the Dominant Cadence came into vogue. It has been already pointed out that Monteverde hazarded experimentally the use of the Dominant seventh without preparation, but nevertheless it does not seem to have been used with any obvious frequency by musicians in the early part of the 17th century ; but by the middle and latter part it is found almost as a matter of course, as in the works of the distinguished French instrumental composers Dumont, Jacques de Chambonnières, and Couperin. The following is an example from the second of these :—



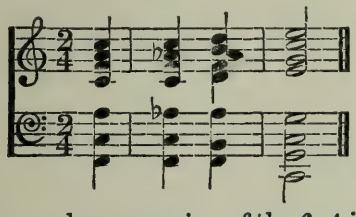
which shows how easily it might have been introduced in the first instance as a passing note between the root of the first chord and the third of the next, and its true significance have been seen afterwards.

This use of the seventh in the Dominant chord in the Cadence makes the whole effect of the Cadence softer and less vigorous, but for the purpose of defining the key it makes the Cadence as strong as possible ; and this, in consideration of the great latitude of modulation and the great richness and variety of harmony in modern music, becomes of great importance. It does this in three ways. First, by simply adding another note to the positive representative notes of the key which are heard in the Cadence, in which in this form the submediant (as A in the key of C) will be the only note of the scale which will not be heard. Secondly, by giving a very complete representation of the compound tone of the root-notes as contained in the Diatonic scale ; since the seventh harmonic, though not absolutely exact with the minor seventh which is used in harmony, is so near that they can hardly be distinguished from one another, as is admitted by Helmholtz. And thirdly, by presenting a kind of additional downward-tending leading note to the third in the Tonic chord, to which it thereby directs the more attention. In relation to which it is also to be noted that the combination of leading note and subdominant is decisive as regards the key, since they cannot occur in combination with the Dominant as an essential Diatonic chord in any other key than that which the Cadence indicates. The softness which characterises this form of the Cadence has led to its avoidance in a noticeable degree in many great works, notwithstanding its defining properties—as in both the first and last movements of Beethoven's C minor Symphony, the first movement of his Symphony in A, and the Scherzo of the Ninth Symphony. In such cases the definition of key is obtained by other means, as for example in the last movement of the C minor Symphony by the remarkable reiteration both of the simple concordant cadence and of the Tonic chord. In the first movement of the A Symphony and the Scherzo of the Ninth, the note which represents the seventh, although omitted in the actual harmony of the Cadence, appears elsewhere in the passage preceding. In respect of definition of key it will be apposite here to notice another form of Cadence, namely that commonly called Plagal, in which the chord of the subdominant (as F in the key of C) precedes the final Tonic chord. This Cadence is chiefly associated with ecclesiastical music, to which it was more appropriate than it is in more elaborate modern music. On the one hand it avoided the difficulty of the Dominant chord which resulted from the nature of most of the ecclesiastical scales, while its want of capacity for enforcing the key was less observable in relation to the simpler harmonies and absence of modulation of the older style. This deficiency arises from the fact that the chord of the Subdominant already contains the Tonic to which it is finally to pass, and its compound tone which also contains it does not represent a position so completely in the opposite phase to the Tonic as the Dominant does ; whence the progression is not strongly characteristic. It also omits the characteristic progression of the leading note up to the Tonic, and does not represent so many positive notes of the scale as the Dominant Cadence. For these various reasons, though not totally banished from modern music, it is rare, and when used appears more as supplementary to the Dominant Cadence, and serving to enforce the Tonic *note*, than as standing on its own basis. Moreover, as supplementary to the Dominant Cadence it offers the advantage of giving the extra note in the scale which, as has been remarked, is almost inevitably omitted in the Dominant Cadence. Hence an extended type of Cadence is given by some theorists as the

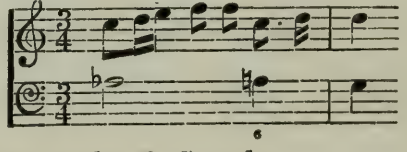
most complete, which, as it were, combines the properties of the two Cadences in this form—



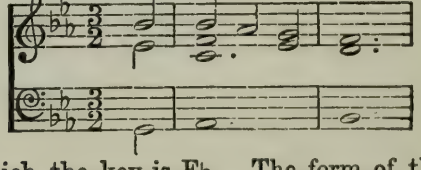
In this the subdominant chord of the weaker Cadence comes first, and a chord of 6–4, as it is called, is inserted to connect it with the Dominant chord (as otherwise they would have no notes in common, and the connection between them harmonically would not be ostensible), and then the Dominant chord passes into the Tonic after the usual fashion. Other methods of joining the Subdominant chord to the Dominant chord are plentifully scattered in musical works, as for instance the use of a suspended fourth in the place of the 6–4 ; but as a type the above answers very well, and it must not be taken as more than a type, since a bare theoretical fact in such a form is not music, but only lifeless theory. As an example of the theory vitalised in a modern form may be given the conclusion of Schumann's Toccata in C for pianoforte (op. 7), as follows :—



In this the weak progression of the 6–4 is happily obviated by connecting the Subdominant and Dominant chords by the minor third of the former becoming the minor ninth of the latter ; and at the same time the novelty of using this in version of the Dominant minor ninth as the penultimate chord, and its having also a slight flavour of the old plagal Cadence, gives an additional vitality and interest to the whole. Composers of the early harmonic period also saw the necessity of putting recognised facts in some form which presented novelty and individuality, and their efforts in that direction will be shortly taken notice of. Meanwhile, it must be observed that the discovery of the harmonic Cadence as a means of taking breath or expressing a conclusion of a phrase and binding it into a definite thought, affected music for a time unfavourably in respect of its continuity and breadth. In Polyphonic times, if it was desirable to make a break in the progress of a movement, the composers had to devise their own means to that end, and consequently a great variety is observed in the devices used for that purpose, which being individual and various have most of the elements of vitality in them. But the harmonic Cadence became everybody's property ; and whenever a composer's ideas failed him or his imagination became feeble, he helped himself out by using the Cadence as a full stop and beginning again ; a proceeding which conveys to the mind of a cultivated modern musician a feeling of weakness and inconsequence, which the softness and refinement of style and a certain sense of languor in the works of the early Italian masters rather tend to aggravate. Thus in the first part of Carissimi's Cantata 'Deh contentatevi,' which is only seventy-four bars in length, there are no less than ten perfect Dominant Cadences with the chords in their first positions, besides interrupted Cadences and imperfect Cadences such as are sometimes called half-closes. This is, no doubt, rather an excessive instance, but it serves to illustrate the effect which the discovery of the Cadence had on music ; and its effect on English ecclesiastical music of a slightly later period, as for instance in the works of Rogers, will be remembered by musicians acquainted with that branch of the art as a proof that the case is not over-stated. It was, no doubt, necessary for the development of Form in musical works that this phase should be gone through, and the part it played in that development is considered under that head, and therefore must not be further dwelt upon here. The use of imperfect and interrupted Cadences, as above alluded to, appears in works early in the 17th century, being used relatively to perfect Cadences as commas and semicolons are used in literature in relation to full stops. The form of the imperfect Cadence or half-close is generally a progression towards a pause on the Dominant of the key. The two following examples from Carissimi will illustrate his method of using them :—
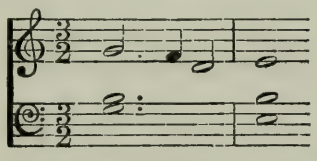


in which the key is C, and—
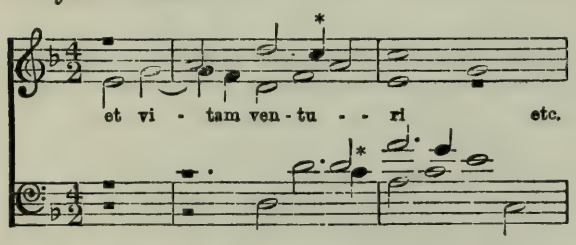


in which the key is E♭. The form of the Interrupted Cadence which is usually quoted as typical is that where the progression which seems to tend through the Dominant chord to the concluding Tonic chord is made to diverge to some other position, such as a chord on the submediant of the key, as on A in the key of C. This form also appears in Carissimi, but not with any apparent definiteness of purpose. In fact, as a predetermined effect the Interrupted Cadence belongs to a more advanced condition of ideas in music than that illustrated by Carissimi and his followers and contemporaries, and only demands a passing notice here from the fact that it does occur, though rarely. Composers in those times were more in the habit of concluding

with the Cadence, and repeating part of what they had said before over again with another Cadence ; which answers the same requirements of form as most of the uses of Interrupted Cadences by Bach and Handel, but in a much less refined and artistically intelligent manner.
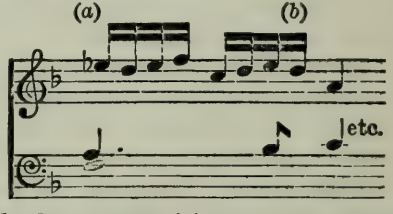
In order to see the bearings of many of the experiments which were made by the early representatives of harmonic music it will be necessary to return for a short space to their predecessors. The basis which the old contrapuntists had worked upon—which we express, for brevity's sake, in the language which is consistently only applicable to harmonic music, as concords and their first inversions and simple discords of suspension—had been varied and enriched by them by the use of passing notes. In the use of these a great deal of ingenuity was exercised, and the devices which resulted were in some instances looked upon as everybody's property, and became quite characteristic of the particular form of art. As a type of these may be taken the following from Dufay, who lived in the 14th century, and has already been spoken of as being quoted by Kiesewetter:—



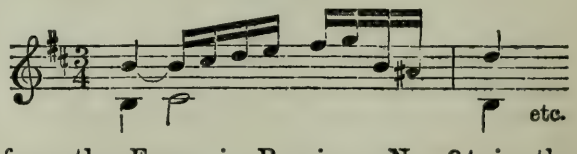
In this the F is clearly taken as a passing note between G and E, and a note on the other side of the E is interpolated before the legitimate passage of the passing note is concluded. This particular figure reappears with astonishing frequency all through the polyphonic period, as in Josquin's 'Stabat Mater,' in Palestrina's 'Missa Papae Marcelli,' in Gibbons's 'Hosanna,' and in Byrd's Mass. But what is particularly noticeable about it is that it gets so thoroughly fixed as a figure in the minds of musicians that ultimately its true significance is sometimes lost sight of, and it actually appears in a form in which the discord of the seventh made by the passing note is shorn of its resolution. As an example of this (which, however, is rare) may be taken the following passage from the Credo in Byrd's Mass:—



In this the seventh in the treble and its counterpart in the bass never arrive at the B♭ on which they should naturally resolve, and musicians were probably so accustomed to the phrase that they did not notice anything anomalous in the progression. It is probable, moreover, that the device in the first instance was not the result of intellectual calculation—such as we are forced to assume in analysing the progression—but merely of artistic feeling ; and in point of fact such artistic feeling, when it is sound, is to all appearances a complex intellectual feat done instinctively at a single stroke ; and we estimate its soundness or unsoundness by applying intellectual analysis to the result. The first example given above stands this test, but the latter, judged by the light of the rules of Discant, does not ; hence we must regard it as an arbitrary use of a well-known figure which is justifiable only because it is well known ; and the principle will be found to apply to several peculiar features which presently will be observed as making their appearance in harmonic music. The early harmonists proceeded in a similar direction in their attempt to give richness to the bare outline of the harmonic substructure by the use of grace-notes, appoggiaturas, anticipatory notes and the like, and by certain processes of condensation or prolongation which they devised to vary the monotony of uniform resolution of discords. Of these some seem as arbitrary as the use of the characteristic figure of the polyphonic times just quoted from Byrd, and others were the fruit of that kind of spontaneous generalisation which we recognise as sound. It is chiefly important to the present question to notice the principles which guided or seem to have guided them in that which seems to us sound. As an example of insertion between a discord and its resolution, the following passage from a Canzona by Frescobaldi may be taken:—

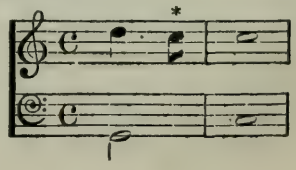


in which the seventh (*a*) is not actually resolved till (*b*) ; the principle of the device being the same as in the early example quoted above from Dufay. Bach carried this principle to a remarkable pitch, as for instance

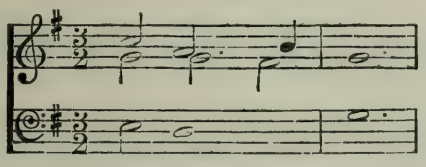


from the Fugue in B minor, No. 24 in the *Wohltemperirtes Clavier*.

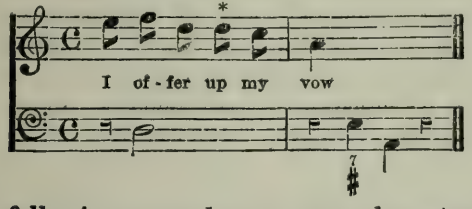
The simple form of anticipation which appears with so much frequency in Handel's works in the following form—



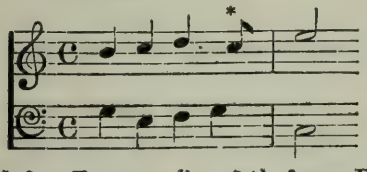
is found commonly in the works of the Italian composers of the early part of the 17th century. Several other forms also are of frequent occurrence, but it is likely that some of them were not actually performed as they stand on paper, since it is clear that there were accepted principles of modification by which singers and accompanists were guided in such things just as they are now in rendering old recitatives in the traditional manner, and had been previously in sharpening the leading note of the ecclesiastical modes. Hence it is difficult to estimate the real value of some of the anticipations as they appear in the works themselves, since the traditions have in many instances been lost. An anticipation relative melodically to the general composition of the tonic chord, which is also characteristic of modern music, occurs even as early as Peri, from whose 'Eurydice' the following example is taken:—



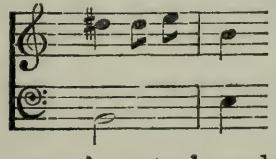
This feature has a singular counterpart in the Handelian recitative, *e.g.*—



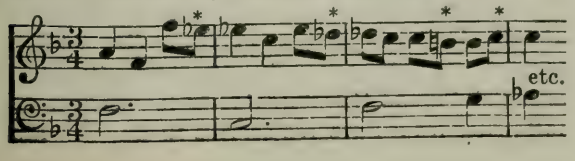
The following examples are more characteristic of the 17th century:—



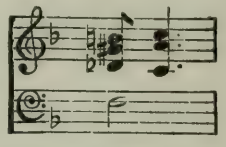
is quoted by Burney (iv. 34) from Peri. In Carissimi and Cesti are found characteristic closes of recitative in this manner—



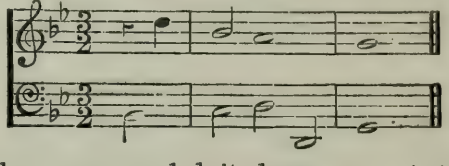
but in this case the actual rendering is particularly doubtful, and the passage was probably modified after the manner in which recitatives are always rendered. A less doubtful instance, in which there is a string of anticipations, is from a fragment quoted also by Burney (iv. 147) from a Cantata by Carissimi as follows:—



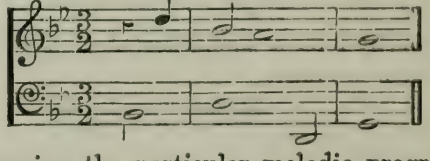
The use of combinations which result from the simultaneous occurrence of passing notes, a practice so characteristic of Bach, cannot definitely be traced at this early period. Indeed, it is not certain that the musicians had discovered the principle which is most prolific in these effects—namely, the use of preliminary notes a semitone above or below any note of an essential chord, irrespective of what precedes, and at any position relative to the rhythmic divisions of the music, as—



in which B♮, G♯, and D♭, which seem to constitute an actual chord, are merely the result of the simultaneous occurrence of chromatic preliminary passing notes before the essential notes C, A, and C of the common chord of F major. But there is a combination which is very common in the music of the 17th century, which has all the appearance of being derived from some such principle, and demands notice. It appears in Cesti's 'Orontea' (Burney, iv. 68) as follows:—

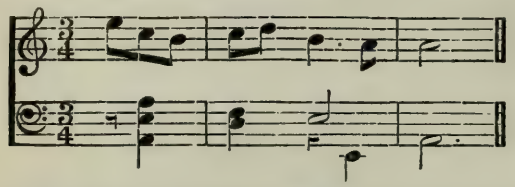


and, however preceded, it always amounts to the same idea—namely, that of using an unprepared seventh on the subdominant of the key (major or minor) preceding the Dominant chord of the Cadence. This may be explained as a passing note downwards towards the uppermost note of the succeeding concord on the Dominant, which happens to coincide with the passing note upwards between the third of the tonic chord and the root of the Dominant chord,—as C between B♭ and D in the example; in which case it would be derived from the principle above explained; or on the other hand the passage may be explained on the basis of the old theory of passing notes in a way which is highly illustrative of the methods by which novelty is arrived at in music. Composers were accustomed to the progression in which a chord of 6–4 preceded the Dominant chord, as—
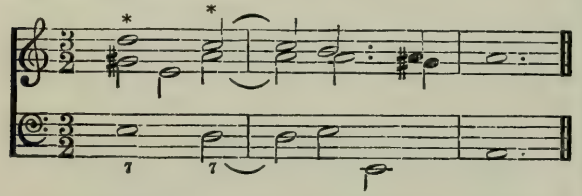


and having the particular melodic progression which results from this well fixed in their minds, they inserted a passing note on the strong beat of the bar in the bass without altering the treble, as in the example quoted above from Cesti, and thereby added considerably to the vigour of the

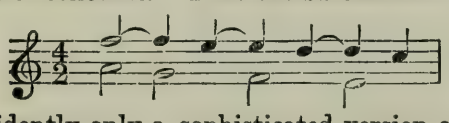
passage. This particular feature seems to have been accepted as a musical fact by composers, and appears constantly, from Monteverde till the end of the century, among French and Italians alike ; and it is invested with the more interest because it is found in Lully in an improved form, which again renewed its vitality. It stands as follows in a Sarabande by him :—



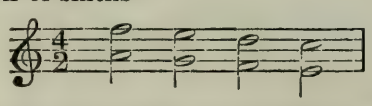
and this form was adopted by Handel, and will be easily recognised as familiar by those acquainted with his works. Corelli indicates the firm hold which this particular seventh had obtained on the minds of musicians by using it in immediate succession to a Dominant seventh, so that the two intervals succeed each other in the following manner :—



in the Sonata II. of the Opera 2nda, published in Rome, 1685. These methods of using passing notes, anticipations, and like devices, are extremely important, as it is on the lines thereby indicated that progress in the harmonic department of music is made. Many of the most prolific sources of variety of these kinds had descended from the contrapuntal school, and of these their immediate successors took chief advantage ; at first with moderation, but with ever-gradually increasing complexity as more insight was gained into the opportunities they offered. Some devices do not appear till somewhat later in the century, and of this kind were the condensation of the resolution of suspensions, which became very fruitful in variety as music progressed. The old-fashioned suspensions were merely temporary retardations in the progression of the parts which, taken together in their simplicity, constituted a series of concords. Thus the succession—

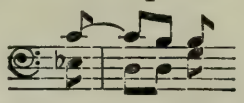


is evidently only a sophisticated version of the succession of sixths—
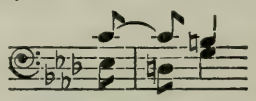


and the principle which is applied is analogous to the other devices for sophisticating the simplicity of concords which have been analysed above ; and the whole showing how device is built upon device in the progress of the art.
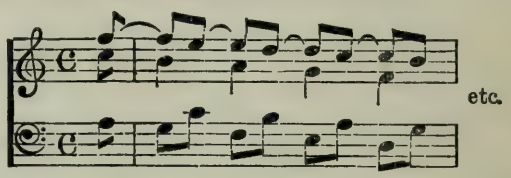
Some time in the 17th century a composer, whose name is probably lost to posterity, hit upon the happy idea of making the concordant notes move without waiting for the resolution of the discordant note, so that the process—



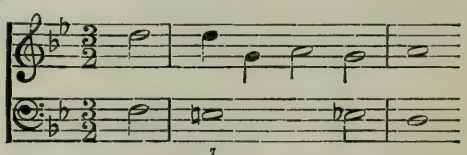
in which there are three steps, is condensed into the following (from Alessandro Scarlatti)—



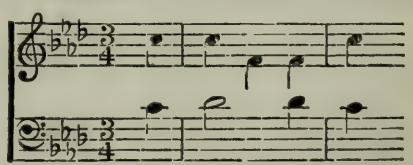
in which there are only two to gain the same end. This device is very common at the end of the 17th century, as in Corelli, and it immediately bore fresh fruit, as the possibility of new successions of suspensions interlaced with one another became apparent, such as—



in which each shift of a note which would be considered as part of the implied concord creates a fresh suspension. And by this process a new and important element of effect was obtained, for the ultimate resolution of discord into concord could be constantly postponed although the harmonies changed ; whereas under the old system each discord must be resolved into the particular concord to which it belonged, and therefore the periods of suspense caused by the discords were necessarily of short duration. In dealing with discords attempts were occasionally made to vary the recognised modes of their resolutions ; for instance, there are early examples of attempts to make the minor seventh resolve upwards satisfactorily, and both Carissimi and Purcell endeavoured to make a seventh go practically without any resolution at all, in this form—

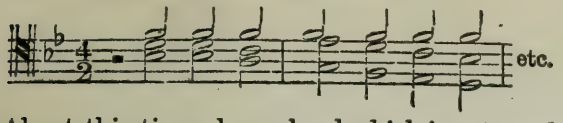


from Purcell's 'Dido and Æneas'—where the resolution is only supplied by the second violins—and from Carissimi—in which it is not supplied

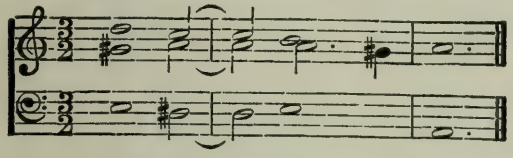


at all, if Burney's transcription (iv. 147) is correct. Another experiment which illustrates a principle, and therefore demands notice, is the following from Purcell's service in B♭, in which

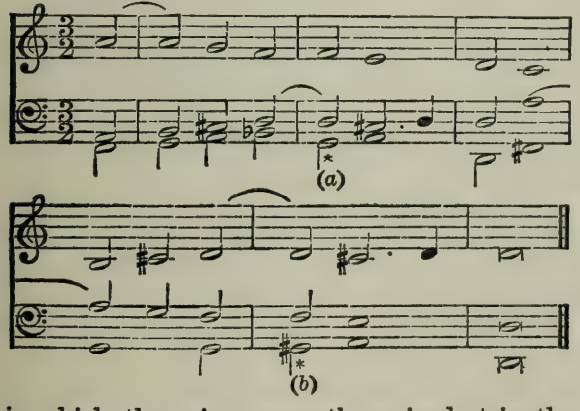
the analogue of a pedal in an upper part is used to obtain a new harmonic effect :—



About this time also a chord which is extremely characteristic of modern music makes its appearance, namely, the chord of the diminished seventh. This appears, for example, unprepared in Corelli's Sonata X. of the 'Opera Terza,' published in 1689, as follows:—



In this and in other instances of his use of it, it occupies so exactly analogous a position to the familiar use of the seventh on the subdominant which has already been commented upon at length, that the inference is almost unavoidable that composers first used the diminished seventh as a modification of that well-known device in a minor key, by sharpening its bass note to make it approach nearer to the dominant, and also to soften its quality. This inference has been happily verified by Mr. H. E. Wooldridge, who found the two forms of the seventh on the subdominant in a succession which strongly points to their common origin, in the following passage by Stradella :—



in which the minor seventh, arrived at in the manner usual at that time, is seen at (*a*) ; and the modified seventh in which the bass is sharpened so as to produce a diminished seventh appears at (*b*).

It will be necessary at this point to turn again for a short space to theorists, for it was in relation to the standard of harmony which characterises the end of the 17th century that Rameau's attempt was made to put the theory of music on some sort of philosophical basis. He called attention to the fact that a tone consists not only of the single note which everybody recognises, which he calls the principal sound, but also of harmonic sounds corresponding to notes which stand at certain definite distances from this lower note, among which are the twelfth and seventeenth, corresponding to the fifth and third ; that as there is a perfect correspondence between octave and octave these notes can be taken either as the major common chord in its first position, or its inversions ; and that judged from this point of view the lower note is the root or fundamental note of the combination. This was the basis of his theory of harmony, and it is generally considered to have been the first explicit statement of the theory of chords in connection with roots or fundamental notes. Rameau declines to accept the minor seventh as part of the compound tone of the root, and he does not take his minor third as represented by the nineteenth 'upper partial,' which is very remote, but justifies the minor chord on the principle that the minor third as well as the root note generates the fifth (as both C and E♭ would generate G), and that this community between them makes them prescribed by nature. D'Alembert took the part of expositor, and also in some slight particulars of modifier, of Rameau's principles, in his *Éléments de Musique*. It is not the place here to enter into details with respect to the particulars resulting from the theory, which was applied to explain the construction of scale, temperament, and many other subordinate matters, and to discover the proper progressions of roots, and the interconnection between chords. But a passage in D'Alembert's book deserves especial notice as illustrating modern harmonic as distinguished from the old contrapuntal ideas with respect to the nature of discords ; since it shows how completely the old idea of suspensions as retardations of the parts had been lost sight of: 'En général la dissonance étant un ouvrage de l'art, surtout dans les accords qui ne sont point de dominant, tonique, ou de sous-dominant ; le seul moyen d'empêcher qu'elle ne déplaise en paroissant trop étrangère à l'accord, c'est qu'elle soit, pour ainsi dire, annoncée à l'oreille en se trouvant dans l'accord précédent, et qu'elle serve par là à *lier* les deux accords.' The sole exception is in respect of the dominant seventh, which, apparently as a mere matter of experience, does not seem to require this preparatory announcement. Tartini published his theories about the same time as Rameau, and derived the effect of chords from the combinational tones, of which he is reputed to have been the discoverer. Helmholtz more lately showed that neither theory is complete without the other, and that together they are not complete without the theory of beats, which really affords the distinction between consonance and dissonance ; and that all of these principles taken together constitute the scientific basis of the facts of harmony. Both Rameau and Tartini were therefore working in the right direction ; but for the musical world Rameau's principles were the most valuable, and the idea of systematising chords
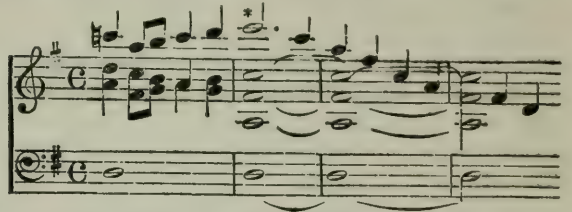
according to their roots or fundamental basses has been since generally adopted.

By the beginning of the 18th century the practice of grouping the harmonic elements of music or chords according to the keys to which they belong, which is called observing the laws of tonality, was tolerably universal. Composers had for the most part moved sufficiently far away from the influence of the old ecclesiastical system to be able to realise the first principles of the new secular school. These principles are essential to instrumental music, and it is chiefly in relation to that large department of the modern art that they must be considered. Under the conditions of modern harmony the harmonic basis of any passage is not intellectually appreciable unless the principle of the relations of the chords composing it to one another through a common tonic be observed. Thus if in the middle of a succession of chords in C a chord appears which cannot be referred to that key, the passage is inconsistent and obscure; but if this chord is followed by others which can with it be referred to a different key, modulation has been effected, and the succession is rendered intelligible by its relation to a fresh tonic in the place of C. The range of chords which were recognised as characteristic of any given key was at first very limited, and it was soon perceived that some notes of the scale served as the bass to a larger number and a more important class of them, the Dominant appearing as the most important, as the generator of the larger number of diatonic chords; and since it also contains in its compound tone the notes which are most remote from the chord of the tonic, the artistic sense of musicians led them to regard the Dominant and the Tonic as the opposite poles of the harmonic circle of the key, and no progression was sufficiently definable to stand in a position of tonal importance in a movement unless the two poles were somehow indicated. That is to say, if a movement is to be cast upon certain prominent successions of keys to which other keys are to be subsidiary, those which are to stand prominently forward must be defined by some sort of contrast based on the alternation of Tonic and Dominant harmony. It is probably for this reason that the key of the Subdominant is unsatisfactory as a balance or complementary key of a movement, since in progressing to its Dominant to verify the tonality, the mind of an intelligent listener recognises the original Tonic again, and thus the force of the intended contrast is weakened. This, as has been above indicated, is frequently found in works of the early harmonic period, while composers were still searching for the scale which should give them a major Dominant chord, and the effect of such movements is curiously wandering and vague. The use of the Dominant as the complementary key becomes frequent in works of the latter portion of the 17th century, as in Corelli; and early in the next, as in Bach and Handel, it is recognised as a matter of course; in the time of Haydn and Mozart so much strain was put upon it as a centre, that it began to assume the character of a conventionalism and to lose its force. Beethoven consequently began very early to enlarge the range of harmonic bases of the key by the use of chords which properly belonged to other nearly related keys, and on his lines composers have since continued to work. The Tonic and Dominant centres are still apparently inevitable, but they are supplemented by an enlarged range of harmonic roots giving chromatic combinations which are affiliated on the original Tonic through their relations to the more important notes of the scale which that Tonic represents, and can be therefore used without obscuring the tonality. As examples of this may be taken the minor seventh on the tonic, which properly belongs to the nearly allied key of the subdominant; a major concord on the supertonic, with the minor seventh superimposed, which properly belong to the Dominant key; the major chord on the mediant, which properly belongs to the key of the relative minor represented by the chord of the submediant, and so on.

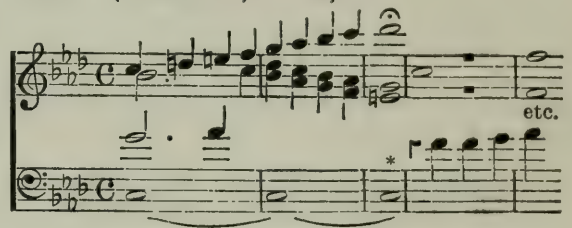
Bach's use of harmony was a perfect adaptation to it of the principles of polyphony. He resumed the principle of making the harmony ostensibly the sum of the independent parts, but with this difference from the old style, that the harmonies really formed the substratum, and that their progressions were as intelligible as the melodies of which they seemed to be the result. From such a principle sprang an immense extension of the range of harmonic combinations. The essential fundamental chords are but few, and must remain so, but the combinations which can be made to represent them on the polyphonic principle are almost infinite. By the use of chromatic passing and preliminary notes, by retardations, and by simple chromatic alterations of the notes of chords according to their melodic significance, combinations are arrived at such as puzzled and do continue to puzzle theorists who regard harmony as so many unchangeable lumps of chords which cannot be admitted in music unless a fundamental bass can be found for them. Thus the chord of the augmented sixth is probably nothing more than the modification of a melodic progression of one or two parts at the point where naturally they would be either a major or minor sixth from one another, the downward tendency of the one and the upward tendency of the other causing them to be respectively flattened and sharpened to make them approach nearer to the notes to which they are moving. In the case of the augmented sixth on the flat second of the key, there is only one note to be altered; and as that note is constantly altered in this fashion in other combinations—namely

by substituting the flattened note for the natural diatonic note, as D♭ for D in the key of C, by Carissimi, Bach, Beethoven, Chopin, in all ages of harmonic music—it seems superfluous to consider whether or no it is a chord with a double root as theorists propose, in which one note is the minor ninth of one root, and the other the major third of another. The way in which ideas become fixed by constant recurrence has already been indicated in the case of a figure which was very characteristic of the polyphonic school, and in that of the subdominant seventh with the early harmonists; in like manner modifications, such as the augmented sixth, and the sharp fifth (which is merely the straining upwards of the upper note of a concord in its melodic progression to the next diatonic note), become so familiar by constant recurrence, that they are accepted as facts, or rather as representatives, by association, of the unmodified intervals, and are used to all intents as essential chords; and moreover being so recognised, they are made liable to resolutions and combinations with other notes which would not have been possible while they were in the unaltered condition; which is not really more to be wondered at than the fact that Bach and his contemporaries and immediate predecessors habitually associated tunes originally cast in the old ecclesiastical modes with harmonies which would have been impossible if those modes had not been superseded by the modern system of scales. The inversion of the above-mentioned augmented sixth as a diminished third is remarkable for two reasons. In the first place, because when used with artistic purpose it is one of the most striking chords in modern music, owing to the gradual contraction towards the resolution—as is felt in the employment of it by both Bach and Beethoven to the words 'et sepultus est' in the 'Crucifixus' of their masses in B minor and D respectively; and in the second, because a distinguished modern theorist (whose work is in many respects very valuable) having discovered that the augmented sixth is a double-rooted chord, says that it 'should not be inverted, because the upper note, being a secondary harmonic, and capable of belonging only to the secondary root, should not be beneath the lower, which can only belong to the primary root.' It must not be forgotten, however, in considering the opinions of theorists on the origin of chords such as these, that their explanations are not unfrequently given merely for the purpose of classifying the chords, and of expounding the laws of their resolutions for the benefit of composers who might not be able otherwise to employ them correctly.

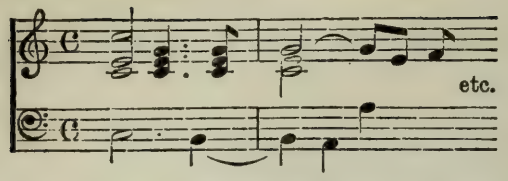
The actual number of essential chords has remained the same as it was when Monteverde indicated the nature of the Dominant seventh by using it without preparation, unless a single exception be made in favour of the chord of the major ninth and its sister the minor ninth, both of which Helmholtz acknowledges may be taken as representatives of the lower note or root; and it cannot be denied that they are both used with remarkable freedom, both in their preparation and resolution, by the great masters. Haydn, for instance, who is not usually held to be guilty of harmonic extravagance, uses the major ninth on the Dominant thus in his Quartet in G, op. 76:—
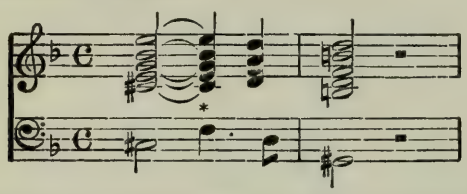


and the minor ninth similarly, and with as great freedom, as follows, in a Quartet in F minor (Trautwein, No. 3):—
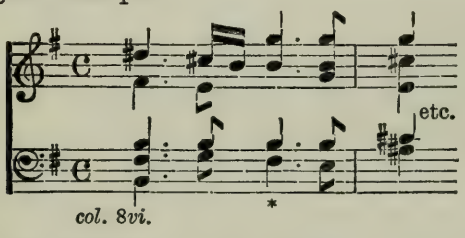


It is not possible to enter here into discussion of particular questions, such as the nature of the chord frequently called the 'Added Sixth,' to which theorists have proposed almost as many roots as the chord has notes; Rameau originally suggesting the Subdominant, German theorists the Supertonic as an inversion of a seventh, Alfred Day the Dominant, as an inversion of a chord of the eleventh, and Helmholtz returning to the Subdominant again in support of Rameau. Neither is it necessary to enter into particulars on the subject of the diminished seventh, which modern composers have found so useful for purposes of modulation, or into the devices of enharmonic changes, which are so fruitful in novel and beautiful effects, or into the discordance or non-discordance of the fourth. It is necessary for the sake of brevity to restrict ourselves as far as possible to things which illustrate general principles; and of these none are much more remarkable than the complicated use of suspensions and passing notes, which follow from the principles of Bach in polyphony as applied to harmony, and were remarked on above as laying the foundations of all the advance that has been made in Harmony since his time. Suspensions are now taken in any form and position which can in the first place be possibly prepared even by passing notes, or in the second place be possibly resolved even by causing a fresh discord, so long as the ultimate resolution into concord is feasible in an intelligible manner. Thus Wagner's 'Meistersinger' opens with the phrase—
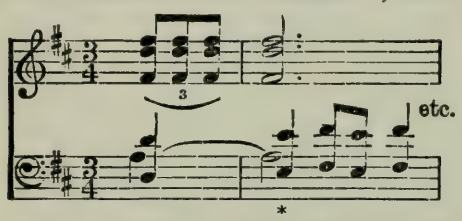


in which B is a suspended passing note resolving so as to make a fresh discord with the treble, which in reality is resolved into another discord made by the appearance of a chromatic passing note, and does not find its way into an essential concord till three chords farther on; but the example is sufficient to show the application of both principles as above expressed. One of the most powerful suspensions in existence is the following from Bach's Organ Toccata in D minor:—



Of strongly accented passing notes the following are good examples:—

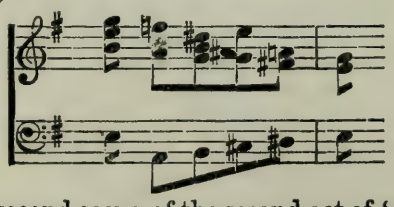


from the Overture to the 'Messiah'; and

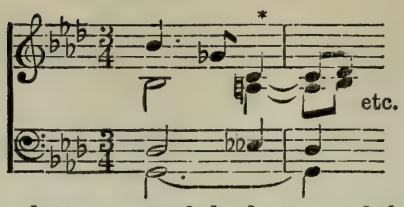


from Brahms's Ballade in D, which is practically the same passing note as that in the example from Handel, but passing in the opposite direction.

A good example of a succession of combinations resulting from the principles above enumerated with regard to the modification of diatonic notes, and the use of chromatic passing notes, occurs in Bach's Cantata, 'Christ unser Herr' (p. 208)—

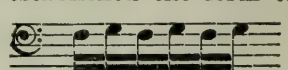


In the second scene of the second act of 'Tristan and Isolde' the combination given theoretically above actually occurs, and two of the preliminary chromatic notes (*) are sustained as a suspension into the next chord—
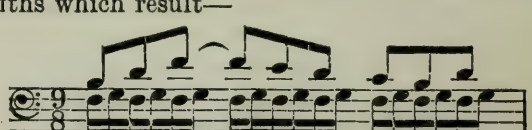


In the latter part of the last act of the same work are some extremely remarkable examples of the adaptation of the polyphonic principle to harmony, entailing very close modulations, for which there is not space here.

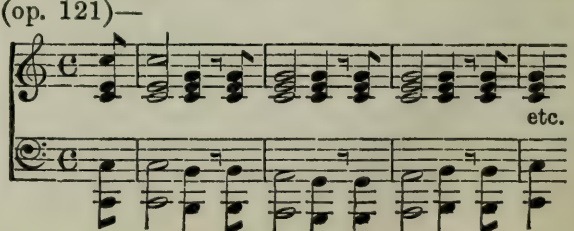
The principle of persistence was early recognised in the use of what were called Diatonic successions or sequences. They are defined by Prof. Macfarren as 'the repetition of a progression of harmony, upon other notes of the scale, when all the parts proceed by the same degrees in each repetition as in the original progression,' irrespective of augmented or diminished intervals, or doublings of notes which in other cases it is not desirable to double. And this may be expanded into the more general proposition that when a figure has been established, and the principle and manner of its repetition, it may be repeated analogously without any consideration of the resulting circumstances. Thus Beethoven having established the form of his accompaniment—



goes through with it in despite of the consecutive fifths which result—



Again, a single note whose stationary character has been established in harmony of which it actually forms a part, can persist through harmonies which are otherwise alien to it, and irrespective of any degree of dissonance which results. This was early seen in the use of a Pedal, and as that was its earliest form (being the immediate descendant of the Drone bass mentioned at the beginning of the Article) the singular name of an inverted Pedal was applied to it when the persistent note was in the treble, as in an often-quoted instance from the slow movement of the C minor Symphony of Beethoven, a fine example in the Fugue which stands as Finale to Brahms's set of Variations on a Theme by Handel, and in the example quoted from Purcell's Service above. Beethoven even makes more than one note persist, as in the first variation on the Diabelli Valse (op. 121)—



(compare with the example from 'Die Meistersinger' above). Another familiar example of persistence is persistence of direction, as it is a well-known device to make parts which are progressing in opposite directions persist in doing so irrespective of the combinations which result. For the limitations which may be put on these devices reference must be made to the regular text-books, as they are many of them principles of expediency and custom, and many of them depend on laws of melodic progression, the consideration of which it is necessary to leave to its own particular head.

It appears then, finally, that the actual basis of harmonic music is extremely limited, consisting of concords and their inversions, and at best not more than a few minor sevenths and major and minor ninths; and on this basis the art of modern music is constructed by devices and principles which are either intellectually conceived or are the fruit of highly developed musical instinct, which is, according to vulgar phrase, 'inspired,' and thereby discovers truths at a single leap which the rest of the world recognise as evidently the result of so complex a generalisation that they are unable to imagine how it was done, and therefore apply to it the useful term 'inspiration.' But in every case, if a novelty is sound, it must answer to verification, and the verification is to be obtained only by intellectual analysis, which in fact may not at first be able to cope with it. Finally, everything is admissible which is intellectually verifiable, and what is inadmissible is so relatively only. For instance, in the large majority of cases, the simultaneous occurrence of all the diatonic notes of the scale would be quite inadmissible, but composers have shown how it can be done, and there is no reason why some other composer should not show how all the chromatic notes can be added also; and if the principles by which he arrived at the combination stand the ultimate test of analysis, musicians must bow and acknowledge his right to the combination. The history of harmony is the history of ever-increasing richness of combination, from the use, first, of simple consonances, then of consonances superimposed on one another, which we call common chords, and of a few simple discords simply contrived; then of a system of classification of these concords and discords by key-relationship, which enables some of them to be used with greater freedom than formerly; then of the use of combinations which were specially familiar as analogues to essential chords; then of enlargement of the bounds of the keys, so that a greater number and variety of chords could be used in relation to one another, and finally of the recognition of the principle that harmony is the result of combined melodies, through the treatment of the progressions of which the limits of combination become practically co-extensive with the number of notes in the musical system. C. H. H. P.

HARMONY, ANALYSIS OF. For the purpose of representing in a concise manner, and apart from the signs of musical notation, the various facts about chords, both as to their special nature and derivation, and also their relationship to adjacent chords, various methods have from time to time been employed by writers upon Harmony. Such methods of analysis, even when they have been based upon the same dominant principle, have necessarily differed in detail according to the system or theory of Harmony to which they have been applied, and the derivation and classification of the several chords which is adopted by each particular author. The earliest method of indicating chords by non-musical signs was by the employment of figures (see FIGURED BASS), but figures, alone, dissociated from musical notation, can convey very little definite knowledge as to the nature of a chord. The first successful attempt to formulate non-musical signs into a complete and comprehensive system for the purpose of indicating definite facts about the nature and function of chords was made by Gottfried Weber in his *Theory of Musical Composition* (1817-21, Eng. trans. 1846). In this treatise, Weber, first of all, deals with musical intervals, the different kinds of which he indicates by means of dots placed either before or after the figure representing the numerical value of the interval, thus, a large (or major) third is indicated by 3·, and a superfluous (or augmented) third by 3··; a small (or minor) third by ·3, and a diminished third by ··3. The indication of the other intervals is on similar lines, except that his 'large fourth,' indicated by 4·, corresponds to what is now called the 'augmented fourth,' while his 'large fifth,' indicated by 5·, corresponds to what is now called a 'perfect fifth.' This system of indicating the nature of intervals, did not, however, come into general use, in the same manner as his system of indicating the nature of chords, and so far as we know it has not been employed in later treatises. The code of signs, based upon Roman numerals, which he formulated for employment in connection with chords was immediately made use of by theorists, and it has formed the basis of nearly every method of analysis which has appeared since that time. With such rapidity, in fact, did contemporary theorists proceed to make use of Weber's ideas that, in the preface to the third (and final) volume of his work he complains that immediately after the appearance of his first volume other writers adopted his methods and appropriated them to themselves, without any acknowledgment as to the source from whence they were derived.

In this treatise two methods of indicating chords are shown. In the first, capital and small German letters are employed as the basis of the method, to indicate the root of the

chord, with supplementary signs to indicate its exact nature. In the English translation of this work old English black letters (capital and small) have been substituted for the German letters, but it is shown below in connection with the ordinary English letters, capitals and small. Thus

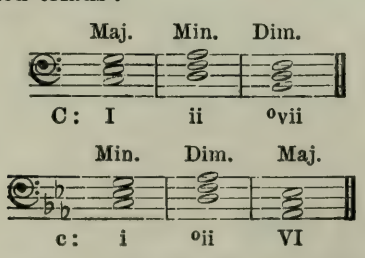
C, indicates the major triad ;
c, the minor triad ;
°c, the diminished triad ;
all having C as the root.

Weber supplies no special sign for the augmented triad.

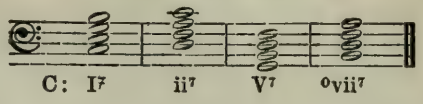
Chords of the seventh are shown by the figure ^{7} being placed after the letter indicating the root and the nature of the triad, thus—

G^7, indicates the major triad with the minor seventh ;
g^7, the minor triad with the minor seventh ;
$^\circ g^7$, the diminished triad with the minor seventh ;
$G^{\flat 7}$ or $G^{\sharp 7}$, the major triad with the major seventh,
all, of course, having G as the root.

Weber admits the limitations of this method, as it leaves undecided both the key, and the degree of the scale upon which the chord stands in its root position. It has, however, been employed by some modern theorists in connection with the harmonisation of melodies. In the second method which Weber formulates, instead of a letter to denote the name of the root of a chord, he makes use of Roman numerals, and by them indicates the degree of the scale upon which the chord in its original position is found. In this method, which, with modifications and additions, has been employed by the majority of theorists since that time, large numerals and small numerals take the place, respectively, of the capital and small letters of the previous method, the other supplementary signs being the same in both methods. An important feature of this second method is the indication of the key of a passage. This is done by prefixing either a capital letter for a major key, or a small letter for a minor key, before the numeral indicating the root of the chord. The following will illustrate Weber's method in connection with major, minor, and diminished triads :—

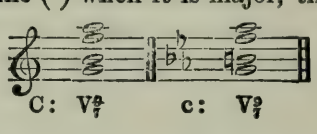


The indication of chords of the seventh followed upon exactly similar lines. To the sign for the triad was added ^{7} for a minor seventh, or $^{\sharp 7}$ for a major seventh, thus—

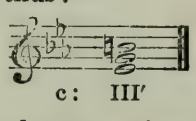


Although Weber admits the existence of chords of the dominant ninth, yet he gives no special sign to represent them, merely indicating them as V^7.

J. C. F. Schneider, in his treatise on Harmony (1820, Eng. trans. 1828), employs the above method with some slight modifications and additions. The small cypher indicating the diminished triad he transfers to the right-hand side of the root figure thus, vii^0, while in chords of the seventh he places the 7 near the bottom of the root figure thus, V_7, instead of at the top. He also introduces the figure 9 to indicate the chord of the dominant ninth, an ordinary nine (^{9}) when the ninth is minor, and a stroke nine ($^{\sharp 9}$) when it is major, thus :—



Neither Weber nor Schneider give any special sign for the augmented triad. This was supplied by E. F. E. Richter in his text-book on Harmony (1853), by adding a stroke to the large Roman figures, thus :—



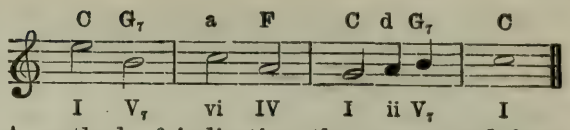
Neither of the above-mentioned theorists, nor Jadassohn, who also makes use of this method, employ any signs to indicate the different positions (or inversions) of a chord, but as they always employ in addition to the above signs, figures, placed above the bass stave, further indications are unnecessary.

The first theorist who indicated the different positions of a chord by means of different letters was Alfred Day [see DAY, ALFRED]. In order that a chord, in whatever position it might be, should always be indicated by the figuring of the original position of the chord, Day proposed that each different position should be indicated by a different letter, associated with the original figuring, thus, the root position by A, the first inversion by B, the second inversion by C, and so on. By this means chords having different derivations but requiring the same figuring, would be differently indicated, as for instance the chord of the dominant seventh, by 7A, and the first inversion of the chord of the dominant ninth, by 9B.

Professor Prout, in the latest edition of his *Harmony ; its Theory and Practice* (1903), has employed small alphabetical letters with the above meaning, but associated with Weber's method of analysis. He, however, does not

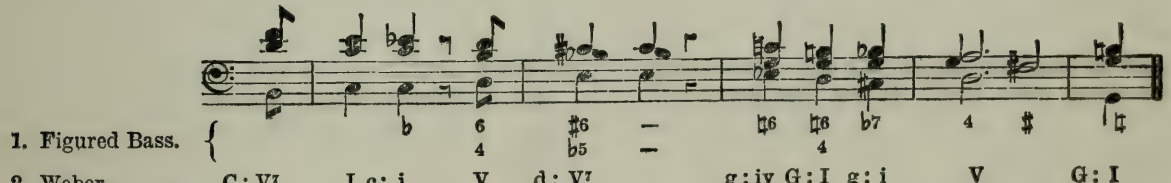
make use of 'a' for the root position of a chord, this being indicated by the root figure standing alone.

The application of Weber's method of analysis to diatonic harmony leaves little or no room for exhibiting differences of individual opinion as to the derivation of chords, and the method of analysing such. It is in its application to the analysis of chromatic harmony that these are revealed. English theorists explain chromatic harmony in a different manner from that which is adopted by the leading German theorists. Weber describes chromatic chords as 'leading chords,' and in his analysis of them refers each to the key in which it would appear as a diatonic chord. In the following passage from Mozart, which is quoted, with the analysis, from his treatise, it will be seen that he indicates nearly every chord as being in a different key. Richter and Jadassohn describe such chords as chromatically changed or altered chords, but employ a similar method of analysis. Most English theorists regard the employment of chromatic harmony as an extension of the boundaries of the key, and describe such chords as chromatic chords in the key in which they are employed; while Professor Prout in his above-mentioned treatise further explains such chords as being borrowed from other keys, and gives a double analysis of them, that is, both in the key in which they are diatonic, as well as in that in which they are chromatic. The following passage with the



A method of indicating the nature and function of chords, but which differs essentially from the above-mentioned ones, is that employed by Dr. Riemann in his *Harmony Simplified*.

Dr. Riemann bases his system of harmony (1) upon 'clangs' of two kinds, the overclang corresponding to the major triad and whose prime (or principal note) is its *lowest* note, and the underclang, corresponding to the minor triad, whose prime is its *highest* note; and (2) upon the three tonal functions, represented respectively by the Tonic, Dominant, and Subdominant. He has formulated an elaborate system of signs to indicate the different facts about these, and also for the purpose of connecting them with the signs of musical notation. The three tonal functions, when the triads are major, are represented respectively by the capital letters T, D, S, to which may be added a +, thus T+, to avoid any doubt as to the exact nature of the chord. When the triads are minor, a small cypher is prefixed to the representative letter, thus: ^{0}T, ^{0}D, ^{0}S. The overclang (or major triad) is indicated by its prime (lowest note), shown as a small letter, to which may be added a +. The underclang (or minor triad) is indicated by its prime



four different analyses shows: (1) the Figured Bass system of the past; (2) Weber's employment of his own method; (3) development of the same method as employed by modern German theorists; (4) application of this method by some English theorists; (5) elaboration and development of it by Professor Prout.

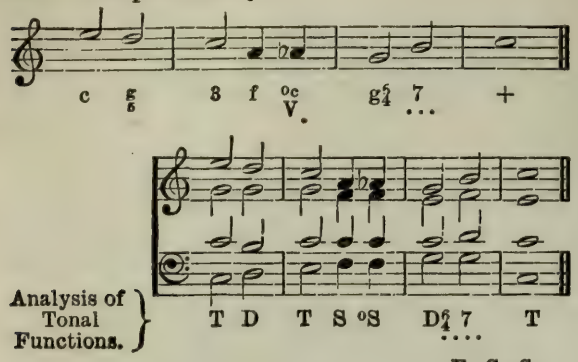
In connection with the harmonisation of melodies or of upper parts generally, in order to indicate the chords to be employed, some writers have made use of Weber's first method, that of capital and small letters placed over the melody, while others have employed Roman figures placed under the melody. Both methods are illustrated below in connection with the same melody. In such indications the *root-progression* (not the bass part) is shown:—

(highest note), also shown as a small letter, but with a cypher prefixed:—



The separate notes of an overclang are represented by the figures 1, 3, 5, placed under the prime tone of the clang, while I, III, V, similarly employed, represent the separate notes of the underclang. In this case, however, I is the highest note of the clang, while V is the lowest note. By means of these, and other signs which refer only to this special theory, the harmonisation of any part may be indicated with very considerable detail. The following

illustrates the employment of some of these signs and their interpretation in connection with a simple melody :—



F. G. S.

HAROLD. Opera in four acts, libretto by Sir Edward Malet, music by F. H. Cowen ; produced at Covent Garden, June 8, 1895.

HAROLD EN ITALIE. The fourth of Berlioz's five symphonies, op. 16, dedicated to Humbert Ferrand ; for full orchestra with solo viola ; in four movements—(1) 'Harold aux montagnes. Scènes de mélancolie, de bonheur et de joie.' Adagio and Allegro ; in G. (2) 'Marche de Pélerins chantant la prière du soir.' Allegretto ; in E. (3) 'Sérénade d'un Montagnard des Abbruzes à sa maîtresse.' Allegro assai ; in C. (4) 'Orgie de Brigands. Souvenirs des Scènes précédentes.' Allegro frenetico ; in G. It was composed in 1834, and originated in a request of Paganini's that Berlioz should write a solo in which he could display the qualities of his Stradivarius viola. It is needless to say that it did not fulfil that intention. The idea of the work is based on *Childe Harold.* (See Berlioz's *Mémoires*, chap. xlv.) It was first performed at the Conservatoire, Nov. 23, 1834, but was much altered afterwards. Score and parts are published by Schlesinger. It was played for the first time in England at a concert given by Berlioz in Drury Lane Theatre on Feb. 7, 1848, when the composer conducted and Hill played the viola part. It was afterwards given at the New Philharmonic Concert, July 4, 1855, when Berlioz conducted and Ernst played the viola part. G.

HARP (Fr. *Harpe* ; Ital. *Arpa* ; Germ. *Harfe*). A musical instrument of great antiquity ; in its modern development, by means of the ingenious mechanism of the double action, distinguished as the only instrument with fixed tones not formed by the ear and touch of the player, that has separate notes for sharps, flats, and naturals, thus approaching written music more nearly than any other.

The harp presents a triangular form of singular beauty, the graceful curve of the neck adding to the elegance of its appearance. Although the outline has varied at different epochs and in different countries, the relation of its proportions to the musical scale—a condition of symmetry in musical instruments—is in the harp very close ; so that whether it be Egyptian, Persian, Mediæval, or Keltic, it is always fashioned in beauty of line, and often characteristically adorned.

In looking at a harp we recognise at once the varied functions of its structure. The resonant instrument is the sound-board next the player, which forms an acute angle with the upright pillar. Both support the neck, a curved bracket between which and the sound-board the strings are stretched. In modern harps the neck includes the 'comb' containing the mechanism for raising the pitch of the strings one half tone by the single action, or two half tones by the double action. The pillar is hollow in order to contain the rods working the mechanism. The pedestal, where pillar and sound-board unite, is the frame for the pedals, levers acted upon by the feet and moving the rods in the pillar.

The wood used in a harp is chiefly sycamore, but the sound-board is of deal, and in old harps was frequently ornamented with painted devices. The dimensions of sound-board and body increase downwards. Along the centre of the sound-board is glued a strip of beech, or other hard wood, in which are inserted the pegs that hold the lower ends of the strings, the upper ends being wound round tuning-pins piercing the wrest-plank which forms the upper part of the neck. The sound-board is ribbed underneath by two narrow bars, crossing the grain of the deal, their duty being to drive the sound-board into nodes and figures of vibration. The strings are of catgut, coloured to facilitate the recognition of the notes by the player, the lowest eight being spun over, wire upon silk or wire upon wire. The compass of an Erard double-action harp is $6\frac{1}{2}$ octaves.

The apparently slight resistance offered by the bridge to the tension of the strings, inadequate if their drawing power were perpendicular, is sufficient because they are placed at an angle. There is also a lateral angle in the position of the neck and strings, to allow for the strain on the side to which the strings are attached.

The origin of the harp must be put back before the earliest records of civilisation. It was possibly suggested by the stretched string of the bow. The addition of several strings would be analogous to binding several reeds or whistles together to form a syrinx, both contrivances apparently preceding the shortening to different lengths by the finger of a single vibrating string, as in a lute, or the shortening of the vibrating column of air in a pipe by means of holes perforated in it to be stopped also by the fingers. The oldest monuments of the harp are Egyptian. Those first seen by Bruce, painted on the wall of a burying-place at Thebes, are supposed to be as old as the 13th century B.C. These are very large harps, richly ornamented, and standing, to judge from the players, more than six feet high. These instruments, which have been often described, having no front pillar, could have had no great tension, and were

probably of a low and sweet tone. But while all Egyptian harps wanted this important member for support, they were not limited to one size. There seems to have been a great variety in dimensions, number of strings, and amount of ornament. Some, like Bruce's, were placed upon the ground ; others were upon rests or stools, to admit of the player's standing. Those held by seated players were more like the Greek trigonon, a link between the harp and lyre.

The Assyrian harps resembled the Egyptian in having no front pillar, but differed in the sound-board being uppermost, the lower angle being a simple bar for the attachment of the strings. Carl Engel (*Music of the most Ancient Nations*, London, 1864) regards the absence or presence of the front pillar as distinguishing the Eastern harp from the Western, but it may be that the distinction is rather that of ancient and modern, for the very earliest Western harp of which a representation exists, that in Bunting's *Ancient Music of Ireland*, attributed by him to an earlier date than A.D. 830, has no front pillar. The beautiful form of the more modern Irish harp is well known from its representation in the royal coat-of-arms. Two specimens are to be seen in the Victoria and Albert Museum: one is a cast of the ancient harp in Trinity College, Dublin, said to have belonged to Brian Boiroimhe, but now attributed to the King of Thomond (*cir.* 1221), who sent it as a pledge to Scotland, from whence it was removed by Edward I. to Westminster. In the reign of Henry VIII. it reverted to the then Earl of Clanrickard. In these the body is perpendicular, or nearly so, instead of slanting, as in modern harps ; the front pillar being curved to admit of this, and the neck—in the Irish harp called the Harmonic Curve—descending rather to meet it. This form gives a more acute angle to the strings, which were of brass, two to each note, the sounds being produced by the pointed finger-nails of the player. The number of strings is uncertain, but the fragments of the 'Dalway' harp, shown in the Special Exhibition at South Kensington in 1872, inscribed 'Ego sum Regina Cithararum,' and dated A.D. 1621, justify our assuming the large scale of fifty-two for this instrument. [This harp was made by Donal O'Dermody for Sir John FitzGerald of Cloyne, Co. Cork, and is still in the possession of the Dalway family at Ballahill near Carrickfergus. The sound-board is missing, but the harmonic curve and forearm are in good preservation. W. H. G. F.]

The Irish Gaelic harp must have been the Scotch Gaelic one also. According to Gunn (*Historical Inquiry*, etc., Edinburgh, 1807) a lady of the clan Lamont in Argyle took a harp with her on her marriage in 1640 to Robertson of Lude, which had for several centuries been the harp of a succession of Highland bards. Gunn described it as then existing, thirty-eight inches high and sixteen broad, with thirty-two strings. [It was lent by Mr. W. Moir Bryce to the Loan Exhibition of the Musicians' Company in Fishmongers' Hall, 1904. W. H. G. F.] Another, also then existing and in excellent preservation, he stated to have been the gift of Queen Mary of Lorraine to Miss Gardyn of Banchory. It was smaller than the Lude harp, and had originally twenty-nine strings, increased later to thirty. [It was sold by auction in Edinburgh on March 12, 1904, for 850 guineas, and purchased for the Antiquarian Museum of that city. W. H. G. F.]

The Welsh Harp has likewise a perpendicular body, but is larger than the Irish, increasing considerably downwards. The neck ascends, the front pillar being longer. The Welsh harp has three rows of gut strings, the outer rows being unisons in diatonic series, the inner the chromatic semitones.

The earliest representation of the portable mediæval harp, which so many painters loved to delineate along with lutes and viols, is perhaps that in Gerbert's *De Cantu et Musica Sacra*, copied from a MS. of the 9th century in the Monastery of St. Blaise in the Black Forest, destroyed by fire in 1768. The form of this instrument is preserved in the modern harp, the front pillar only differing in being straight instead of slightly curving, to admit of the movement of the rods for working the pedals.

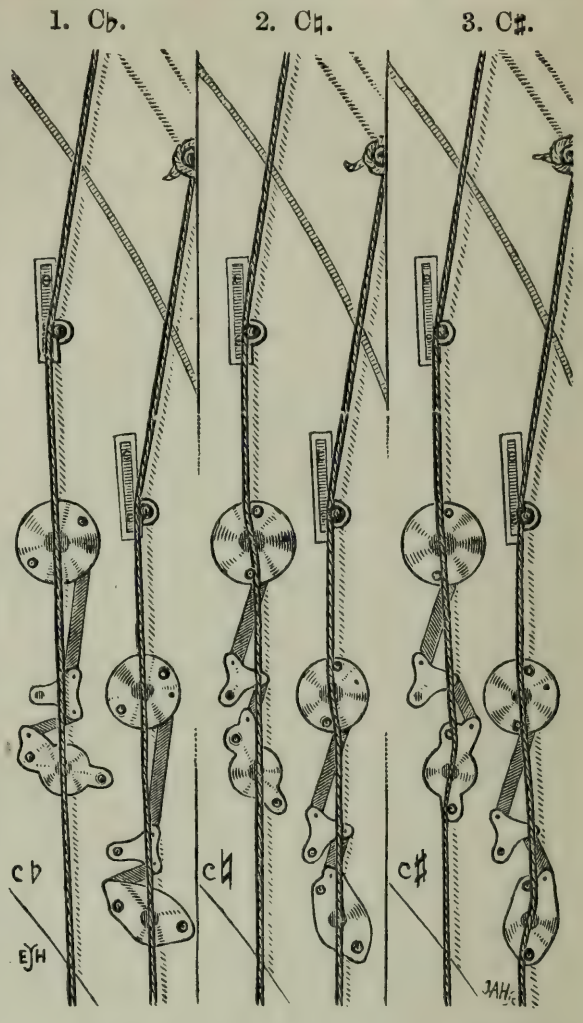
That the Western harp belongs to Northern Europe in its origin there seems to be no doubt. Max Müller claims the name as Teutonic, and has contributed these historic and dialectic forms :—Old High German, *Harapha* ; Middle do., *Harpfe* ; Modern do., *Harfe* ; Old Norse, *Harpa*. From the last were derived the Spanish and Italian *Arpa*, the Portuguese *Harpa*, and the French *Harpe* —the aspirate showing the Teutonic origin. The Anglo-Saxon form was *Hearpe*. The Basque and Sclavonian, as well as the Romance, took the name with the instrument, but there is a remarkable exception in the fact of the Keltic peoples having their own names, and these again divided according to the Gaelic, and Cymric branches. Prince Louis Lucien Bonaparte has supplied the following illustration :—Irish Gaelic, *Cláirseach* ; Scotch do., *Clàrsach* ; Manx, *Claasagh* ; Welsh, *Telyn* ; Cornish, *Telein* ; Breton, *Télen*.

The Mediæval harp, a simple diatonic instrument, was sufficient in its time, but when modern instrumental music arose, its limits were found too narrow, and notwithstanding its charm of tone it would have fallen into oblivion. It had but one scale, and to obtain an accidental semitone the only resource was to shorten the string as much as was needed by firmly pressing it with the finger. But this was a poor expedient, as it robbed the harpist for the time of the use of one hand. Chromatic harps were attempted by German makers in the 18th century, but it was found impracticable, through difficulty of

execution, to give the harp thirteen strings in each octave, by which each would have been a sharp to its next lower and a flat to its next higher string. The first step towards the reconstruction of the harp was due to a Tyrolese, who came upon the idea of screwing little crooks of metal (*crotchets*) into the neck, which when turned against the string would cause the shortening necessary for a chromatic interval. Still the harpist lost the use of one hand while placing or releasing a crook, and one string only was modified, not its octaves. About the year 1720, one Hochbrucker, a native of Donauwörth in Bavaria, conceived and executed the first pedal mechanism, and rendered the harp fit for modulation, by using the foot to raise each open string, at will and instantaneously, half a tone higher, and leaving the player's hands free. This brought about a very remarkable revolution in harp-playing, giving the instrument eight major scales and five minor complete, besides three minor scales descending only. Hochbrucker's mechanism acted upon crooks which pressed the strings above nuts projecting from the neck. But there were inconveniences arising from this construction ; each string acted upon by a crook was removed from the plane of the open strings, an impediment to the fingering, and frequent cause of jarring, and the stopped strings were less good in tone than the open. A fault no less serious was due to the mechanism being adjusted to the wooden neck, which was intractable for the curving required ; if too much bent it was liable to break, and if not bent enough the middle strings would break when tuned up from being too long.

The first to make harps without crooks, and yet to stop half tones, were Frenchmen—the Cousineaus, father and son. They passed each string between two small pieces of metal (*béquilles*) placed beneath the bridge-pin. Then by the pedal action these metal pieces were made to grasp the string, and shorten it the distance required. The Cousineaus also introduced a slide to raise or lower the bridge-pin regulating the length of the string, and placed each system of levers belonging to strings of the same name between metal plates which were bevelled to make them lighter. Thus the neck could be curved at pleasure, and its solidity being assured, the proportions of the strings could be more accurately established. About 1782 they doubled the pedals and connected mechanism, and thus constructed the first double-action harp. The pedals were arranged in two rows, and the tuning of the open strings was changed to the scale of C♭ instead of E♭, as in the single-action harps. But it does not appear that the Cousineaus made many double-action harps ; they were still too imperfect ; and the Revolution must have closed their business, for we hear no more of them.

We now arrive at the perfecting of the harp by that great mechanician Sebastian Erard, whose merit it was to leave this instrument as complete as the Cremona school of luthiers left



the violin. His earliest essays to improve the harp date about 1786, and were confined to the single action. He worked upon a new principle, the fork mechanism, and in his harps which were finished about 1789, the arrangement of it was chiefly internal ; the studs that shorten the strings alone performing their functions externally. He patented in London in 1794 a fork mechanism external to the plate. He made a double-action harp in 1801, patenting it in 1809 [in his early specimens the double movement only affected the notes A and D], and it was not until 1810 that he introduced the double action throughout in the culmination of his beautiful contrivance, which has since been the model for all harp-makers. In this harp, as in the single-action one, Erard maintained seven pedals only, and simply augmented the extent of movement of the cranks and tringles (or levers) acted upon by the pillar-rods, to give successively a portion of revolution to the disks from which the studs project ; the first movement of the pedal serving to shorten strings of the same name, to produce the first half tone, the second movement of the pedal for the second half tone, the contrivance being

so ingenious that the position of the upper disk—the second to move but the first to act upon the strings—is not changed when the lower disk completes its movement of revolution and acts upon the strings also.

The drawing represents three sections of the neck of Erard's double-action harp, and shows the position of the forks and external levers, (1) when the strings are open, (2) when stopped for the first half tone, and (3) when stopped for the second. Two strings are shown for each pitch.

It is not necessary to keep the foot upon a pedal, as it may be fixed in a notch and set free when not required; spiral springs with two arms fixed beneath the pedestal accelerate the return of the pedals. Unlike the weighty expedient of the Cousineaus, there are but two brass plates which form the comb concealing the greater part of the action. Lastly, Erard made the convex body bearing the sound-board of one piece, doing away with the old lute-like plan of building it up with staves.

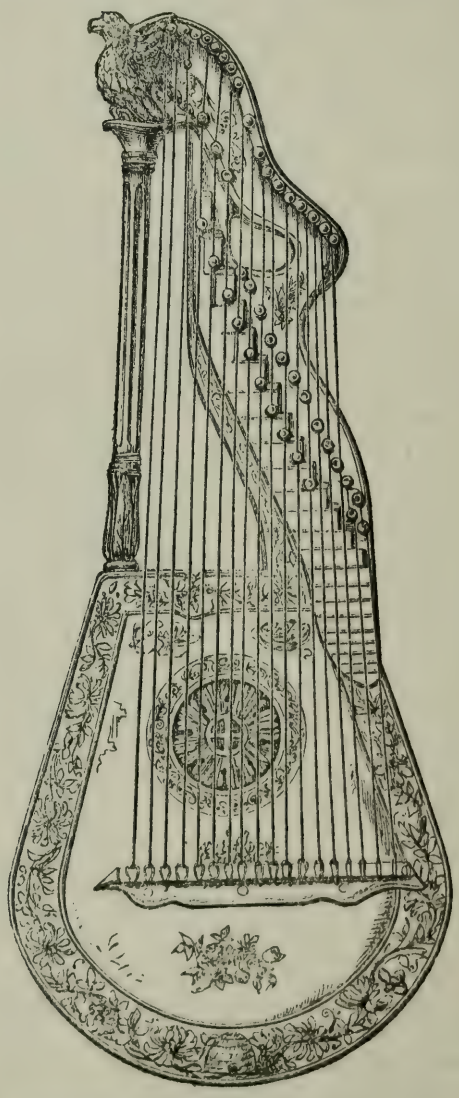
As already stated, the double-action harp is tuned in C♭. By taking successively the seven pedals for the half-tone transposition, it can be played in G♭, D♭, A♭, E♭, B♭, F, and C♮. By the next action of the pedals, completing the rise of the whole tone, the harp is set successively in G, D, A, E, B, F♯, and C♯. The minor scales can only be set in their descending form, the ascending requiring change of pedals. Changes by transposition constitute a formidable difficulty in playing keyed instruments through the altered fingering required. On the harp passages may be repeated in any key with fingering absolutely the same. The complication of scale fingering, so troublesome to pianoforte playing, is with the harp practically unknown. The difficulties attending performance on the harp, the constant tuning necessitated by the use of catgut strings, and the absence of any means of damping the sounds, have induced M. Dietz, of Brussels, to invent a harp-like instrument with a chromatic keyboard, which he has named the Claviharp. It was introduced into England through the advocacy of Dr. W. H. Cummings, but it can hardly be said to have succeeded as it was expected to do, and it has certainly not expelled the ordinary harp from our orchestras. It is sufficient to say that the action of the Claviharp is highly ingenious, the strings being excited mechanically much in the same way as the strings of the harp are excited by the player's fingers. There are two pedals—one being like the pianoforte damper pedal and the other producing the harmonics of the octave. The Claviharp is of pleasing appearance.

The harmonics of the harp are frequently used by solo-players, and the 'sonorousness of these mysterious notes when used in combination with flutes and clarinets in the medium' called forth the admiration of Berlioz (*Modern Instrumentation*, Novello, 1858).

In describing the Double-action Harp of Sebastian Erard, the writer has been much helped by a report, read before the French Institute in 1815, and lent to him by M. George Bruzaud. A. J. H.

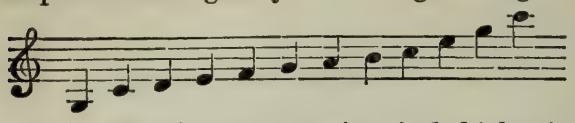
[Quite recently, since 1897, a chromatic harp has been manufactured by the Pleyel firm. It was patented in 1894, and perfected in 1903 by M. Gustave Lyon, chief director of the firm; it has no pedals, and the strings are arranged to cross each other, so that the strings representing the white notes of the pianoforte keyboard are fastened to the left side of the console and the right of the sound-board, whilst those representing the black notes of the keyboard are fixed to the right side of the console and the left of the sound-board. There are ingenious details to facilitate tuning, and the full compass of the ordinary harp is available. It has already come into general use in many of the orchestras, theatrical and otherwise, in France, and is in great favour in the Brussels Conservatoire.]

HARP-LUTE or DITAL HARP, one of the attempts made about the beginning of the



19th century to replace the guitar. Edward

Light appears to have invented this form of stringed instrument about the year 1798. The harp-lute had originally twelve catgut strings—



but this notation was a major sixth higher in pitch than the actual sounds. In 1816 the same Edward Light took out a patent for an improvement in this instrument, which he now denominated 'The British harp-lute.' The patent was for the application of certain pieces of mechanism called 'ditals' or 'thumb-keys,' in distinction from 'pedals' or 'foot-keys'; each dital producing by pressure the depression of a stop-ring or eye to draw the string down upon a fret and thus shorten its effective length, and render the pitch more acute. The most complete instrument of this construction he named the 'Dital harp.' In this each string, as will be seen in the woodcut, has a 'dital' to raise it a semitone at pleasure. A. J. H.

HARPER, Thomas, an early London music-printer, who worked between 1631 (at least) and 1653. He printed Ravenscroft's 'Psalms' 1633, and several of the earliest publications issued by John Playford, including the first edition of *The English Dancing Master*, 1650-1651, and H. Lawes's *Ayres and Dialogues*, 1653. F. K.

HARPER, Thomas, son of Richard Harper, of the parish of St. Nicholas, Worcester, was born at Worcester, May 3, 1787; when about ten years of age came to London and learnt the horn and trumpet under Eley, then master of the East India Brigade Band. He soon afterwards became a member of the band and a great proficient on the trumpet. He continued in the band till its dispersion in 1814; during the first years of this office, he also performed in the orchestras of some of the minor theatres. About 1806 he was appointed principal trumpet at Drury Lane, and the English Opera House, Lyceum. He was a member of the Royal Society of Musicians in 1814. In 1820 he was engaged as principal trumpeter at the Birmingham Musical Festival, and in the following year succeeded the elder Hyde at the Concert of Ancient Music, the Italian Opera, and all the principal concerts and festivals, a position which he retained for upwards of a quarter of a century. The East India Company nominated him inspector of the musical instruments supplied to their bands, an appointment which he held until his death. Harper played on the slide trumpet, and produced a pure, brilliant, and even tone, with a command of execution which enabled him to surmount the greatest difficulties on his most difficult instrument. He was stricken with mortal sickness at a rehearsal in Exeter Hall for a concert of the Harmonic Union, and died a few hours afterwards, on Jan. 20, 1853. He was author of an Instruction Book for the Trumpet. Harper left three sons, the eldest of whom, Thomas John, born in London, Oct. 4, 1816, succeeded his father in all his appointments as principal trumpet, a position he held for many years; he retired in 1885, and died August 27, 1898; the second, Charles Abraham, long filled the place of principal horn in the best orchestras; he died Jan. 5, 1893; and the youngest, Edmund, also a horn player, settled at Hillsborough, Ireland, as pianist and organist, and died there, May 18, 1869. W. H. H.

HARPSICHORD (Fr. *Clavecin*; Ital. *Clavicembalo, Gravicembalo*, not unfrequently *Cembalo* only, also *Arpicordo*; Germ. *Clavicymbel, Kielflügel, Flügel*). The most important of the group of keyed instruments that preceded the pianoforte, holding during the 16th, 17th, and 18th centuries a position analogous to that now accorded to the grand pianoforte. It had a place in the orchestra as an accompanying instrument when the first opera and the first oratorio were performed (Florence and Rome, about A.D. 1600), and during the time of Handel and Bach was the constant support to the *recitativo secco*, its weak bass notes being reinforced by large lutes and viols, and ultimately by violoncellos and double basses. Towards the end of the 18th century the instrument was withdrawn,[1] and the big fiddles were left by themselves to accompany the ordinary recitative in a fashion more peculiar than satisfactory.

The name harpsichord is the English variant of the original arpicordo, which, like clavicembalo, clavicordo, spinetta, and pianoforte, betrays its Italian origin. The spinetta was a table-shaped, five-cornered arpicordo, rectangular, like the German clavichord, but otherwise quite different from that instrument, which was made to sound by 'tangents,' or simple brass uprights from the keys. All instruments of the harpsichord, clavicembalo, or spinet family were on the plectrum principle, and therefore were incapable of dynamic modification of tone by difference of touch. The strings were set in vibration by points of quill or hard leather, elevated on wooden uprights, known as jacks, and twitching or plucking them as the depression of the keys caused the points to pass upwards. [Jack.] The Correr upright spinet or clavicythenium, which was in the Music Loan Collection of 1885, and was presented by Mr. (now Sir G.) Donaldson to the Royal College of Music, is perhaps the oldest instrument of this kind in existence. It preserves traces of brass plectra, not leather. Leather points were probably used before quills, since we learn from Scaliger, who lived 1484-1550 (*Poetices*, lib. i. cap. 48), that crowquills were introduced in keyed instruments subsequent to his boyhood, and he informs us

[1] The King's Birthday Ode was accompanied by the harpsichord until June 4, 1795, when a grand piano was substituted, a harpsichord having been used at the rehearsal.

that through them the name 'spinet' (from *spine*, a thorn or point) became applied to what had been known as the 'clavicymbal' and 'harpichord.' The Canon Paul Belisonius, of Pavia, is said to have introduced quill plectra, but whether leather, as has been said, preceded the use of quills cannot be affirmed. The plectra in harpsichords and spinets were so often renewed, that it is impossible to assert that we have direct evidence of the use of either substance in any existing instrument. The use of leather is shown in a harpsichord by Baffo, dated A.D. 1574, and presently to be referred to ; and in one by the elder Andreas Ruckers of Antwerp, dated A.D. 1614, now in the possession of Col. Hopkinson.

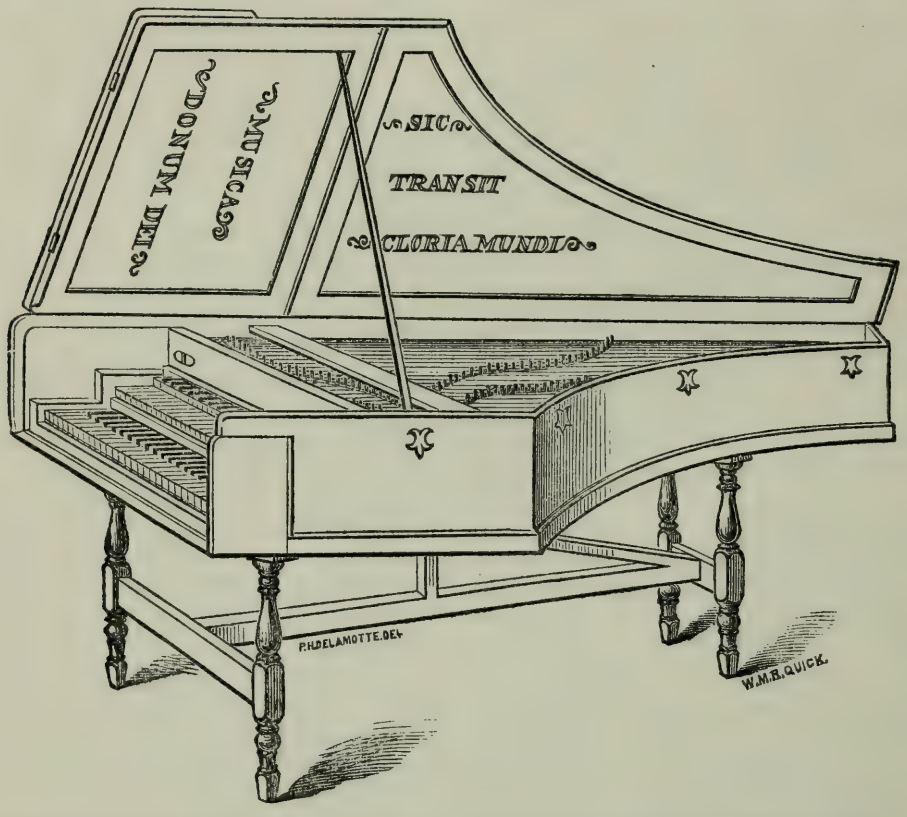
It is the principle of the plectrum that derives the descent of the harpsichord from the psaltery, just as the pianoforte is derived, by analogy at least, from the dulcimer, and the clavichord from the movable-bridged monochord ; the model for the shape of the long harpsichord being that kind of psaltery which the common people called 'istromento di porco'—from a supposed resemblance between the trapeze form and a pig's head. [See PSALTERY.] There is an interesting suggestion of this connection of the harpsichord with the psaltery preserved in the church of the Certosa of Pavia, built about A.D. 1475. King David, who in the Middle Ages always played a psaltery, is there shown holding an 'istromento di porco.' The body of the psaltery is open, and shows eight keys, lying parallel with the eight strings. David touches the keys with his right hand, and uses the left to damp the strings. All this may be the sculptor's fancy, but Dr. Ambros (*Geschichte der Musik*, 1864) regards it as a recollection of a real, though obsolete, instrument somewhere seen by him.

The earliest mention of the harpsichord is under the name of clavicymbalum, in the rules of the Minnesingers, by Eberhard Cersne, A.D. 1404. With it occur the clavichord, the monochord, and other musical instruments in use at that time. [See CLAVICHORD.] The absence of any prior mention or illustration of keyed stringed instruments is negative evidence only, but it may be assumed to prove their invention to have been shortly before that date—say in the latter half of the 14th century, especially as Jean de Muris, writing in A.D. 1323 (*Musica speculativa*), and enumerating musical instruments, makes no reference to either clavicembalo or clavichord, but describes the monochord (recommending four strings, however) as in use for measuring intervals at that time. Moreover, before this epoch, hammered music wire could not have been extensively used, if it existed before the earliest record of wire-drawing, A.D. 1351, at Augsburg. It may occur to the reader —why were hammers not sooner introduced after the natural suggestion of the Dulcimer, instead of the field being so long occupied by the less effective jack and tangent contrivances? The chasm untraversable by all forgotten Cristoforis and Schröters was the gap between wrest-plank and sound-board, for the passage of the hammers, which weakened the frame and prohibited the introduction of thicker strings strong enough to withstand the impact of hammers. It took more than three hundred years to bridge this chasm by stronger framing, and thus render hammers possible.

As pianofortes have been made in three quite different shapes, the grand, the square, and the upright, there were as many varieties of the jack instruments—to wit, the harpsichord proper (clavicembalo, clavecin, or flügel), of trapeze form ; the spinetta, of oblong or pentangular form, frequently called spinet or virginal ; and the upright harpsichord, or clavicytherium. It must be remembered that the long harpsichords were often described as spinet or virginal, from their plectra or their use by young ladies ; but the table-shaped ones known commonly by the latter names were never called harpsichords. A few specimens of the upright harpsichords still exist ; one decorated with paintings was shown in the collections of Musical Instruments at South Kensington in 1872 ; another was sold in the Duke of Hamilton's sale in 1883, but was unfortunately broken up for the sake of the paintings ; and the Conservatoire of Brussels and the Kraus collection of Florence, contain specimens. Another splendid specimen, of Italian origin, dating *circa* 1600, has been acquired by Mrs. J. Crosby Brown of New York, and forms part of her munificent donation to the Metropolitan Museum of that city. An interesting bill-head and receipt for an upright harpsichord, dated 1753, and signed by the maker, Samuel Blumer, 'Harpsichord and Spinet Maker in Great Poultney Street, near Golden Square, London. N.B. Late foreman to Mr. Shudi,' is in the possession of Messrs. Broadwood.

We are spared the necessity of reconstructing the older harpsichords from the obscure and often inaccurate allusions of the older writers, such as Virdung and Kircher, by the valuable collection now in the Victoria and Albert (South Kensington) Museum, that includes instruments of this family dating from A.D. 1521 to Pascal Taskin, A.D. 1786. In private hands, but accessible to the inquirer, are large harpsichords by Tschudi and Kirkman, and by Tabel, to whom these makers had in turn been foremen. The oldest harpsichord in the Museum, and so far as is known, anywhere, is a Roman clavicembalo, inscribed and dated 'Hieronymus Bononiensis Faciebat. Romae, MDXXI.' It has one keyboard, and two unison strings to each note, boxwood natural keys, with an apparent compass of near four octaves, E to d''', which, with a 'short octave' in the bass, would be C to d'''. This instrument, like many

Italian harpsichords and spinets, is removable from its elaborate case. There was no change of power or pitch in this instrument by stops, nor in the later clavicembali ; the Italians were always conservative in structural features. Raising the top and looking inside, we observe the harp-like disposition of the strings as in a modern grand piano, which led Galilei, the father of the astronomer Galileo, to infer the direct derivation of the harpsichord from the harp. In front, immediately over the keys, is the wrest-plank, with the tuning-pins inserted, round which are wound the nearer ends of the strings—in this instrument two to each note—the further ends being attached to hitch-pins, driven into the sound-board itself, and following the angle of the bent side of the case to the narrow end, where the longest strings are stretched. There is a straight bridge along the edge of the wrest-plank, and a curved bridge upon the sound-board. The strings pass over these bridges, between which they vibrate, and the impulse of their vibrations is communicated by the curved bridge to the sound-board. The plectra or jacks are the same as in later instruments. [See JACK.] The raised blocks on each side the keys, by which the instrument was drawn out of the case, survived long after, when there was no outer case.



Reference to the oblong 'clavicordi,' in which the Victoria and Albert Museum is rich, will be found under SPINET. The actual workmanship of all these Italian keyed instruments was indifferent ; we must turn to the Netherlands for that care in manipulation and choice of materials which united with constructive ingenuity equalling that of the best Italian artists, culminated in the Double Harpsichords of the Ruckers family of Antwerp.[1] [See RUCKERS.]

Of this family there were four members living and working between 1579 and 1651 or later, who achieved great reputation. Their instruments are known by their signatures ; and by the monograms forming the ornamental rosette or sound-hole in the sound-board—a survival from the psaltery. The founder of the reputation of this family, Hans Ruckers the elder, brought the Antwerp manufacture to that importance and perfection that have become historical. But the great change of construction that was to become normal was brought about by a grandson of the elder Ruckers, Jan Couchet, a pupil of Hans or Jean Ruckers the younger. It was long believed that the elder Hans Ruckers had added the second keyboard, the octave string, and stops for the control of the registers or slides of jacks acting upon the strings analogously to the stops of the organ, but it was not so, as the octave string has been found in older Italian clavicembali. We find in the Privy Purse expenses of Henry VIII. : '1530 (April) item the vj daye paied to William Lewes for ii payres of virginalls in one coffer with iiii stoppes brought to Greenwiche iii li . . . and for ii payres of virginalls in one coffer brought to the more other iii li.' The first, evidently a double keyboard harpsichord with four stops, probably brought from Antwerp or Cologne, a still earlier

[1] The oldest trace in the Netherlands of the harpsichord or clavecin is that a house in Antwerp, in the parish of Notre Dame, bore in 1532, the name of 'de Clavizimbele.'

seat of harpsichord-making; the second, a double harpsichord, no stops being named but probably existing, landed at the more or marsh adjoining Whitehall, afterwards known as Scotland Yard. Hans Ruckers the elder was not born in 1530, hardly before 1550. His merit, and that of his sons Jean and André, was rather that of the great violin-maker Stradivari, to make perfect an existing model. The tension of harpsichords being comparatively small, they lasted longer than our modern pianos. They were sometimes expensively decorated a hundred years after they had been made. James Shudi Broadwood (*Notes*, 1838) states that many Ruckers harpsichords were in existence and good condition until nearly the end of the 18th century, and fetched high prices; one having sold in 1770 for 3000 francs (£120).

To Jan Couchet we may attribute the addition of the unison string and limitation of the octave string—the little octave, as Van Blankenberg called it—to the lower keyboard.[1] It was Couchet who, about 1640, changed the double keyboard harpsichord from a mere transposing instrument, contrived to accommodate the authentic and plagal church modes with the singer's capabilities, to a forte and piano instrument, with three strings (reducible to two and one) upon the lower keyboard, and one string always for the upper. Of Couchet's instruments, which are rare, one is in Edinburgh, and the other in Mrs. J. Crosby Brown's splendid collection.[2]

When the Ruckers family passed away we hear no more of Antwerp as the city of harpsichord makers; London and Paris took up the tale. But all these Antwerp workmen belonged of right to the Guild of St. Luke, the artists' corporation, to which they were in the first instance introduced by the practice of ornamenting their instruments with painting and carving. In 1557 ten of the Antwerp harpsichord makers petitioned the deans and masters of the guild to be admitted without submitting masterpieces, and the chiefs of the commune consenting, in the next year they were received. The responsibility of signing their work was perhaps the foundation of the great reputation afterwards enjoyed by Antwerp for harpsichords and similar musical instruments. (*Recherches*, etc., Léon de Burbure, Brussels, 1863.)

The earliest historical mention of the harpsichord in England occurs under the name of Claricymball, A.D. 1502. The late Dr. Rimbault (*The Pianoforte*, London, 1860) collected this and other references to old keyed instruments from records of Privy Purse expenses and from contemporary poets. The house-proverbs of Leckingfield, the residence of Algernon Percy in the time of Henry VII., preserved (for the house was burnt) in a MS. in the British Museum, named it 'clarisymbalis.' For a long while after this, if the instrument existed, it was known under a general name, as 'virginalls.' It was the school of Ruckers, transferred to England by a Fleming named Tabel, that was the real basis of harpsichord-making as a distinct business in this country, separating it from organ-building with which it had been, as in Flanders, often combined. A Tabel harpsichord with two keyboards is in the possession of Helena, Countess of Radnor. It is inscribed 'Hermanus Tabel Fecit Londini, 1721,' and is very like an early Kirkman. Harpsichords had, however, been made in London in the 17th century, by the spinet-makers, the Hitchcocks, Hayward, and Keene. The spinets by the first and last of these have been preserved here and there, but only one harpsichord, by John Hitchcock, is known. Tabel's pupils, Burkhard Tschudi (*anglicé*, Shudi) and Jacob Kirchmann (*anglicé*, Kirkman), became famous in the 18th century, developing the harpsichord in the direction of power and majesty of tone to the farthest limit. The difference in length between a Ruckers and a Shudi or Kirkman harpsichord,—viz. from 6 or $7\frac{1}{2}$ feet to nearly 9 feet, is in direct proportion to this increase of power. Stronger framing and thicker stringing helped in the production of their pompous, rushing-sounding instruments. Perhaps Shudi's were the longest, as he carried his later instruments down to CC in the bass, while Kirkman remained at FF; but the latter set up one row of jacks with leather instead of quills, and with due increase in the forte combination. Shudi, in his last years (A.D. 1769), patented a Venetian Swell, on the principle of the Venetian blind, but the invention was in use some years before, as it is described in the *Salzburger Zeitung* of August 6, 1765, together with his use of the machine stop, which, from a London report concerning the child Mozart's last concert there, it also attributes to him, and which was invented about 1750. Kirkman added a pedal to raise a portion of the top or cover. Both used two pedals; the one for the swell, the other by an external lever apparatus to shut off the octave and one of the unison registers leaving the player with both hands free, an invention of John Hayward's, described in Mace's *Musick's Monument*, A.D. 1676, p. 235. There is a Silbermann harpsichord in the de Wit collection at Leipzig, of wonderful tone, far finer than that of any Shudi or Kirkman, in which all the strings are overspun.

In these 18th-century harpsichords, the Flemish practice of ornamenting with painting —often the cause of an instrument being broken up when no longer efficient—was done away with; also the laudable old custom of mottoes to remind the player of the analogous brevity of life and sound, of the divine nature of the

[1] A. J. Hipkins. *History of the Pianoforte* (1897), p. 83.
[2] Catalogue, Metropolitan Museum, New York. Musical Instruments of all Nations (Mrs. J. Crosby Brown, 1903). Preface by A. J. Hipkins.

gift of music, or of dead wood reviving as living tone. But it was when the instrument went out altogether that this enrichment of picture galleries by the demolition of harpsichords was most effected. The number of Ruckers, however, known to exist has been extended by research to seventy. There was great care in artistic choice of wood and in the cabinet-work of Tschudi's beautiful instruments. One, formerly in the possession of Queen Victoria, and long preserved in Kew Palace, is quite a masterpiece in these respects. It bears Tschudi's name, spelt, as was usual, Shudi; the date 1740 and maker's number 94 are inside. The compass is, as in the South Kensington Ruckers, G_1 to f''', without the lowest G♯. Two, dated 1766, are in the New Palace at Potsdam, and were Frederick the Great's. (See SHUDI.) Messrs. Broadwood have one dated 1771, with five and a half octaves, C_1 to f''', Venetian Swell and five stops, comprising the two unisons and octave of the Ruckers, with a slide of jacks striking the strings much nearer to the bridge (also a Ruckers contrivance), and producing a more twanging quality of tone, the so-called 'lute'-stop and a 'buff'-stop of small pieces of leather, brought into contact with the strings, damping the tone and thus giving a kind of *pizzicato* effect. This fine instrument was used by Moscheles in his Historical Concerts in 1837, and by Pauer in similar performances in 1862, 1863, and 1867. There is also one in the Musik Verein at Vienna of similar construction, made by 'Burkat Shudi et Johannes Broadwood,' and dated 1775, which belonged to Joseph Haydn. The latest harpsichord by the Shudi & Broadwood firm is dated 1790. A Kirkman harpsichord dated 1798 is in the possession of the editor, and is described in Dannreuther's *Ornamentation*.

The variety of stops and combinations introduced by different makers here and abroad at last became legion, and were as worthless as they were numerous. Pascal Taskin, a native of Theux in Liège and a famous Parisian harpsichord maker, is credited with the reintroduction of leather as an alternative to quills; his clavecin 'en peau de bufle' made in 1768 was pronounced superior to the pianoforte (De la Borde, *Essai sur la musique*, 1773). Taskin's were smaller scale harpsichords than those in vogue in England, and had ebony naturals and ivory sharps, and a Japanese fashion of external ornamentation. There is one in the Victoria and Albert Museum, dated 1786. In the Liceo Communale di Musica at Bologna there is a harpsichord with four rows of keys, called an 'Archicembalo.' This instrument, according to Carl Engel, was made by a Venetian, Vito Trasuntino, after the invention of Nicolo Vicentino, who described it in his work *L'Antica Musica ridotta alla moderna prattica* (Rome, 1555). The compass comprises only four octaves, but in each octave are thirty-one keys. A 'tetracordo' was made to facilitate the tuning of these minute intervals. Thus early were attempts made to arrive at purity of intonation by multiplying the number of keys within the bounds of the octave. Another archicembalo, made by Cristofori in 1726, is in the Museo Kraus at Florence. It has a double keyboard, but is not enharmonic; it was intended to be used in an orchestra, the player standing. Another of the curiosities of harpsichord-making was the 'Transponiclavicymbel' described by Praetorius (1614-18). By shifting the keyboard the player could transpose two tones higher or lower, passing at pleasure through the intermediate half tones. Arnold Schlick, however, had achieved a similar transposition with the organ as early as 1512 (*Monatshefte für Musik-Geschichte*, Berlin, 1869). A harpsichord pedalier—Clavicymbelpedal—according to Dr. Oscar Paul, an independent instrument with two octaves of pedals, was used by J. S. Bach, notably in his Trios and the famous 'Passacaille'; and in his transcriptions of Vivaldi's Concertos. Some large German harpsichords had not only the two unison registers and an octave one equivalent to 8- and 4-foot stops, but also a bourdon, answering to 16-foot pitch. John Sebastian Bach had one of this calibre; it formed one of the interesting objects in Herr Paul de Wit's collection in Leipzig, and has been transferred to the museum attached to the Hochschule für Musik in Berlin.[1] In 1901 harpsichords came to light containing three keyboards, of Italian make and similarly contrived, the octave being on the highest bank, octava and cymbalum on the middle, and unisons on the lowest bank. A fine specimen by Sodi is in the Metropolitan Museum, New York. Lastly a 'Lautenwerke' must be noticed, a gut-strung harpsichord, an instrument not worth remembering had not Bach himself directed the making of one by Zacharias Hildebrand of Leipzig. It was shorter than the usual harpsichord, had two unisons of gut-strings, and an octave register of brass wire, and was praised as being so like the lute in tone, as to be capable, if heard concealed, of deceiving a lute-player by profession (Paul, *Gesch. des Claviers*, Leipzig, 1868). Since 1888 harpsichords have been made in Paris by the pianoforte makers, Pleyel, Wolff & C^ie., and S. & P. Erard. The former firm have introduced original features, one being the substitution of pedals for hand-stops, the gradual depression of which produces a *crescendo*. Messrs. Erard have been content to reproduce a clavecin by Taskin, said to have been made for Marie Antoinette. [See CLAVICHORD, RUCKERS, SHUDI, SPINET, VIRGINAL.] A. J. H.

HARRIS, SIR AUGUSTUS HENRY GLOSSOP, was born in Paris in 1852. He was in business for a short time, and gained theatrical experience from 1873 in Liverpool, Manchester, and else-

[1] A. J. Hipkins. *Pianoforte Primer*, 1897, p. 91.

where, before becoming assistant stage-manager under Mapleson in London. He acted in various pieces in London, and in 1879 became lessee of Drury Lane, producing the annual melodramas and pantomimes which revived the vogue of that theatre. The annual visits of the Carl Rosa Company to Drury Lane, in 1883-87, gave Harris his first experience in operatic management, and in the latter year he started on his own account as an impresario, giving 'Aïda' with an amount of care in the production which surpassed everything hitherto seen on the English operatic stage. He introduced Mancinelli to English audiences, and the revivals of 'Lohengrin' and 'Les Huguenots' were among his great successes; the brothers de Reszke (Jean making his first appearance in England as a tenor) were the great attractions of the cast, and Mme. Nordica, Mlle. Minnie Hauk, Maurel, and others, were members of the company. In the following season, Harris began the enterprise at Covent Garden which brought back the fashionable world to the opera as a regular amusement. It is not necessary in this place to enumerate all the distinguished singers whom he brought forward, from Mme. Melba downwards. His qualities as a manager were very remarkable, he had all the astuteness of a keen man of business, and did not scruple to profit by the discoveries of other managers, whether in the matter of singers or of operas. He had a certain amount of musical taste, and his artistic conscience led him to present operas as far as possible in accordance with their composers' intentions. He also realised what seemed a hopelessly impracticable ideal of giving operas in different languages in the same season, presenting every opera in the tongue for which it was written. More than all this, he had the wisdom to see that it is wise to give the public, not the kind of entertainment that they are just beginning to get tired of, but that which is a little in advance of their taste. He knew what the public would like in a few weeks' time, and therefore secured its success, instead of struggling to preserve the popularity of what had begun to get unfashionable. He did much for the cause of Wagner's music in England, and the careful mounting which was characteristic of his management throughout, had something to say to the lasting popularity even of the later Wagnerian music-dramas with the fashionable audience. On occasions he managed a set of German performances at Drury Lane during the season of polyglot opera at Covent Garden. He revived the fashion of public fancy-dress balls, and the patronage of the wealthy classes was retained for the opera until his death, which took place at Folkestone on June 22, 1896. His career as a theatrical manager apart from opera does not concern a musical dictionary. He was knighted in 1891, having been sheriff of London in that year. M.

HARRIS, Joseph John, born in London in 1799, was chorister in the Chapel Royal under John Stafford Smith. In 1823 he was appointed organist of St. Olave's Church, Southwark. In 1827 he published 'A Selection of Psalm and Hymn Tunes, adapted to the psalms and hymns used in the Church of St. Olave, Southwark.' In Feb. 1828 he quitted Southwark to become organist of Blackburn, Lancashire; in 1831 was made 'lay precentor,' or choir master at the collegiate church (now the cathedral) at Manchester, deputy organist, and on March 25, 1848, organist. Harris composed some cathedral music and a few glees, songs, etc. He died at Manchester, Feb. 10, 1869. W. H. H.

HARRIS, Joseph Macdonald, was born in 1789, and at an early age became a chorister of Westminster Abbey under Richard Guise. On quitting the choir on the breaking of his voice, he became a pupil of Robert Cooke, then organist of the Abbey. Harris was employed as a teacher, and occasional conductor at minor concerts. His compositions are songs, duets, trios, and pianoforte pieces. He died insane in May 1860, aged seventy-one. W. H. H.

HARRIS, René, or Renatus, is the most celebrated member of this family of English organ-builders. His grandfather had built an organ for Magdalen College, Oxford; but his father, Thomas, appears to have emigrated to France, for Dr. Burney says that Renatus came to England with his father a few months after Father Smith's arrival (1660). To Smith, Renatus Harris became a formidable rival, especially in the competition for building an organ in the Temple Church. [Smith, Father.]

Thomas Harris of New Sarum in 1666 contracted to build an organ for Worcester Cathedral. Renatus Harris in 1690 agreed to improve and enlarge his grandfather's organ in Magdalen College, Oxford. Rimbault gives a list of thirty-nine organs built by this eminent artist. He had two sons—Renatus, jun., who built an organ for St. Dionis Backchurch, London, in 1724, and John, who built most of his organs in conjunction with his son-in-law, John Byfield.

The firm of Harris (John) & Byfield (John) carried on business in Red Lion Street, Holborn. In 1729 they built an organ for Shrewsbury, and in 1740 one for Doncaster, which cost £525, besides several others. V. de P.

HARRISON, J., a London music-publisher, originally a bookseller in Fleet Street, where he succeeded J. Wenman and published plays, novels, and essays. About the year 1779 he removed to 18 Paternoster Row and commenced the issue of musical works from engraved plates, including the ballad operas of the day and reprints of works by Handel, Arne, and Boyce, and others. In 1784 the imprints give 'Harrison & Co.,' and in 1788 they are in possession of an additional warehouse named 'Dr. Arne's Head' at 141 Cheapside. In 1796 they are issuing

an octavo publication, consisting of operas and pianoforte pieces, named *The Pianoforte Magazine*, which ultimately extended to about thirty volumes. This was issued at half-a-crown a part; and by an advertisement in the *Times* of the year quoted we find purchasers were entitled, after a number of payments, to a pianoforte. This is perhaps the earliest record of a kind of purchase now in some evidence. About 1798 the firm is styled 'Harrison, Cluse & Co.,' and it is at 78 Fleet Street. In 1802 it is at 108 Newgate Street, and probably did not exist much later than that date. Their publications are always exceedingly well engraved, and comprise many useful reprints of earlier standard works. They commenced the issue of what promised to be a very excellent dictionary of music, but it did not reach beyond a few numbers. It was printed in a rather unwieldy oblong folio. F. K.

HARRISON, SAMUEL, born at Belper, Derbyshire, Sept. 8, 1760. He received his musical education from Burton, a well-known bass chorus singer, probably the same whose nervous system was so powerfully affected by the music on the first day of the Commemoration of Handel, in 1784, as to occasion his death in the course of a few hours. On the establishment of the Concert of Ancient Music in 1776, Harrison appeared as a solo soprano singer, and continued so for two years afterwards. But in 1778, being engaged to sing at Gloucester, his voice suddenly failed him. After an interval of six years, during which he most assiduously cultivated his voice and style, George III. heard him sing at one of Queen Charlotte's musical parties, and caused him to be engaged for the Commemoration of Handel in 1784, at which he sang 'Rend' il sereno al ciglio' from 'Sosarme,' and the opening recitative and air in 'Messiah.' He was next engaged as principal tenor at the Concert of Ancient Music, and from that time took his place at the head of his profession as a concert singer. Harrison's voice had a compass of two octaves (A to a'). It was remarkably sweet, pure and even in tone, but deficient in power. His taste and judgment were of a high order, and in the cantabile style he had no equal. Compelled by the exigencies of his engagements to sing songs which demanded greater physical power than he possessed, he always sang them reluctantly. On Dec. 6, 1790, Harrison married Miss Cantelo, for some years principal second soprano at all the best concerts, etc. In 1791 he and Knyvett established the Vocal Concerts, which were carried on to the end of 1794, and revived in 1801. Harrison's last appearance in public was at his benefit concert, May 8, 1812, when he sang Pepusch's 'Alexis,' and Handel's 'Gentle airs.' On June 25 following, a sudden inflammation carried him off. He was buried in the graveyard of the old church of St. Pancras. The inscription on his tombstone includes an extract from an elegiac ode on Harrison, written by the Rev. Thomas Beaumont, and set to music by William Horsley, but the lines are so inaccurately given as completely to mar the allusion to the song, 'Gentle airs.' Mrs. Harrison survived her husband nineteen years. W. H. H.

HARRISON, WILLIAM, born in Marylebone parish, June 15, 1813. Being gifted with a tenor voice of remarkable purity and sweetness, he appeared in public as an amateur concert singer early in 1836. He then entered as a pupil at the Royal Academy of Music, and in 1837 appeared as a professional singer at the concerts of the Academy, and subsequently at the Sacred Harmonic Society. On Thursday, May 2, 1839, he made his first appearance on the stage at Covent Garden, in Rooke's opera, 'Henrique.' A few years later he was engaged at Drury Lane, where he sustained the principal tenor parts in Balfe's 'Bohemian Girl,' Wallace's 'Maritana,' and Benedict's 'Brides of Venice,' and 'Crusaders,' on their first production. In 1851 he performed at the Haymarket Theatre, in Mendelssohn's 'Son and Stranger,' and other operas. In 1856, in conjunction with Miss Louisa Pyne, he established an English Opera Company, and for several years gave performances at the Lyceum, Drury Lane, and Covent Garden Theatres. During their management the following new operas were produced:—Balfe's 'Rose of Castille' (1857), 'Satanella' (1858), 'Bianca, the Bravo's Bride' (1860), 'Puritan's Daughter' (1861), and 'Armourer of Nantes' (1863); Wallace's 'Lurline' (1860), and 'Love's Triumph' (1862); Benedict's 'Lily of Killarney,' 1862; Mellon's 'Victorine' (1859); and Howard Glover's 'Ruy Blas' (1861). In the winter of 1864 Harrison opened Her Majesty's Theatre for the performance of English operas. He translated Massé's operetta, 'Les Noces de Jeannette,' and produced it at Covent Garden Theatre in Nov. 1860, under the title of 'Georgette's Wedding.' Harrison, in addition to his vocal qualifications, was an excellent actor. He died at his residence in Kentish Town, Nov. 9, 1868. W. H. H.

HART, ANDRO, an early Edinburgh printer of note, who printed with musical notation some editions of the Scottish Psalter as *The CL. Psalmes of David in Prose and Meeter . . . Edinburgh, printed by Andro Hart, 1611*, 8vo. One by his 'heires' is dated 1635. F. K.

HART & SONS, an eminent firm of violin makers and experts, was founded at 28 Wardour Street, London (the present premises of the firm, though the name of the street has been altered), by JOHN HART about 1825. This John Hart, grandfather of the present (1905) head of the firm was an expert not only in all matters connected with the violin, but with the shot-gun also. He opened business with a collection of guns and violins, and for a considerable time it was doubtful which of these two would prove the fitter, and survive. In the end violins

prevailed. John Thomas Hart was born on Dec. 17, 1805, and died Jan. 1, 1874. He was articled in May 1820 to Samuel Gilkes, who had learnt his business under William Foster, a very famous English maker of violins and violoncellos. As an articled pupil he had many opportunities for copying, repairing, and studying the peculiarities of Cremonese and other violins of Italian make, and so laid the foundation of his extensive knowledge of instruments. He began business at a time when amateur violinists were longing for famous Italian violins, and as his reputation for unerring accuracy of judgment grew rapidly he became the channel through which most of the greatest instruments came to England. He it was who formed James Goding's collection, that of Mr. Charles Plowden, most of Mr. Joseph Gillott's collection, and of the famous Adam group. His son and successor,

GEORGE HART, was born in London, March 23, 1839. He was a violinist and writer, and studied at the Royal Academy of Music under Macfarren and Sainton. Though an excellent player on the violin, it is by his literary ability and by his wide knowledge of what may be called the literary side of the violin that he is best known. In 1875 he published his well-known book *The Violin: its famous Makers and their Imitators*, which has passed through many editions in England. Of it a French edition was issued in 1886. Next he published a description of Count Cozio de Salabue's purchase of the stock of violins remaining with Paul Stradivarius, and the tools and drawings of Antonius. In 1872 he classified the Gillott collection, a labour requiring the most accurate and certain knowledge, and in 1881 appeared his book on *The Violin and its Music*. He married a daughter of Dr. Steward, the inventor of the Euphonicon piano, now in the Victoria and Albert Museum. Hart died near Newhaven, April 25, 1891. He, again, was succeeded by his son,

GEORGE HART, junior, the present head of the firm (1905), who was born near Warwick, Jan. 4, 1860. After being educated at Hampstead and in Paris, Hart entered his father's business, and is esteemed as a fine expert in the selection of wood for violins, while his firm is particularly noted for its exact reproductions of the work of Guarnerius, Stradivarius, and others. R. H. L.

HART, CHARLES, born May 19, 1797, pupil of the Royal Academy of Music under Crotch. From 1829 to 1833 organist to St. Dunstan's, Stepney, and subsequently to the church in Tredegar Square, Mile End, and St. George's, Beckenham. In 1830 he published 'Three Anthems,' and in 1832 a 'Te Deum and Jubilate,' the latter of which had gained the Gresham Prize Medal in 1831. In April 1839 he produced an oratorio entitled 'Omnipotence.' He was author of a motet which gained a premium at Crosby Hall, 'Sacred Harmony,' and other compositions. He died in London, March 29, 1859. W. H. H.

HART, JAMES, born at York in 1647, was bass singer in York Minster until 1670, when he was appointed a Gentleman of the Chapel Royal and lay vicar of Westminster Abbey. He was the composer of several songs published in 'Choice Ayres, songs and dialogues,' 1676-84; 'The Theater of Musick,' 1685-87; 'The Banquet of Musick,' 1688-92, and other collections. He died May 8, 1718. W. H. H.

HART, JOSEPH BINNS, born in London in 1794, became in 1801 a chorister of St. Paul's under John Sale. Whilst in the choir he was taught the organ by Samuel Wesley and Matthew Cooke, and the piano by J. B. Cramer. At eleven he acted as deputy for Attwood at St. Paul's. He remained in the choir nearly nine years, and on quitting it became organist of Walthamstow, and private organist to the Earl of Uxbridge. He left Walthamstow to become organist of Tottenham. At the termination of the war in 1815, when quadrille dancing came into vogue, Hart became an arranger of dance music, and the 'Lancers' Quadrille' has continued in use ever since. Hart is credited with its invention, but there is evidence that it was danced in Dublin in 1817, two years before Hart's editions appeared. From 1818 to 1820 he was chorus master and pianist at the English Opera House, Lyceum. He composed the music for 'Amateurs and Actors' (1818), 'A Walk for a Wager,' and 'The Bull's Head' (1819), all musical farces; and 'The Vampire,' melodrama, 1820. In 1829 he removed to Hastings, commenced business as a music-seller, and was appointed organist of St. Mary's Chapel. Hart produced forty-eight sets of quadrilles, waltzes, and galopades, and *An easy Mode of teaching Thorough-bass and Composition*. He died at Hastings, Dec. 10, 1844. W. H. H.

HART, PHILIP, conjectured by Hawkins to be the son of James Hart (see above), was organist of St. Andrew Undershaft, and St. Michael, Cornhill. In 1703 he composed the music for Hughes's 'Ode in Praise of Musick,' performed at Stationer's Hall on St. Cecilia's Day, 1703. On May 28, 1724, he was appointed the first organist of St. Dionis Backchurch, at a salary of £30. In 1729 he published his music to 'The Morning Hymn from the Fifth Book of Milton's Paradise Lost.' He also published a Collection of Fugues for the Organ. Two Anthems by him are included in the Tudway Collection (Harl. MS. 7341). From Hawkins's account of him (chap. 175) he appears to have been a sound and very conservative musician, and a highly respectable man. Sir John elsewhere mentions his excessive use of the shake in his organ playing. Hart died in London at a very advanced age, in or about 1749. W. H. H.

HARTMANN. A family of German origin established in Copenhagen for some four

generations. JOHANN ERNST (1726-1793) was a violinist and composer, who, after holding several musical posts at Breslau and Rudolstadt, became capellmeister to the Duke of Ploen, and went with him to Copenhagen. Here he was leader of the royal band from 1768, and wrote much music, now completely forgotten, with the exception of the song 'Kong Christian,' which first appeared in an opera 'Die Fischer,' and has since been adopted as the Danish National Hymn. He died in 1793. His second son,

AUGUST WILHELM, born 1775, held the post of organist to the Garrison Church in Copenhagen from 1800 to 1850, and was the father of

JOHANN PETER EMILIUS, born May 14, 1805, who for many years held a high place among Danish composers. His opera 'Ravnen' (The Raven), to words by H. C. Andersen, was produced Oct. 29, 1832. It was followed by 'Die goldnen Hörner' in 1834, and 'Die Corsaren' on April 23, 1835, and 'Liden Kirsten' ('Little Christie'), on May 12, 1846. Besides these he wrote much for the theatre in the way of incidental music, etc., as well as choral works (among them a cantata on the death of Thorwaldsen, 1848), songs, a symphony in G minor, dedicated to Spohr, and performed at Cassel in 1838, and many piano pieces. See the *Sammelbände* of the *Int. Mus. Ges.* vol. ii. p. 455. He was made director of the Copenhagen Conservatorium in 1840. He died March 10, 1900. His son,

EMIL, born Feb. 21, 1836, studied with his father and with N. W. Gade, his brother-in-law, held between 1861 and 1873 various appointments as organist, but on account of weak health subsequently devoted himself almost entirely to composition. In 1891 he succeeded Gade as director of the Musical Society of Copenhagen. Among his works, which have obtained great success both in Denmark and Germany, may be mentioned the operas :—'Die Erlenmädchen' (1867), 'Die Nixe,' 'Die Korsikaner' and 'Runenzauber' (1896); a ballet 'Fjeldstuen'; 'Nordische Volkstänze' (op. 18), three symphonies, in E flat, A minor, and D, an overture 'Ein nordische Heerfahrt' (op. 25), a choral cantata 'Winter and Spring' (op. 13), concertos for violin and violoncello, a serenade for piano, clarinet, and violoncello (op. 24), and many songs. He died at Copenhagen, July 18, 1898. M.

HARTVIGSON, FRITS, born May 31, 1841, at Grenaae, Jutland, Denmark, received instruction in music and on the piano from his mother, and at Copenhagen from Gade, Gebauer, and Anton Rée. At the age of fourteen he played in concerts in Copenhagen, and made a tour through Norway in 1858, at Christiania being personally complimented by Kjerulf. By assistance from the Danish Government he studied at Berlin from 1859 to 1862 under Von Bülow, with whom he played there at a concert Liszt's A major Concerto and Hungarian Fantasia, arranged for two pianos. He next played Rubinstein's third Concerto at the Gewandhaus Concerts in 1861, and Schumann's Concerto at Copenhagen under Gade in 1863. On the death of his father in the Prusso-Danish war, he came to England and played with great success Mendelssohn's 'Serenade and Allegro giojoso' at the Philharmonic, June 27, 1864. From that time until the present Mr. Hartvigson has lived in England, with the exception of two years between 1873 and 1875, when he resided at St. Petersburg. He played at the Musical Union, and introduced there Schumann's Trio in F, April 24, 1866. He introduced Liszt's music at the Philharmonic, where he played that composer's first Concerto on June 10, 1872. At the Crystal Palace he introduced Schubert's Fantasia, op. 15 (arranged by Liszt for piano and orchestra), on Oct. 6, 1866 : also Rubinstein's fourth Concerto, Nov. 16, 1872 ; and Bronsart's Concerto, Sept. 30, 1876. He was officially appointed Pianist to Queen Alexandra (when Princess of Wales) in 1873, and Professor of Music at the Normal College for the Blind at Norwood in 1875. In 1879, and for several years afterwards, Mr. Hartvigson was prevented from appearing in public owing to an injury to his left arm. He happily recovered its use, and appeared at W. Bache's concert, Feb. 21, 1887, playing Liszt's 'Mazeppa' and 'Hungaria,' arranged by the composer for two pianos. He also played at the London Symphony Concerts on Jan. 10, 1888 (and subsequently at a Richter concert) Liszt's 'Todtentanz,' which he had introduced to the English public in 1878 under Bülow's direction. Mr. Hartvigson has played abroad, at Copenhagen in 1872 and 1889, at Munich (under Bülow), in aid of the Bayreuth Building Fund, August 24, 1872, and in concerts at St. Petersburg, Moscow, and in Finland. In 1888 he was appointed Professor at the Royal Academy of Music, and in 1894 an honorary member of the institution. In 1895 he was an examiner for the associateship of the Royal College of Music, and in the same year the King of Denmark made him a knight of the order of the Dannebrog. In 1905 he was appointed professor at the Royal College of Music.

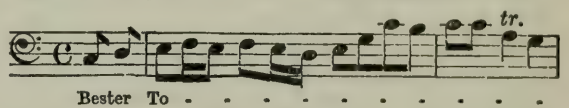
His brother, ANTON, born Oct. 16, 1845, at Aarhus, Jylland, received instruction in music from his mother, Tausig, and Edmund Neupert. He first played in concerts at Copenhagen, and came to England in 1873, where he finally settled in 1882, when he was appointed a Professor at the Normal College. With the exception of his yearly recitals he rarely played in public. In 1893 he settled at Copenhagen as a teacher of his instrument. He has made a speciality there of giving yearly courses of lectures in which he analyses the principal pianoforte compositions of the great masters, besides performing them in their entirety. In 1900 the King of Denmark conferred on him

the title of 'Professor' (equivalent to a decoration or order). A. C.

HARWOOD, Basil, son of Edward Harwood, Esq., J.P., born at Woodhouse, Olveston, Gloucestershire, on April 11, 1859. He was educated at Charterhouse and Trinity College, Oxford, and took the degree of Mus.B. in 1880, that of B.A. (honours in classics and modern history) in 1881, M.A. in 1884, and Mus.D. 1896. He studied the pianoforte with J. L. Roeckel at Clifton, the organ with G. Riseley at Bristol, theory with Dr. C. W. Corfe at Oxford, and composition for a short time at the Leipzig Conservatorium under Reinecke and Jadassohn. He was organist of St. Barnabas, Pimlico, from 1883 to 1887, of Ely Cathedral from 1887 to 1892, and has been organist of Christ Church Cathedral, Oxford, from 1892 to the present time. He was precentor of Keble College, Oxford, from 1892 to 1903, and conductor of the Oxford Orchestral Association from 1892 to 1898. On the foundation of the Oxford Bach Choir in 1896 he was appointed its conductor, a post he held with distinction till 1900, in which year he became choragus of the university. He conducted the 'Orpheus Society' in 1894. His works are few in number, only reaching up to op. 16; but all are marked by most careful workmanship and fastidious taste. They include a psalm, 'Inclina, Domine,' for soprano solo, chorus, and orchestra, performed with great success at the Gloucester Festival of 1898; an Agnus Dei, and O Salutaris, for choir and organ; a service in A flat, op. 6; a communion service in D, op. 14; several anthems; a vocal trio, songs, etc. Among his various pieces for organ may be mentioned a sonata in C sharp minor, op. 5; 'Dithyramb,' op. 7; 'Pæan' (played by Sir W. Parratt at the reopening of the organ in York Minster); and preludes on Old English Psalm Tunes. M.

HARWOOD, Edward, of Liverpool, was born at Hoddleson, near Blackburn, 1707. He was author of many songs, among which may be named 'Absence,' 'The Chain of Love,' 'Hapless Collin,' 'To ease my heart,'—all published at Liverpool. He also issued two sets of original hymn tunes, the first without date, the second in 1786. The first volume contains the metrical anthem, 'Vital spark of heavenly flame,' formerly so popular in country churches. The traditional account of its origin is as follows:—Harwood had been staying in London, in company with Alexander Reed, of Liverpool; but when the time for their return arrived, they found themselves without the means of discharging the reckoning at the inn. In this emergency it was resolved to compose some piece of music, and raise money upon it. What Reed attempted in that direction is not told, but Harwood, taking up a collection of poetry which lay in the coffee-room, came across Pope's Ode, which he immediately set to music, and taking it to a publisher, sold the copyright for forty pounds. This relieved the friends from their embarrassment, and brought them back to Liverpool. Some difficulties occur in connection with the story which need not be specified. Harwood died in 1787. H. P.

HASLINGER. A well-known music firm in Vienna, originally the 'Bureau des arts et d'industrie,' next S. A. Steiner & Co., and since 1826 Tobias Haslinger. Tobias, born March 1, 1787, at Zell, in Upper Austria, came to Vienna in 1810, was an energetic, intelligent man of business, on intimate terms with the best musicians of Vienna. Beethoven and he were in constant communication, and the numerous letters to him from the great composer, which have been preserved (probably only a small proportion of those which were written), each with its queer joke or nickname, show the footing they were on—Adjutant, or Adjutanterl, or Bestes kleines Kerlchen, or Tobiasserl or Tobias Peter Philipp, or Monsieur de Haslinger, Général Musicien et Général Lieutenant—such are the various queer modes in which Beethoven addresses him. In a letter to Schott (Nohl, No. 328) he sketches a comic biography of his friend, with illustrative canons. Another canon 'O Tobias Dominus Haslinger,' occurs in a letter of Sept. 10, 1821; and one of his very last notes contains a flourish on his name, added, with the signature, by the hand of the master:—



Haslinger prepared a complete copy of Beethoven's compositions in full score, beautifully written by a single copyist. This was purchased by the Archduke Rudolph, and bequeathed by him to the Gesellschaft der Musikfreunde, in whose library it now is. He was one of the thirty-six torch-bearers who surrounded the bier of his great friend, and it fell to his lot to hand the three laurel wreaths to Hummel, by whom they were placed on the coffin before the closing of the grave. He died at Vienna, June 18, 1842, and the business came into the hands of his son Karl (born June 11, 1816), a pupil of Czerny and Seyfried, a remarkable pianoforte player, and an industrious composer. His soirées were well known and much frequented, and many a young musician made his first appearance there. He died Dec. 26, 1868, leaving as many as 100 published works of all classes and dimensions. The concern was carried on by his widow till Jan. 1875, when it was bought by the firm of Schlesinger of Berlin, by whom it was maintained under the style of 'Carl Haslinger, *quondam* Tobias.' It passed in 1875 into the hands of Schlesinger. Among the works published by this establishment may be named Schubert's 'Winterreise' and 'Schwanengesang'; Beethoven's Symphonies 2, 3, 4, 7, 8, Overtures to 'Coriolan,' 'Ruins of Athens,' op. 115, 'King

Stephen,' 'Leonora No. 1,' Violin Concerto, Battle Symphony, PF. Concertos, 1, 3, 4, 5, Trio in B♭, Sonatas and Variations, Liederkreis, etc.; Spohr's Symphonies 4 (Weihe der Töne) and 5; Liszt's Concerto in E♭; Moscheles' Concertos, 2, 3, 5, 6, 7; Hummel's Concertos in C, G, A minor, and A♭, 4 Sonatas, etc. The dance music of Lanner and the Strausses forms an important part of the repertory of the firm, which under the later proprietor has received a great impulse. C. F. P.

HASSE, Faustina Bordoni, the wife of J. A. Hasse (see below), was born at Venice in 1693, of a noble family, formerly one of the governing families of the Republic. Her first instruction was derived from Gasparini, who helped her to develop a beautiful and flexible voice to the greatest advantage. In 1716 Bordoni made her début in 'Ariodante' by C. F. Pollarolo, achieved at once a reputation as a great singer, and was soon known as the 'New Syren.' In 1719 she sang again at Venice with Cuzzoni and Bernacchi, whose florid style her own resembled. In 1722 she sang at Naples, and at Florence a medal was struck in her honour. She visited Vienna in 1724, and was engaged for the Court Theatre at a salary of 15,000 florins. Here she was found by Handel, who immediately secured her for London, where she made her début May 5, 1726, in his 'Alessandro.' Her salary was fixed at £2000. 'She, in a manner,' says Burney, 'invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage which indicated an entire intelligence of her part.' Apostolo Zeno, in speaking of her departure from Vienna, says: 'But, whatever good fortune she meets with, she merits it all by her courteous and polite manners, as well as talents, with which she has enchanted and gained the esteem and affection of the whole Court.'

In London she stayed but two seasons, and then returned to Venice, where she was married to Hasse in 1730. In 1731 she went to Dresden, and remained there till her dismissal in 1763, when she and her husband went to Vienna, and resided there until 1775. They then retired to Venice, where they ended their days, she in 1783 at the age of ninety, and Hasse in the same year.

Faustina has seldom been equalled in agility of voice; 'a matchless facility and rapidity in her execution; dexterity in taking breath, exquisite shake, new and brilliant passages of embellishment, and a thousand other qualities contributed to inscribe her name among the first singers in Europe' (Stef. Arteaga). In London she divided the popular favour with Cuzzoni. 'When the admirers of the one began to applaud, those of the other were sure to hiss; on which account operas ceased for some time in London' (Quantz). In a libretto of 'Admeto,' Lady Cowper, the original possessor, has written opposite to Faustina's name, 'she is the devil of a singer.'

Fétis mentions her portrait in Hawkins's *History*; but he seems not to have known the fine print engraved by L. Zucchi after S. Torelli, which is a companion to that of Hasse by the same engraver, and represents Faustina as an elderly person, handsomely dressed, and with a sweet and intelligent countenance. This portrait is uncommon. J. M.

HASSE, Johann Adolph, who for a third part of the 18th century was the most popular dramatic composer in Europe, was born on March 25, 1699, at Bergedorf, Hamburg, where his father was organist and schoolmaster. At eighteen years of age he went to Hamburg, where his musical talent and fine tenor voice attracted the notice of Ulrich König, a German poet attached to the Polish court, through whose recommendation he was engaged as tenor singer by Keiser, director of the Hamburg Opera, and the most famous dramatic composer of the day. At the end of four years König procured for Hasse a like engagement at the Brunswick theatre, where, in 1721, his first opera, 'Antigonus' (the title is given in the *Quellen-Lexikon* as 'Antiochus') was produced. This (the only opera he ever composed to a German libretto) was very well received, but as, while evincing great natural facility in composition, it also betrayed a profound ignorance of the grammar of his art, it was decided that he must go to Italy, then the musical centre of Europe, for the purpose of serious study. Accordingly, in 1724, he repaired to Naples, and became the pupil of Porpora, for whom, however, he had neither liking nor sympathy, and whom he soon deserted for the veteran Alessandro Scarlatti. In 1725 he received the commission to compose a serenade for two voices. In this work, which had the advantage of being performed by two great singers, Farinelli and Signora Tesi, Hasse acquitted himself so well that he was entrusted with the composition of the new opera for the next year. This was 'Sesostrato,' performed at Naples in 1726, and which extended its composer's fame over the whole of Italy. In 1727 he went to Venice, where he was appointed professor at the Scuola degl' Incurabili, for which he wrote a 'Miserere' for two soprani and two contralti, with accompaniment of stringed instruments, a piece which long enjoyed a great celebrity. He was now the most popular composer of the day. His fine person and agreeable manners, his beautiful voice and great proficiency on the harpsichord caused him to be

much sought after in society, and he was known throughout Italy by the name of *Il caro Sassone*. In 1728 he produced, at Naples, another opera, 'Attalo, re di Bitinia,' as successful as its predecessor. In 1729 he returned to Venice, where he met with the famous *cantatrice*, Faustina Bordoni (see above), then at the zenith of her powers and her charms, who shortly afterwards became his wife. For her he composed the operas 'Dalisa' and 'Artaserse' (No. 1), the latter of which is one of his best works.

In 1731 this celebrated couple were summoned to Dresden, where August II. reigned over a brilliant court. Hasse was appointed capellmeister and director of the Opera. His first opera produced in Dresden, 'Alessandro nell' Indie,' had an unprecedented success, owing not only to its own merits, but to the splendid performance by Faustina of the principal part. Hasse's position, however, as the husband of the most fascinating *prima donna* of the day, was, at this time, far from being an easy one. His life, too, was embittered by his enmity to his old master, Porpora, whom he found established in Dresden, and who was patronised by some members of the royal family. Up to 1740 he absented himself as much as he could from Dresden. In company with Faustina he revisited Venice, Milan, and Naples, and he also went to London, where he was pressed to undertake the direction of the opera established in opposition to Handel. His 'Artaserse' met with a brilliant reception, but he had no wish to support the rivalry with Handel; besides which he disliked England, and he soon quitted the country. It does not seem that Faustina accompanied him on this expedition. When, in 1739, he returned to Dresden, he was no longer vexed by the presence of Porpora, but he found a fresh grievance in the great success of Porpora's pupil, Regina Mingotti. This excellent singer was a formidable rival to Faustina, and Hasse's jealousy and spite were openly manifested. It is even said that in his opera of 'Demofoonte' he introduced into her part an air written entirely in what he thought the weakest part of her voice, the accompaniment being so contrived as to hamper, instead of helping her. Mingotti was obliged to sing it, but, like the great artist that she was, she acquitted herself in such a manner as to disappoint Hasse, and she made one of her greatest successes with this very air. This story has been widely repeated and generally believed, but there seems good reason for doubting its truth. If such an air was really written Hasse did not allow it to survive in the opera, but replaced it by another.

Except for a short stay in Venice in 1740 Hasse and Faustina remained at Dresden till 1763. In 1745, on the very evening of Frederick the Great's entry into Dresden after the battle of Kesselsdorf, Hasse's opera 'Arminio' was performed by command of the conqueror, who graciously commended the work and its performance, especially the part of Faustina. During Frederick's nine days' stay in the Saxon capital Hasse had to attend at court every evening and superintend the musical performances, and was rewarded by the present of a magnificent diamond ring and 1000 thalers for distribution among the musicians of the orchestra. In 1760 occurred the siege of Dresden, in which Hasse lost most of his property, and during which his collected MSS., prepared for a complete edition of his works, to be published at the expense of the King of Poland, were nearly all destroyed. At the end of the war the king was obliged, from motives of economy, to suppress both opera and chamber music. The capellmeister and his wife were dismissed, and retired to Vienna, where Hasse, in conjunction with the poet Metastasio, was soon engaged in active opposition to a more formidable rival than Porpora, viz. Christoph Gluck. Although he was seventy-four years old, he now composed several new operas. His last dramatic work, 'Ruggiero,' was produced at Milan in 1771 for the marriage of the Archduke Ferdinand. On this same occasion was performed a serenade, 'Ascanio in Alba,' by Wolfgang Mozart, then thirteen years of age. After hearing it, old Hasse is said to have exclaimed, 'This boy will throw us all into the shade,' a prediction which was verified within a few years of its utterance. The remainder of Hasse's life was passed at Venice, where he died in his eighty-fifth year, on Dec. 16, 1783.

Owing to the destruction of Hasse's works at Dresden, his autograph scores are exceedingly rare; scarcely a MS. or even a letter of his being found in any collection, public or private; though contemporary copies are common enough. The following compositions of Hasse's are the chief of those which are published, and accessible at the present day:—

1. 'Miserere' for two Soprani and two Alti (Berlin, Trautwein).
2. '113th Psalm'; for Bass solo and Chorus, with orchestra (Elberfeld, Arnold).
3. 'Alcide al Bivio,' opera, PF. score (Leipzig, Breitkopf).
4. Te Deum in D for Soli and Chorus, with Orchestra and Organ (Leipzig, Peters).
5. 'Die Pilgrimme auf Golgatha' ('Pellegrini al Sepolcro,' German translation), Oratorio, PF. score (Leipzig, Schwickert).
6. Quintet, from the above, two Soprani, two Alti, and Bass (Berlin, Damköhler; Breslau, Leuckard).
7. Air for Alto, from Oratorio 'Die Bekehrung des heiligen Augustins' (Berlin, Damköhler & Schlesinger).
8. Portions of a Te Deum and a Miserere, and two other pieces in Rochlitz's *Sammlung*, vol. iv.
9. A vocal fugue, 'Christe,' No. 19 in the *Auswahl vorzügl. Musikwerke* (Trautwein).
10. A Sonata in D, in Pauer's 'Alte Claviermusik.'

There is a fine portrait of Hasse, oval, in folio, engraved by L. Zucchi at Dresden from a picture by C. P. Rotari, representing him as a middle-aged man, with pleasing features and expression. [An interesting article on the composer appeared in the *Sammelbände* of the *Int. Mus. Ges.* vol. v. p. 230.]

Hasse's facility in composition was astonishing. He wrote more than a hundred operas, besides oratorios, masses, cantatas, psalms, symphonies, sonatas, concertos, and a host of smaller compositions. [A full catalogue of his

extant works is given in the *Monatshefte f. Musikgeschichte*, 11, 82 ff, and in the *Quellen-Lexikon.*] He set to music the whole of Metastasio's dramatic works, several of them three or four times over. His career was one long success: few composers have enjoyed during their lifetime such world-wide celebrity as he; of those few none are more completely forgotten now. Great as was his personal popularity, it is insufficient to account for the universal acceptance of his music. The secret probably lay in the receptivity of his nature, which, joined to the gift of facile expression, caused some of the most genial, though not the deepest, influences of his time to find in him a faithful echo. First among these was the spreading fascination of modern Italian melody. It is as an Italian, not a German composer that Hasse must take rank, although, innocent as he was of contrapuntal science, he has nothing in common with the majesty, profound in its simplicity, of the early Italian writers. He began life as a singer, in an age of great singers, and must be classed among the first representatives of that modern Italian school which was called into existence by the worship of vocal art for its own sake. His harmonies, though always agreeable, sound poor to ears accustomed to the richer combinations of the German composers who were his contemporaries and immediate successors. Yet even as a harmonist he is linked to modern times by his fond and frequent use of the diminished seventh and its inversion, as an interval both of melody and of harmony; while his smooth and somewhat cloying successions of thirds and sixths may have afforded delight to hearers unused to the stern severities of counterpoint. He had an inexhaustible flow of pleasing melody, which, if it is never grand or sublime, is never crabbed or ugly. Many of his best airs are charming even now, and, if in some respects they appear trite, it should be remembered that we have become familiar with the type of which they are examples through the medium of compositions which, in virtue of other qualities than his, are longer-lived than Hasse's, though written at a later date. A few have been republished in our own day, among which we may quote 'Ritornerai fra poco,' from a Cantata (to be found in the series called 'Gemme d'Antichità,' published by Lonsdale), which has real beauty. As a fair specimen of his style, exhibiting all the qualities which made him popular, we will mention the opening symphony and the first air in the oratorio 'I Pellegrini al Sepolcro,' written for the Electoral Chapel at Dresden. To appreciate the deficiencies which have caused him to be forgotten, we have only to proceed a little farther in this or any other of his works. They are inexpressibly monotonous. In the matter of form he attempted nothing new. All his airs are in two parts, with the inevitable *Da Capo*, or repetition of the first strain. All his operas consist of such airs, varied by occasional duets, more rarely a trio, or a simple chorus, all cast in the same mould. His orchestra consists merely of the string quartet, sometimes of a string trio only; if now and then he adds hautboys, flutes, bassoons, or horns, there is nothing distinctive in his writing for these wind instruments, and their part might equally well be played by the violins. Nor is there anything distinctive in his writing of Church music, which presents in all respects the same characteristics as his operas. His Symphonies are for three, or at the most four, instruments. The harmonic basis of his airs is of the very slightest, his modulations the most simple and obvious, and these are repeated with little variety in all his songs. The charm of these songs consists in the elegance of the melodic superstructure and its sympathetic adaptation to the requirements of the voice. Singers found in them the most congenial exercise for their powers, and the most perfect vehicle for expression and display. For ten years Farinelli charmed away the melancholy of Philip V. of Spain by singing to him every evening the same two airs of Hasse (from a second opera, 'Artaserse'), 'Pallido è il sole' and 'Per questo dolce amplesso.'

Hasse was no prophet, but in his works his contemporaries found fluent utterance given to their own feelings. Such men please all, while they offend none; but when the spirit and the time of which they are at once the embodiment and the reflection pass away, they and their work must also pass away and be forgotten. F. A. M.

HASSLER or HASLER, Hans Leo, eldest of the three sons of Isaac Hassler—a musician of the Joachimsthal who settled in Nuremberg—and the ablest of the three. Of his life little is known. He is said to have been born in 1564: he received his instruction from his father and from A. Gabrieli, with whom he remained in Venice for a year, after which (about 1585) he found a home in the house of the Fuggers at Augsburg. There he composed his famous 'xxiv Canzonetti a 4 voci' (Norimberga, 1590) and his 'Cantiones sacrae de festis praecipuis totius anni 4, 5, 8 et plurium vocum' (Augsburg, 1591)—twenty-eight Latin motets. These were followed by his 'Concentus ecclesiastici' (Augsburg, 1596); 'Neue teutsche Gesaeng' (1596); 'Madrigali' (*ibid.*), and 'Cantiones novae' (1597). [He was appointed musical director in Augsburg in 1600; and in Nov. 1601 became organist of the Frauenkirche in Nuremberg. *Quellen-Lexikon.*] The statement so often repeated by the Lexicons that Hassler entered the Imperial Chapel at Vienna in 1601 is inaccurate, and arises from the fact that a certain Jacob Häsler was appointed court organist at Prague on July 1, 1602. (See Köchel, *Kais. Hofkapelle*, p. 53.) On Oct. 28, 1608, Hassler entered the service of Christian II. of Saxony, and died at Frankfort on June 8, 1612.

Besides the works already named there exist eight Masses of his (1599); 'Lustgarten deutscher Gesänge,' 1601 (reprinted in the publications of the *Ges. f. Musikforschung*); 'Sacri Concentus,' for five to twelve voices (Augsburg, 1601); four-part Psalms and Gesänge (Nuremberg, 1607; republished by Breitkopf in score, 1777); and five collections of German and Latin secular songs. Many single pieces are given in Bodenschatz's 'Florilegium' and in Schadaeus's 'Promptuarium Musicum.' (See Eitner's bibliography in the *Monatshefte f. Musikgeschichte*, 1874, and list in the *Quellen-Lexikon.*) Proske (*Musica Divina*) gives three Masses and seven other pieces of his, and says of his style that 'it unites all the greatest beauty and dignity that can be found in both the Italian and German art of that day.' Rochlitz includes a Pater Noster for seven voices in his *Sammlung*, vol. iii. The well-known chorale 'Herzlich thut mich verlangen' or 'Befiehl du deine Wege,' so much used by Bach in the Passion, was originally a love song, 'Mein G'muth is mir verwirret,' in his 'Lustgarten deutscher Gesänge' (1601).

His younger brother, JACOB, a meritorious church composer, is probably the Häsler already mentioned as having joined the Chapel at Vienna: it is at least certain that he was organist to Graf Eitel Friedrich von Hohenzollern Hechingen in 1601 [and that he was appointed court organist at Prague on July 1, 1602. He probably died in 1611, as his successor was appointed in that year. Madrigals by him were published at Nuremberg in 1600, and a volume of church music in 1601.] The third brother, CASPAR, born probably 1570 [died in 1618, an organist in Nuremberg], acquired a reputation for playing the organ and clavier. Some of his vocal pieces are found in 'Symphoniae sacrae' (Nuremberg, 1598-1600). F. G.

HASTREITER, HELENE, born at Louisville, U.S.A., Nov. 14, 1858, was a pupil of Lamperti in Milan, and speedily took an important place on the Continent as a dramatic contralto of great power, both vocally and histrionically. She has sung chiefly in Italy, but has also been heard in France (never in England). She identified herself with the part of Orfeo, while Dalila and Ortrud were among her finest impersonations. She retired from public life on her marriage with Dr. Burgunzio, and now lives at Genoa. (Baker's *Dictionary.*)

HATTON, JOHN LIPTROT, born in Liverpool, Oct. 12, 1809, received in his youth a small rudimentary instruction in music, but was otherwise entirely self-taught. He settled in London in 1832, and soon became known as a composer. In 1842 he was engaged at Drury Lane Theatre, at which house, in 1844, he produced an operetta called 'The Queen of the Thames.' In the same year he went to Vienna and brought out his opera, 'Pascal Bruno.' On his return to England he published, under the pseudonym of 'Czapek,' several songs which met with considerable success. In 1848 he visited America. Hatton was for some years director of the music at the Princess's Theatre under Chas. Kean, and whilst there composed music for 'Macbeth' and 'Sardanapalus,' 1853; 'Faust and Marguerite,' overture and entr'actes, 1854; 'King Henry VIII.' 1855; 'Pizarro,' 1856; 'King Richard II.' 1857; and 'King Lear,' 'The Merchant of Venice,' and 'Much Ado about Nothing,' 1858. He also composed two Cathedral services; eight anthems and a mass; 'Rose, or, Love's Ransom,' opera, Covent Garden, 1864; 'Robin Hood,' cantata, Bradford Musical Festival, 1856; several books of part songs, and upwards of 150 songs ('Goodbye, sweetheart,' etc.). One of his latest achievements was the 'sacred drama' of 'Hezekiah,' produced at the Crystal Palace, Dec. 15, 1877. [He died at Margate, Sept. 20, 1886, and was buried in Kensal Green Cemetery.] W. H. H.

HAUK, MINNIE, born of a German father, Nov. 19, 1851 (*N. B. Musik-Zeitung*) or 1852 (Riemann), was first taught singing by M. Curto at New Orleans, and appeared there in a concert about 1865. She was then placed under the care of Signor Errani in New York, and for a short time under Signor Albites. On Oct. 13, 1866, as Amalia M. Hauck (*sic*), she made her début in Italian Opera at Brooklyn as Amina in 'Sonnambula.' 'The appearance excited much interest from the fact of her being native born . . . and exceedingly pretty. . . She gave undoubted promise of future eminence.'[1] On Nov. 30, she made her début in New York as Prascovia in 'L'Étoile du Nord.' In 1867 and 1868 she sang there and in other American cities, having received further instruction from Maurice Strakosch. Her voice is a mezzo-soprano of great force and richness. Her parts included, Nov. 15, 1867, Juliet in Gounod's opera, on its production in New York; Margaret, Norina, Inez in 'L'Africaine'; Annetta in 'Crispino,' etc. On Oct. 26, 1868, she made her début at Covent Garden with great success as Amina, later as Lucia, Zerlina, Margaret, etc. In 1869 and 1870 she sang in Italian in Paris, Moscow, and St. Petersburg. In May 1870 she made her débuts in German at Vienna with such success that she obtained a three years' engagement and became a very great favourite, in the lighter parts, viz. Blonde, Despina, Susanna, and Zerlina, Fatima in 'Abu Hassan,' Countess in Schubert's 'Häusliche Krieg,' Anna in Marschner's 'Hans Heiling,' Marie in Lortzing's 'Waffenschmied,' and in operas translated from the French and Italian, mostly from the usual opéra-comique repertory. In 1874 she was the principal singer at the first season of the new 'Komische Oper' (later the Ring-Theater), and made a great success, April 20, as Javotte in

[1] *New York Tribune*, Oct. 15, 1866.

the production in Vienna of Delibes' 'Roi l'a dit' and as Carlo Broschi in 'Part du Diable.' At Pesth, in the summer, she sang in Hungarian at the 200th performance of Erkel's 'Hunyadi Laszlo.' From 1874 to 1877 Minnie Hauk was engaged at Berlin, and was a great favourite there, making a notable appearance on Dec. 11, 1876 as Katharine in Goetz's 'Taming of the Shrew' on its production in Berlin. (See GOETZ.) She was next engaged at Brussels, where, in 1878, she played Carmen two years after its production at Brussels. Mapleson saw her in the part, and promptly engaged her to play it at Her Majesty's. She appeared there April 27, 1878, as Violetta, and after playing Rosina, Alice, etc., and singing (June 1) in a selection from Berlioz's 'Faust,' she made a great hit as Carmen on the production of the opera in England on June 22. The piece had not pleased in Paris, and her dramatic powers no doubt did much to establish its success in this country. She reappeared every season, until 1881 at the same theatre, and in the early part of 1880 made a success in English under Carl Rosa as Katharine (Goetz) and Aïda, having in the meantime reappeared in her native country. In 1881 she married Baron Ernest v. Hesse-Wartegg, the well-known traveller and author, correspondent of the *Neue Freie Presse*. With him she has made three trips round the world, everywhere well received. She fulfilled several engagements in America, making a great success as Carmen, Selika, Elsa, Manon (Massenet), and Santuzza in 'Cavalleria,' these last two on the production of the operas in America. She reappeared in this country at intervals, viz. 1885 at the Crystal Palace and Philharmonic Concerts, 1887 and 1888 in opera at Covent Garden and Drury Lane, and other years, her final appearances being in 1894-95 in the Carl Rosa Opera at Liverpool and at the Ballad Concerts. She also sang in the various cities of Germany and Italy. Her repertory was enormous, about 100 parts; Carmen alone she sang 500 times in French, English, German, and Italian. She has received various decorations — Chamber Singer to the Court of Prussia, Officer of the French Academy, the Order of St. Cecilia at Rome, etc. In 1896, on the death of her mother, Mme. von Hesse-Wartegg retired from the stage, but sings occasionally in concerts for charitable purposes. She and her husband are now living at a villa near Lucerne. A. C.

HAUPT, CARL AUGUST, a very distinguished German organist, born August 25, 1810, at Kuhnau in Silesia; pupil of A. W. Bach, Klein, and Dehn, and at a later date of the two Schneiders. In 1832 he obtained his first post at the French convent in Berlin, from which he gradually rose to the parish church of the city, where he succeeded Thiele in 1849. His reputation spread far beyond his native country, and in 1854 he was consulted by Professors Donaldson, Ouseley, and Willis, the committee appointed to draw up a scheme for a gigantic organ at the Crystal Palace. In 1869 he succeeded his old master Bach as Director of the Königliche Kirchenmusik Institut at Berlin [a post he filled until shortly before his death, which took place in Berlin, July 4, 1891]. Haupt was remarkable for his fine extempore variations in the style of J. S. Bach—close and scientific, and increasing in elaboration with each fresh treatment of the theme; and in that master's organ music he was probably unsurpassed. G.

HAUPTMANN, MORITZ, Doctor of Philosophy, German composer and eminent theorist, and Cantor of the Thomasschule at Leipzig, born at Dresden, Oct. 13, 1792. His education was conducted mainly with a view to his father's profession of architecture; but he was also well grounded in music at an early age. He studied the violin under Scholz, and harmony and composition under Grosse, and subsequently under Morlacchi. As Hauptmann grew up he determined to adopt music as a profession. To perfect himself in the violin and composition he went in 1811 to Gotha, where Spohr was concertmeister, and the two then contracted a lifelong friendship. He was for a short time violinist in the court band at Dresden (1812), and soon afterwards entered the household of Prince Repnin, Russian Governor of Dresden, with whom he went to Russia for four years in 1815. On his return to Germany he became violinist (1822) in Spohr's band at Cassel, and here gave the first indications of his remarkable faculty for teaching the theory of music. F. David, Curschmann, Burgmüller, Kufferath, and Kiel, are among the long list of his pupils at that time. In 1842, on Mendelssohn's recommendation, he was appointed Cantor and Musik-director of the Thomasschule, and professor of counterpoint and composition at the new Conservatorium at Leipzig, where he thenceforward resided. Here he became the most celebrated theorist and most valued teacher of his day. Not only are there very few of the foremost musicians in Germany at the present moment who do not look back with gratitude to his instructions, but pupils flocked to him from England, America, and Russia. Among his pupils will be found such names as Joachim, Von Bülow, Cossmann, the Baches, Sullivan, Cowen, etc. etc. (See the list at the end of his letters to Hauser.) He died at Leipzig, Jan. 3, 1868, loaded with decorations and diplomas.

In teaching, Hauptmann laid great stress on the two fundamental æsthetical requirements in all works of art, unity of idea and symmetry of form, and his compositions are admirable examples of both. With such views he naturally had little sympathy with the new destructive school, but he was always courteous to those who differed from him. His respect for classical forms never trammelled him; and this very

independence kept him free from party spirit and personal animosity. Altogether he offers a beautiful example of a life and work the value of which was acknowledged even by his bitterest controversial opponents. Nothing but a life of single devotion to the cause of art could have exacted such universal homage. His works are characterised by deep thought, philosophic treatment, imagination, and much sense of humour. His chief work is *Die Natur der Harmonik und Metrik* (1853, 2nd ed. 1873). English translation as *The Nature of Harmony and Metre* by W. E. Heathcote, London, 1888. His mathematical and philosophical studies had given a strictly logical turn to his mind, and in this book he applies Hegel's dialectic method to the study of music. Gifted with an ear of unusual delicacy, he speculated deeply on the nature of sound, applying to the subject Hegel's formulas of proposition, counter-proposition, and the ultimate unity of the two. The book is not intended for practical instruction, and is indeed placed beyond the reach of ordinary musicians by its difficult terminology. But by those who have mastered it, it is highly appreciated, and its influence on later theoretical works is undeniable. The obvious endeavour of recent authors to treat the theory of music on a really scientific basis is mainly to be attributed to the impetus given by Hauptmann. His other works are—an *Erläuterung zu der Kunst der Fuge von J. S. Bach*; various articles on acoustics in Chrysander's *Jahrbücher*; *Die Lehre von der Harmonik*, a posthumous supplement to the *Harmonik und Metrik*, edited by his pupil, Dr. Oscar Paul, in 1868; *Opuscula*, a small collection of articles musical and philosophical, edited by his son in 1874; and his *Letters*, of which two vols. (1871) are addressed to Hauser, the director of the Munich Conservatorium, and the third, edited by Hiller (1876), to Spohr and others. A large selection from these, translated by A. D. Coleridge, was published as *Letters of a Leipzig Cantor*, in 1892. Hauptmann published some sixty compositions, mainly interesting from the characteristic harmony between the whole and its parts, which pervades them. Idea and execution are alike complete; the thought is clear, the style correct; while their symmetry of form and purity of expression make them true works of art and perfect reflections of the harmonious, graceful nature of their author. In early life he wrote chiefly instrumental music—Sonatas for pf. and violin (opp. 5, 6, 23); Duos for two violins (opp. 2, 16, 17), quartets, etc., which betray the influence of Spohr. During the latter half of his life he wrote exclusively for the voice. Among his vocal compositions—more important as well as more original than the instrumental—may be named his well-known motets and psalms; a Mass (op. 18); a Mass with orch. (op. 43); Choruses for mixed voices (opp. 25, 32, 47), perfect examples of this style of writing; two-part songs (op. 46); and three-part canons (op. 50). Op. 33, six sacred songs, were published in English by Ewer & Co. Early in life he composed an opera, 'Mathilde,' which was repeatedly performed at Cassel, where it was produced in 1826. His part-songs are eminently vocal, and widely popular, and are stock-pieces with all the associations and church choirs throughout Germany. A. M.

HAUSER, Franz, born Jan. 12, 1794, at Krasowitz, near Prague, was a pupil of Tomaczek, and for many years a successful baritone singer in the operas of Prague, Cassel, Dresden, and Vienna, at the last of which he sang in 1828. In 1832 he was in the London company which included Schröder-Devrient, and in the same year sang at Leipzig, going to Berlin in 1835 and to Breslau in 1836. He retired from the stage in 1837, and settled in Vienna as a singing teacher; in 1846 he was appointed director of the Munich Conservatorium, on the re-organisation of which, in 1865, he was pensioned off and lived successively at Carlsruhe and Freiburg in Breisgau. At the latter place he died on Aug. 14, 1870. His *Gesanglehre* (published in 1886) had a wide circulation, but to modern musicians his name is best known as the recipient of the interesting series of letters from Hauptmann. (Riemann's *Lexikon.*)

HAUSER, Miska, a famous Hungarian violinist, born 1822 in Presburg, received his musical education in Vienna under Böhm and Mayseder. When only twelve years of age he made a tour through the world. In 1840 he travelled through Germany, Sweden, Norway, and Russia; he visited London in 1850, and California, South America, and Australia in 1853-58. In 1860 he was fêted by King Victor Emanuel of Italy and the Sultan of Turkey. Of his compositions, his little 'Lieder ohne Worte' for the violin will no doubt survive him for many years. [He wrote a set of letters describing his American tours, in the *Ostdeutsche Post* of Vienna, which was published as *Wanderbuch eines österreichischen Virtuosen* in 1858-59.] Hauser retired into private life about 1878 and died, practically forgotten, in Vienna on Dec. 9, 1887. E. P[r].

HAUSMANN, Robert, a distinguished violoncellist, was born August 13, 1852, at Rottleberode in the Harz, and at the age of eight went to school at Brunswick, where for some years he studied his instrument under Theodor Müller, the violoncellist of the well-known quartet of the brothers Müller. When the Hochschule for music was opened at Berlin in 1869, he entered as a pupil, and worked under Joachim's guidance with Wilhelm Müller. Being anxious to profit by the instruction of Signor Piatti, he was introduced by Joachim to that celebrated artist, who treated him with great kindness, and gave him lessons for some time both in London and Italy. He then entered upon his professional career, commencing as

violoncellist in the quartet of Graf Hochberg. This post he retained from 1872 to 1876, and was then appointed second professor of his instrument at the Hochschule. He succeeded to the principal place upon the retirement of Müller, and from 1879 he has been violoncellist of Joachim's quartet. (See JOACHIM QUARTET.) He is well known in London, where he has introduced important new works by Brahms and other composers. He has all the qualities which combine to make an accomplished artist. With great command over the technical difficulties of the instrument, he possesses an unusually powerful tone. He is a kinsman of Georg Hausmann, the violoncellist, upon whose fine Stradivarius he plays. T. P. H.

HAUSSMAN, VALENTIN, organist, and Rathsherr of Gerbstädt near Merseburg in Saxony, was one of the most industrious and prolific composers of his time. His works appeared from 1588 to 1611, and mainly consist of collections of German secular songs for four to eight voices, after the manner of Italian Canzonets and Villanelle. His Venusgarten of 1602 consists of a hundred, mostly Polish, dances *a* 5, the melodies of which he tells us he had collected during his travels in Prussia and Poland, fifty of which he had now provided with German texts written by himself ('feine höfliche amorosische Texte'), the other fifty he left without text. From 1606 to 1610 he edited with German texts fifty-one of Marenzio's Villanelle, also four volumes of Vecchi's Canzonets for three and four voices, Gastoldi's Tricinia and Morley's First Book of Ballets. His other works consist of Instrumental Dances *a* 4 and 5 (Intradas, Paduans, Galliards), —a selection occupies vol. xvi. of the *Denkmäler deutscher Tonkunst*,—and a few sacred compositions. J. R. M.

HAUTBOY. The English transference of the French *Haut-bois*, *i.e.* a *wooden* instrument with a *high* tone. The word is used by Shakespeare. In Handel's time it was phoneticised into Hoboy. The Italians spell it Oboe, which form (occasionally, as by Schumann, Hoboe) is now adopted in Germany and England. Under that head the instrument is described. [OBOE.] G.

HAVERGAL, REV. WILLIAM HENRY, was born Jan. 18, 1793, at High Wycombe, Buckinghamshire. He was educated at Merchant Taylors' School and St. Edmund Hall, Oxford, where he graduated B.A. in 1815, and M.A. in 1819. He was ordained by Bishop Ryder, and in 1829 was presented to the Rectory of Astley, near Bewdley. Having met with a severe accident he was obliged to relinquish his clerical duties for several years, during which time he devoted himself to the study of music. His first published composition was a setting of Heber's hymn, 'From Greenland's icy mountains,' as an anthem, the profits of which, as of many other of his compositions, he devoted to charitable objects. In 1836 he published an Evening Service in E, and 100 antiphonal chants (op. 35), obtaining the Gresham Prize Medal in 1837 for his Evening Service in A (op. 37). Other anthems and services followed, and in 1844 he commenced his labours towards the improvement of Psalmody by the publication of a reprint of Ravenscroft's Psalter (published 1847). In 1845 he was presented to the Rectory of St. Nicholas, Worcester, and to an Honorary Canonry in the Cathedral. In 1849 he published *The Old Church Psalmody* (op. 43), and in 1854 an excellent *History of the Old Hundredth Tune*. In 1859 he brought out *A Hundred Psalm and Hymn Tunes* (op. 48), of his own composition. From 1860 to 1868 he was rector of Shareshill, near Wolverhampton. Besides the works enumerated above, Mr. Havergal wrote a number of songs and rounds for the young, besides many hymns, sacred songs, and carols for the periodical entitled *Our Own Fireside*. These were afterwards collected and published as *Fireside Music*. As the pioneer of a movement to improve the musical portions of the Anglican Services, Mr. Havergal's labours deserve more general recognition than they have hitherto met with. At the time when church music was at its lowest ebb, the publication of his *Old Church Psalmody* drew attention to the classical school of English ecclesiastical music, and paved the way for the numerous excellent collections of hymns and chants which the Anglican Church now possesses. Mr. Havergal died at Leamington on April 19, 1870. After his death his works were edited by his youngest daughter, Miss Frances Ridley Havergal (1836-1879), whose religious poetry was remarkably popular. W. B. S.

HAWDON, MATTHIAS, a popular organist and composer of the late 18th century, was organist of Beverley Minster, and of St. Nicholas, Newcastle, being appointed to the latter post in 1776. He died in 1787, and was buried on March 22, in St. Nicholas' Church. He wrote an Ode on the King of Prussia, and some songs; two organ concertos, in B flat and F; 'The Opening of an Organ, a Choice Set of Voluntaries;' and 'First Sett of six sonatas spirituale or voluntarys, for the harpsichord, organ or pfte.' One of his 'Six Conversation Sonatas' for the harpsichord or pianoforte, with accompaniment for two violins and violoncello (published 1785), was played at a concert of old chamber music in 1904, and pleased by its artless if rather insipid tunefulness. M.

HAWES, WILLIAM, born in London, June 21, 1785, was from 1793 to 1801 a chorister of the Chapel Royal. In 1802 he was engaged as a violinist in the band of Covent Garden, and about the same time began to teach singing. In 1803 he officiated as deputy lay vicar at Westminster Abbey. On July 15, 1805, he was appointed gentleman of the Chapel Royal, and on the formation of the Philharmonic Society in 1813 was

elected an associate. In 1812 he was appointed almoner, master of the choristers and vicar-choral of St. Paul's, and in 1817 master of the children and lutenist of the Chapel Royal. In the same year he became lay vicar of Westminster Abbey, but resigned his appointment in 1820. He was the first promoter of the Harmonic Institution [see ARGYLL ROOMS], and after the breaking up of that establishment carried on for some years the business of a music-publisher in the Strand. He was for several years director of the music at the English Opera, Lyceum; and it was at his instance that Weber's 'Der Freischütz' was first performed in England, July 23, 1824, an event which forms an era in the history of the opera in this country. Hawes did not at first venture to perform the entire work, the finale being omitted and ballads for the soprano and tenor interpolated, but he had soon the satisfaction of discovering that the opera would be accepted without curtailment. The great success of the work induced him subsequently to adapt the following operas to the English stage:—Salieri's 'Tarare,' 1825; Winter's 'Das Unterbrochene Opferfest' ('The Oracle, or, The Interrupted Sacrifice'), 1826; Paër's 'I Fuorusciti' ('The Freebooters'), 1827; Mozart's 'Così fan tutte' ('Tit for Tat'), 1828; Ries's 'Die Räuberbraut' ('The Robber's Bride'), and Marschner's 'Der Vampyr,' 1829. Hawes composed or compiled music for the following pieces:—'Broken Promises' (compiled), 1825; 'The Sister of Charity,' 1829; 'The Irish Girl,' 1830; 'Comfortable Lodgings,' 'The Dilsk Gatherer,' and 'The Climbing Boy,' 1832; 'The Mummy,' 'The Quartette,' 'The Yeoman's Daughter,' and 'Convent Belles' (with J. A. Wade), 1833; and 'The Muleteer's Vow' (partly selected), 1835. He was the composer of 'A Collection of five Glees and one Madrigal,' and 'Six Glees for three and four voices'; and the arranger of 'Six Scotch Songs, harmonised as Glees.' His glee, 'The bee, the golden daughter of the spring,' gained the prize given by the Glee Club on its 50th anniversary in April 1836. He edited the publication in score of 'The Triumphs of Oriana'; of a collection of madrigals by composers of the 16th and 17th centuries; a collection of the then unpublished glees of Reginald Spofforth; and a collection of Chants, Sanctuses, and Responses to the Commandments. In 1830 he gave oratorio performances in Lent at both the patent theatres, but with heavy loss. He was for many years conductor of the Madrigal Society, and organist of the German Lutheran Church in the Savoy. Hawes died in London, Feb. 18, 1846. His daughter, MARIA BILLINGTON HAWES, born in London, April 1816, afterwards Mrs. Merest, for some years occupied a high position as a contralto singer, and was the composer of several pleasing ballads. [She died at Ryde, Isle of Wight, April 24, 1886.] W. H. H.

HAWKINS, JAMES, Mus. Bac., born at Cambridge, was a chorister of St. John's College, Cambridge, and afterwards organist of Ely Cathedral from 1682 until his death in 1729. He was a voluminous composer of church music, and seventeen services and seventy-five anthems by him are preserved (more or less complete) in MS. in the library of Ely Cathedral. Two services and nine anthems (part of those) are also included in the Tudway collection (Harl. MSS. 7341, 7342). Hawkins transcribed and presented to the library of Ely Cathedral many volumes of cathedral music. He took his degree at Cambridge in 1719. He was a nonjuror, as appears by an autograph copy of one of his anthems in the library of the Royal College of Music, the words of which are applicable to party purposes, and which has a manuscript dedication 'to the very Revnd Mr. Tomkinson and the rest of the Great, Good, and Just Nonjurers of St. John's College in Cambridge.'

JAMES HAWKINS, his son, was organist of Peterborough Cathedral from 1714 (when he was appointed at a salary of £20 per annum) to 1759. He composed some church music. One of his anthems is included in the Tudway collection (Harl. MSS. 7342). W. H. H.

HAWKINS, SIR JOHN, Knight, born in London, March 30, 1719, originally intended for the profession of his father, an architect and surveyor, but eventually articled to an attorney. He was duly admitted to the practice of his profession, devoting his leisure hours to the cultivation of literature and music. About 1740 he became a member of the Academy of Antient Music. He wrote the words of Six Cantatas, which were set to music for a voice and instruments by John Stanley, and published at their joint risk in 1742. These succeeded so well that the authors were induced to publish, a few months afterwards, a similar set, which met with equal success. Hawkins was also a frequent contributor to the *Gentleman's Magazine* and other periodicals. In 1749 he was invited by Samuel Johnson to be one of the nine members who formed his Thursday evening club in Ivy Lane. [In 1752 he was elected a member of the Madrigal Society.] In 1753 he married Miss Sidney Storer, with whom he received a considerable fortune, which was greatly increased on the death of her brother in 1759. Hawkins then purchased a house at Twickenham, to which he retired. In 1760 he published an edition of Walton and Cotton's *Compleat Angler*, with a life of Walton and notes by himself, and a life of Cotton by William Oldys. The publication involved him in a dispute with Moses Browne, who had shortly before put forth an edition of the book. Hawkins's edition was thrice reproduced by him in his lifetime, and again by his son, John Sidney Hawkins, after his death. He was an active magistrate, and in 1765 became Chairman of the Middlesex Quarter Sessions. In 1770, with a view of assisting the Academy,

he wrote and published anonymously a pamphlet entitled, *An Account of the Institution and Progress of the Academy of Ancient Music.* In 1772, on Oct. 23, he was knighted. In 1776 he gave to the world the work on which his fame rests—his *General History of the Science and Practice of Music*, in 5 vols. 4to, on which he had been engaged for sixteen years. In the same year Dr. Burney published the first volume of his *General History of Music*; the other three appearing at intervals between that date and 1789. Contemporary judgment awarded the palm of superiority to Burney and neglected Hawkins. Evidence of the feeling is found in a catch which was formerly better known than it is now:—

Have you Sir John Hawkins' History?
Some folks think it quite a mystery.
Musick fill'd his wondrous brain.
How d'ye like him? is it plain?
Both I've read and must agree,
That Burney's history pleases me.

Which in performance is made to sound:—

Sir John Hawkins!
Burn his history!
How d'ye like him?
Burn his history!
Burney's history pleases me.

Posterity, however, has reversed the decision of the wits; Hawkins's *History* has been reprinted (Novello, 1853, 2 vols. 8vo), but Burney's never reached a second edition. The truth lies between the extremes. Burney, possessed of far greater musical knowledge than Hawkins, better judgment, and a better style, frequently wrote about things which he had not sufficiently examined; Hawkins, on the other hand, more industrious and painstaking than Burney, was deficient in technical skill, and often inaccurate. In 1784 Dr. Johnson appointed Sir John Hawkins one of his executors, and left to him the care of his fame. Sir John fulfilled this trust by writing a life of Johnson, and publishing an edition of his works in 11 vols. 8vo in 1787. Whilst he was engaged on the work, his library, in Queen Square, Westminster, was destroyed by fire. Fortunately he had, soon after the publication of his *History*, presented the fine collection of theoretical treatises and other works formed by Dr. Pepusch, and acquired from him, to the British Museum, so that the loss, although severe, was much less than it might have been. On May 14, 1789, Hawkins was attacked by paralysis, from the effects of which he died on the 21st of the same month. He was buried in the north cloister of Westminster Abbey, under a stone on which was inscribed, pursuant to his own wish, only the initials of his name, the date of his death, and his age. His portrait is in the Music School collection at Oxford.

The following pieces are printed by Hawkins in his *History*. The reference is to the chapter, in the Appendix to the Number.

Allwoode. A Voluntary, App. 11.
Aretinus, Guido. Cantilena, 55.
Bach, J. S. Aria, 182.
Baltzar. Allemande, 142.
Banister, J. 'Hedge lane,' App. 26.
Bateson. 'Your shining eyes,' 103.
'Bellamira,' App. 23.
Bell tune, 160.
Bennet, J. 'Ye restless thoughts,' 105.
Bevin. Canon, 103.
'Black Sanctus,' App. 2.
Blitheman. A Meane, App. 9.
Bononcini. 'In vain is delay,' 172.
Do. 'Deh lascia.' 186.
Bradley, R. Smoking catch, 159.
Bull. Canons, 67.
Byrd, W. Canon, 'O Lux,' 66.
Do. Miserere, 66.
Do. Canon, 67.
Do. 'Venite,' 96.
Do. 'Diliges,' 96.
Do. The eagle's force, App. 3.
Birds, songs of, 1.
Canon, 5 in 2, 103.
Canons, various, 119.
Canto figurato, 51.
Carissimi. 'Dite o cieli,' 154.
Cebell, the old. App. 22.
Cesti, M. A. 'Cara, cara,' 124.
Clayton, Thos. Overture to Rosamond, 171.
Clemens non Papa. Canon, 66.
'Cock Lorrel.' App. 30,
'Cold and raw.' App. 20.
'Come follow me.' Canon, 67.
'Conditor alme.' 57.
Contrapunctus, 'Simplex and Diminutus,' 51.
Corelli. Solo in A, 196.
Cornyshe, W. 'Ah beshrew you,' 78.
Do. 'Hoyday,' 78,
Couperin. Les Gouts réunis,' 162.
Croft, Dr. 'My time, O ye muses,' 167.
Dorian, motet in, 70.
Draghi. The old Cebell, App. 22.
Drum, voluntary and march, 51.
Dunstable. 'Nesciens virgo,' 61.
Dygon, J. 'Ad lapidis,' 76.
Eccles, J. 'A soldier and a sailor,' 164.
Eccles, J. A rope dance, App. 34.
Eccles, Sol. 'Bellamira,' App. 23.
Edwards, R. 'Where griping grief,' App. 4.
Edwards, R. 'By painted words,' App. 5.
Do. 'In going to.' App. 7.
'Exaudi,' canon, 119.
Fa-burden, 57.
Fandango, App. 33.
Farinel's ground, App. 24.
Farmer. 'You pretty flowers,' 105.
Fayrfax, Dr. 'Ave summe,' 75.
Frescobaldi. Canzona, 130.
Galliard. 'Ye that in waters,' 177.
Geminiani. Solo, 181.
Goes, D. a. 'Ne laeteris,' 71.
'Green sleeves,' App. 21.
Greene, Dr. 'By the streams,' 191.
Gregorian Tones, 27, 28.
Harrington. 'Black Sanctus,' App. 2.
Haym. 'Too lonely,' 174.
'Hedge Lane,' App. 26.
Henry VIII. 'Quam pulcra,' 77.
'Hey boys,' App. 31.
'Hold thy peace,' canon, 67.
'How should we sing?' canon, 67.
Humfrey, P. 'I pass all my hours,' App. 32.
'In te,' canon, 119.
Isaac, H. 'Conceptio,' 70.
Isham, J. 'Bury delights,' 168.
'John, come kiss me,' App. 18.
'John Dory,' App. 28.
'Johnny, cock thy beaver,' App. 25.
Johnson. 'Defyled is my name,' App. 1.
Josquin. King's Canon, 70.
Do. 'O Jesu fili,' 72.
Kerl, J. C. Organ canzona, 124.
Lasso, O. 'O d'amarissime,' 74.
Do. 'Quand mon mary,' 88.
Lawes, H. 'Sweet echo,' 121.
Louis XIII. 'Tu crois,' 133.
Lully. 'Roland,' 136.
Mace, Lesson, 151.
Marbeck. 'A virgine and mother,' 94.
Do. Our Father, etc., 112. 113.
Marcello. 'Dal Tribunal,' 180.
Marenzio, L. 'Dissi a l'amata,' 89.
Milton. 'O had I wings,' 102.
Miserere, canon, 119.
'Miserere nostri,' Tallis, 95.
Monte, F. de. 'Da bei rami,' 74.
Monteverde. 'Perch' a' (Orfeo), 108.
Do. Moresca (do.) 108.
Morley, T. 'Beside a fountain,' 100.
Mouton. 'Salve mater,' 74.
Musica ficta, 68.
Okeghem. Fuga in Epidiapente, 73.
'Old Simon the king,' App. 16.
'O my fearful dreams,' canon, 67.
'Ora et labora,' canon, 119.
Palestrina. 'Sicut cervus,' 88.
Do. 'Credo gentil,' 88.
'Parthenia,' 152.
'Paul's steeple,' App. 15.
Phillips, Peter. 'Voi volete,' 98.
Porta, Cost., 8.
Purcell, H. 'Æolus,' 155.
Do. 'Golden sonata,' 156.
'Quicquid,' canon, 119.
Ravenscroft. Hornpipe, 194.
Redford. 'Rejoice,' App. 8.
'Roger of Coverley,' App. 19.
Rogers, B. 'Te Deum patrem,' App. 12.
Rore, Cipriano. 'Ancor che col,' 74.
Rossi, Emilio. Canon, 67.
Scacchi. 'Vobis datum est,' 123.
'Sellenger's Round,' 96.
'Shaking of the sheets,' App. 13.
Shephard, J. 'Stev'n first,' 76.
Do. A point, App. 10.
Sloth, cry of the, 1.
Steffani. 'Forma un mare,' 140.
Sternhold & Hopkins. 5 Psalms, 117.
Striggio, A. 'All' acqua,' 64.
Subligny's minuet, App. 27.
Sumer is icumen in, 45.
Sympson, Chr. Division, 149.
Tallis. 'Absterge,' 95.
Do. 'Miserere,' 95.
Do. 'Like as the doleful,' App. 6.
Taverner, J. 'O splendor,' 75.
Theobald of Navarre. Song, 41.
'There lies a pudding,' 119.
Thorne, J. 'Stella cœli,' 77.
'Tollet's ground,' App. 17.
Tye. 'It chanced in Iconium,' 95.
'Uxor mea,' App. 29.
Valentini. Canon, 67.
Venosa, Prince of. 'Baci soavi,' 90.
Vicentino. 'Alleluia,' Madrigals, etc., 8.
'We be soldiers three,' 119.
Weelkes. 'Aye me!' 102.
Weldon. 'From grave lessons,' 144.
Whitelocke. Coranto, 121.
Wilbye. 'Lady, when I behold,' 104.
Willaert, A. Quem dicunt, 73.

W. H. H.

HAYDÉE, OU LE SECRET. Opéra-comique in three acts; words by Scribe, music by Auber. Produced at the Opéra Comique, Dec. 28, 1847. It was produced in English (same title) at the Strand Theatre, April 3, 1848, and at Covent Garden (Bunn), Nov. 4, 1848 (first appearance of Miss Lucombe). G.

HAYDEN, GEORGE, organist of St. Mary Magdalen, Bermondsey, in the earlier part of the 18th century. About 1723 he published three Cantatas, which displayed considerable ability. He also composed a song called 'New Mad Tom,' commencing 'In my triumphant chariot hurl'd,'

which was afterwards tacked on to the former part of the older song 'Forth from my dark and dismal cell,' instead of the latter verses beginning 'Last night I heard the dog-star bark,' and was often sung with it. His two-part song, 'As I saw fair Clora walk alone,' was long a favourite. W. H. H.

HAYDN, JOHANN MICHAEL, born, like his brother Joseph, at Rohrau, Sept. 14, 1737; was grounded in music by the village schoolmaster, and from 1745 to 1755 was a chorister at St. Stephen's, Vienna. His voice was a pure soprano of great compass, and his style so good that, as soon as Joseph's voice began to change, Michael took all the principal parts. He played the violin and organ, and was soon able to act as deputy organist at St. Stephen's. He was fond of history, geography, and the classics. In music he aimed at originality from the first, and formed a sort of society among his schoolfellows for detecting plagiarisms. Like his brother he had no regular instruction in composition, but taught himself from Fux's *Gradus*, which he copied[1] entire in 1757. His first known mass is dated Temesvar, 1754; other works were composed at Warasdin and Belenyes; but how he came to be in Hungary is not known. In 1757 he was capellmeister at Grosswardein to the bishop Count Firmian, whose uncle Archbishop Sigismund of Salzburg appointed him, in 1762, his director and concertmeister. In 1777 he also became organist at the churches of Holy Trinity and St. Peter. On August 17, 1768, he married Maria Magdalena Lipp, daughter of the cathedral organist, and a singer at the archbishop's court, who took the principal parts in several of Mozart's juvenile operas, and is mentioned by him as leading a peculiarly strict life. Their one child, a daughter, born 1770, died the following year. The wife lived to be eighty-two, and died in June 1827. Michael's salary, at first 300 florins (£24) with board and lodging, was afterwards doubled; and this modest pittance was sufficient to retain him for the whole of his life at Salzburg. His attachment to the place was extraordinary, one attraction being the proximity of his great friend, a clergyman named Rettensteiner. In 1783 the then archbishop, Hieronymus Count Colloredo, commissioned him to compose some vocal pieces to be used instead of the instrumental music between the Gloria and Credo at high mass. Michael selected words from the Roman Missal, and his first Gradual—first of 114—was performed on Dec. 24. In 1798 he visited Vienna, and was cordially received by his brother, and by Eybler, Süssmayer, Henneberg, Hummel, and von Reich the amateur, who pressed him to settle among them, but in vain. In Dec. 1800 he lost his property through the taking of Salzburg by the French, but his brother and friends came liberally to his assistance. The Empress Maria Theresa[2] hearing of his losses commissioned him to compose a mass, which he presented to her in person. The performance took place at Laxenburg, Oct. 4, 1801, under his own direction; the Empress sang the soprano solos, rewarded him munificently, and commanded another mass for the Emperor and a requiem. Accompanied by his friend Rettensteiner he visited Eisenstadt, where for the first and only time in their lives the three Haydns spent some happy days together. Michael much enjoyed the canons which decorated the walls of Joseph's study in Vienna, and asked leave to copy some of them, but Joseph replied, 'Get away with your copies; you can compose much better for yourself.' Michael, however, carried his point, and even added a fourth part to 'Die Mutter an ihr Kind.' Prince Esterhazy commissioned Michael to compose a mass and vespers, and offered him the vice-capellmeistership of his chapel, but he twice refused, in the hope that the chapel at Salzburg would be reorganised and his salary raised. His hopes were deceived, but meantime the post at Eisenstadt had been filled up, and he wrote to his brother complaining bitterly of the disappointment.[3] Joseph thought Michael too straightforward for Eisenstadt: 'Ours is a court life,' said he, 'but a very different one from yours at Salzburg; it is uncommonly hard to do what you want.' At this time Michael was elected a member of the Academy at Stockholm, and sent in exchange for his diploma a Missa Hispanica for two choirs (comp. 1786), and other church works. In Dec. 1805 he finished his last mass, for two sopranos and alto, written for his choristers. He made some progress with the requiem for the Empress, but was unable to finish it. While on his deathbed his beautiful 'Lauda Sion' was sung at his request in the next room, and soon after, on August 10, 1806, he expired. The requiem was completed by portions from his earlier one in C minor, and performed at his funeral. He lies in a side chapel of St. Peter's Church. A well-designed monument was erected in 1821, and over it is an urn containing his skull. In the tavern of St. Peter's monastery is still shown the 'Haydn-Stübchen,' his almost daily resort. His widow received from the Empress 600 florins for the score of the requiem; from Prince Esterhazy thirty ducats for the opera 'Andromeda and Perseus,' and an annuity of thirty-six gold ducats for all his MS. compositions. His brother several times sent him money, and in his first will (1801) left 4000 florins to him, and in his second (1809) 1000 to the widow. His likeness, with regular, steady features, exists in many oil-portraits, engravings, lithographs, and drawings.

[1] His MS. copy, like the autograph of his first mass, 1754, is in the Hofbibliothek at Vienna.

[2] Second wife of Francis II.

[3] The vice-capellmeistership was bestowed on Johann Fuchs, violinist in the chapel, and afterwards Haydn's successor. He died Oct. 29, 1839.

In character Michael was upright, good-tempered, and modest; a little rough in manners, and in later life given to drink. His letters show him to have been a warm-hearted friend, and that he was devout may be inferred from his habit of initialling all his MSS. with 'O. a. M. D. Gl.' (*Omnia ad Majorem Dei Gloriam*). As a composer he was overshadowed by the fame of his brother. His own words, 'Give me good librettos, and the same patronage as my brother, and I should not be behind him,' could scarcely have been fulfilled, since he failed in the very qualities which ensured his brother's success. On the other hand, Joseph professed that Michael's church compositions were superior to his own in earnestness, severity of style, and sustained power. They are, however, unequal; many are antiquated from the monotony of the accompaniment, while others—the Mass in D minor, the Gradual 'Tres sunt,' the 'Lauda Sion,' the well-known 'Tenebrae' in E♭, etc.—are still highly esteemed. Leopold Mozart, a man who disliked his manners, wrote to his son, 'Herr Haydn is a man whose merit you will be forced to acknowledge.' This refers to his sacred works, several of which Wolfgang scored for practice; he also sent for them to Vienna, and endeavoured to make them better known, especially introducing them to Van Swieten. In 1783, when Michael was laid aside by illness, Mozart composed two string duets for him.[1] Franz Schubert visited Michael's grave in 1825, and thus records his impressions: 'The good Haydn! It almost seemed as if his clear calm spirit were hovering over me. I may be neither calm nor clear, but no man living reverences him more than I do. My eyes filled with tears as we came away.' Ferdinand Schubert composed a striking chorus to words in praise of Michael Haydn. Among his numerous pupils we may mention C. M. von Weber, Neukomm, Woelfl, and Reicha. There exists a 'Biographische Skizze,' a very warm-hearted pamphlet written by Schinn and Otter (Salzburg, 1808).

Of his compositions comparatively few have been printed. His modesty was excessive, and prevented his ever availing himself of the offers of Breitkopf & Härtel. The following list of his works is complete. [In the Hof- and Staatsbibl. at Munich is a thematic catalogue; and a detailed list is in the *Quellen-Lexikon.*]

Instrumental—50 short organ pieces for beginners, consisting of preludes, etc. in all the 8 Church tones (published at Linz); 30 symphonies, and Partiten,[2] 1 sextet, 3 quintets,[3] serenades. marches, 12 minuets for full orchestra (Augsburg, Gombart), 1 violin concerto, etc.

Vocal—about 360 compositions for the Church, including 2 requiems,[4] 24 masses, 4 German masses,[5] 114 graduales,[6] 67 offertoires, 8 litanies,[7] 11 vespers, 5 Salve Regina, 8 Responsorien, 3 Tenebrae, Regina Coeli, etc. etc.; and several German sacred songs. A great many oratorios,[8] cantatas, operas (including 'Andromeda e Perseo,' 1776), mythological operettas, a pastoral[9] 'Die Hochzeit auf der Alm,' 2 collections of 4-part songs (Vienna, Eder, 1799; Salzburg, Hacker, 1800); several single ones, 'Karl der Held, Erzherzog von Oesterreich,' etc.; 6 canons in 4 and 5 parts (Salzburg, Meyer, 1800).

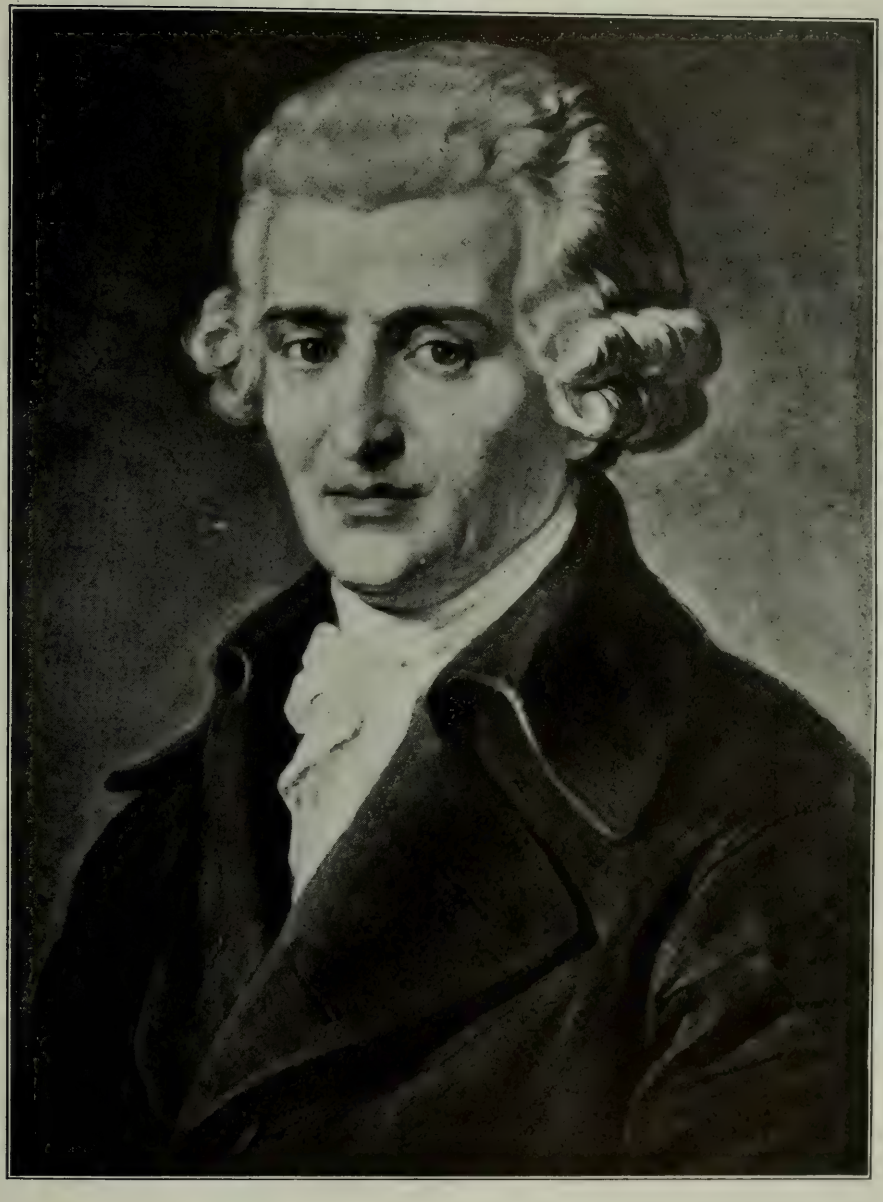
Theoretical—'Partitur-Fundament,' edited by Martin Bischofsreiter.[10] In the Imperial Library is an Antiphonarium romanum with figured bass, finished in 1792.

C. F. P.

HAYDN, Franz Joseph, was born in the night between March 31 and April 1, 1732, at Rohrau, a small Austrian village on the Leitha, which there divides Lower Austria and Hungary. He was the second child of Mathias Haydn, a master wheelwright, by his marriage (Nov. 24, 1728) with Maria Koller, daughter of the 'Marktrichter' and cook in Count Harrach's household. Haydn's ancestors came originally from Hainburg, a town close to the Danube, about four leagues from Rohrau. His great-grandfather Kaspar was a servant in the hill-castle there, one of the few who escaped massacre when it was stormed by the Turks on July 11, 1683. Kaspar's son Thomas, a master wheelwright and member of the town council, had seven sons, of whom Mathias, the father of our Haydn, born Jan. 31, 1699, was youngest but one. Thomas's widow married a journeyman wheelwright, Mathias Seefranz (died May 2, 1762, aged eighty-nine), who thus became Haydn's step-grandfather; and one of their children, Julie Rosine, married a schoolmaster named Frankh, afterwards Haydn's first teacher. The sons nearly all learnt the wheelwright's trade, and then set out on their travels; after which Mathias settled in Rohrau, and built himself the little house at the end of the market-place, where Haydn was born, and which, though twice rebuilt, is still standing in its original form. Maria Haydn (born Nov. 10, 1707) bore her husband twelve children, of whom the sixth was Johann Michael, the church composer; and the eleventh Johann Evangelist, an unimportant tenor singer, who was admitted to the chapel of Prince Esterhazy on his brother Joseph's recommendation. After Maria's death (Feb. 23, 1754) Mathias married again, and had five more children, who died young. He himself departed Sept. 12, 1763.

[The researches of Dr. Kuhač have gathered a large amount of cumulative evidence in support of the contention that Haydn was by race not a Teuton but a Slav, not a German but a Croatian. His name, of which the original form appears to have been Hajden, is a well-known Croatian patronymic, and has no precise parallel among Teutonic forms. His native village was originally called Trstnik (of which Rohrau is the official German translation), and is situated in the heart of a colony of Croatian immigrants who, in the 15th and 16th centuries, occupied the country from Pressburg to the Neusiedler See. Even at the present day the

[1] Afterwards published in Mozart's name (Köchel's Catalogue, Nos. 423 and 424).
[2] Artaria published three.
[3] One in C was printed under Joseph's name as op. 88.
[4] The second, in B♭, is unfinished. (Kühnel.)
[5] His first High Mass (German), 'Hier liegt vor deiner Majestät,' in C (Haslinger), is very popular.
[6] Forty-two in score (1-20 and 41-62) in the 'Ecclesiasticon.' (Spina.)
[7] 'Litaniae de venerabili sacramento.' (Breitkopf & Härtel.)
[8] The oratorios performed in Lent were generally joint-compositions by various authors; for instance, 'Die Schuldigkeit des ersten Gebotes' (1766) of which Mozart (aged ten) wrote the first part, Michael Haydn the second, and Adlgasser, Court-organist, the third.
[9] Vocal score, Falter & Son, Munich, 1862; often ascribed to Joseph.
[10] Reprinted by Ober of Salzburg, 1833. The score is among the MSS. of the Gesellschaft der Musikfreunde.



FRANZ JOSEPH HAYDN

village contains a large number of Croatian names, and in the 18th century, so far as we have record, the Slav population appears to have been in a considerable majority. All of Haydn's ancestors who can be traced were born and lived in this district; and the name of his mother's family, which is a *vox nihili* in German, is most probably explained as a phonetic variant of the Croatian 'Kolar' (wheelwright). Again, not only is the general impression of Haydn's music Slavonic rather than Teutonic in character, but many of his mature compositions are saturated with Croatian folk-songs, to which his own most distinctive melodies bear, both in curve and in rhythm, a very noticeable resemblance. Examples of folk-songs which have been actually identified may be quoted from the Cassation in G major (1765), the quartets in D, op. 17, No. 6; E♭, op. 20, No. 1; C, op. 33, No. 3; B♭, op. 50, No. 1; F, op. 74, No. 2; and G, op. 77, No. 1; from the Salomon symphonies in D, E♭, and B♭, from the Rondo of the Pianoforte concerto in D, from the Mass 'Hier liegt vor deiner Majestät' and from the Austrian National Anthem. To the same source may be referred his fondness for metres of five, seven, or nine bars, and many among his most characteristic turns of melody and cadence. It is hardly too much to say that he stood to the folk-music of Croatia as Burns to the peasant-songs of Scotland; and it may be remembered that from his appointment at Eisenstadt in 1760 to his journey to England in 1791, he never (except for short visits to Vienna) travelled outside the limits of his native district.[1]]

Haydn's parents were honest, industrious people, who instilled into their children a love for work, method, cleanliness, and, above all, religion. In his old age Haydn gratefully acknowledged his obligations to their care. Both were fond of music, and both sang. The father had a fair tenor voice, and accompanied himself on the harp, though without knowing a note. The child soon began to sing their simple songs, astonishing them by the correctness of his ear and the beauty of his voice. But he did not stop there. Having seen the schoolmaster play the violin, he would sit on the stove-bench and accompany his parents as they sang, precisely imitating the schoolmaster's handling of the bow, and keeping strict time, with two pieces of wood as his instrument. He was one day surprised, when thus engaged, by his relation Frankh, from Hainburg. Thinking that he saw in him the making of a musician, Frankh persuaded the parents to commit their little boy to his care. The mother would have preferred his entering the priesthood, or becoming a schoolmaster, and it required all the father's authority to make her consent; but he felt that he had himself been capable of better things, and looked forward to seeing his son a chor-regent or capellmeister, as a compensation for his own lot. At the age of six, then, the little Joseph—in the Austrian dialect 'Sepperl'—was taken by his father to school at Hainburg.

Johann Mathias Frankh, Haydn's distant relative (he called him simply 'cousin'), was an excellent teacher, very strict, and eminently practical. Haydn not only became a first-rate singer, but also learned something of the instruments most in use, and spent nearly all his time in church or in school. Learning came easily to him, and if he had any difficulty, his master's severity soon overcame it. In his old age he spoke with thankfulness of this hard probation, and of his cousin's discipline. 'I shall be grateful to that man as long as I live,' said he to Griesinger, 'for keeping me so hard at work, though I used to get more flogging than food.' On another occasion, when speaking in his modest way of his own talents and industry, he added, 'Almighty God, to whom I render thanks for all His unnumbered mercies, gave me such facility in music, that by the time I was six I stood up like a man and sang masses in the church choir, and could play a little on the clavier and the violin.' But the lad sadly missed his mother's care. He was neglected both in clothes and person (he already wore a wig, 'for the sake of cleanliness'), and the results of this neglect distressed him long and sorely. When quite an old man he said to Dies the painter—who, like Griesinger, visited him frequently with a view to his biography—'I could not help perceiving, much to my distress, that I was gradually getting very dirty, and though I thought a good deal of my little person, was not always able to avoid spots of dirt on my clothes, of which I was dreadfully ashamed—in fact, I was a regular little urchin.' Dies has preserved another anecdote of this period, in which Haydn figures. A drummer was wanted for a procession, and his master thrust him into the vacant office, first showing him how to make the stroke. The effect must have been comical, as he was so small that the instrument had to be carried before him on the back of a colleague of equal height, who happened to be a hunchback. Haydn retained his liking for the drum, and prided himself on his skill, with which indeed he once astonished Salomon's orchestra during his stay in London. The drums on which he performed at Hainburg on the occasion just named are still preserved in the choir of the church.

At the end of two years a decisive change took place in his life. George Reutter, hof-compositor and capellmeister at St. Stephen's, Vienna, was on a visit to his friend Anton Johann Palmb, pastor of Hainburg, and having heard Haydn's 'weak, sweet voice' (as he himself called it), put him through an examination, and offered him a place as chorister at St. Stephen's. To go to Vienna seemed to the boy an almost

[1] See Dr. Kuhač's monograph, *Josip Haydn i Hravatske Narodn Popierke*, Agram, 1880.

incredible piece of good fortune. His parents gave their consent; and with a joyful heart he bade farewell to Hainburg. His grandmother had died just before—May 17, 1739; Frankh lived to be seventy-five, and died May 10, 1783, his wife Julie Rosine (who did not do her duty by Haydn) having preceded him in Jan. 1760. Of their two daughters, Anna Rosalia, born 1752, married Philipp Schimpel, usher of the school, and afterwards chor-regent. Haydn showed his gratitude to the family by leaving the latter couple a sum of money and his portrait of Frankh, 'my first instructor in music.' They both, however, died before him, in 1805, and the portrait has disappeared.

It was in 1740 that Haydn entered the Cantorei of St. Stephen's, where he was to pass his remaining years of study. The house was one of a row which came close up to the principal entrance of the cathedral, and from his window he looked straight on the glorious spire. He tells us that, 'besides the regular studies, he learned singing, the clavier, and the violin from good masters.' The 'regular studies' included religion, a little Latin, writing, and ciphering. His singing-masters are said to have been Gegenbauer and Finsterbusch; the former, subcantor and violinist at St. Stephen's, probably taught him the violin as well; the latter was a tenor in the court chapel. No instruction seems to have been given in harmony and composition at the Cantorei; but this did not trouble Von Reutter (ennobled in 1740). Haydn could only remember having had two lessons from him all the time he was there. But the instinct for composition made him cover every blank sheet of music-paper on which he could lay his hands—'it must be all right if the paper was nice and full.' Reutter surprised him once sketching a 'Salve Regina' for twelve voices, and told him sharply he had better try it first in two parts—*how*, he did not take the pains to show—and further advised him to write variations on the motets and vespers he heard in church. In this way he was thrown back upon himself. 'I certainly had the gift,' he says, 'and by dint of hard work I managed to get on.' An anecdote of this time shows that as a boy he was not behind his comrades in fun and mischief. The choristers were frequently required to sing with the imperial chapel—which explains Haydn's statement that he had sung with great success both at court and in St. Stephen's. This generally happened when the court was at Schönbrunn. The palace had only just been completed, and the scaffolding was still standing—an irresistible temptation to boys. The Empress Maria Theresa had caught them climbing it many a time, but her threats and prohibitions had no effect. One day when Haydn was balancing himself aloft, far above his schoolfellows, the Empress saw him from the windows, and requested her hofcompositor to take care that 'that fair-haired blockhead' (blonder Dickkopf), the ringleader of them all, got 'einen recenten Schilling' (slang for a 'good hiding'). When he was capellmeister to Prince Esterhazy, 'the fair-haired blockhead' had an opportunity, at Esterház, of thanking the Empress for this mark of imperial favour.

In the autumn of 1745 Haydn had the pleasure of welcoming his brother Michael as a fellow-chorister at the Cantorei, and of helping him in his work. Michael made rapid progress, but a cloud came over poor Joseph's prospects. His voice began to break, and the Empress, who had before taken particular pleasure in his singing, remarked jocosely to her vice-capellmeister[1] that young Haydn's singing was more like the crowing of a cock than anything else. Reutter took the hint, and on the festival of St. Leopold (Nov. 15), 1748, celebrated at the monastery of Klosterneuburg, near Vienna, gave the 'Salve Regina' to Michael, who sang it so beautifully as to charm both Emperor and Empress, from whom he received twenty-four ducats in gold.

Joseph was thus completely supplanted by his brother. His voice had lost all its power, and he was oppressed with grief and anxiety. In the midst of his trouble Reutter suggested a means by which his voice might be preserved, and even improved; and referred him to the court chapel, which contained at least a dozen 'castrati.' Haydn's father, however, having probably heard of the proposal, came in all haste to Vienna, and saved his son.

His days at the Cantorei were now numbered. He was of no use as a singer, and it does not seem to have occurred to any one that he might be employed as a violinist. Reutter did not consider himself in the least bound to look after his future, and was only waiting for an opportunity to get rid of him. This occurred soon enough, and Haydn himself furnished the pretext. Always full of fun, and inclined to practical jokes, he one day tried a new pair of scissors on the pigtail of a schoolfellow. The pigtail fell, but the culprit was condemned to a caning on the hand. In vain he begged to be let off, declaring he would rather leave than submit to the indignity. That he might do, Reutter said, but he must first be caned and then dismissed.

Haydn was thus thrown upon the world, with an empty purse, a keen appetite, and no friends. The first person to help him was Spangler, a chorister of St. Michael's. He offered him shelter; a few pupils presented themselves, and a good Viennese lent him 150 florins, which enabled him to rent an attic in the old Michaelerhaus, attached to the college of St. Barnabas, in the Kohlmarkt. Here he abandoned himself to the study of composition, and made acquaintance with the master who

[1] Von Reutter was advanced to this post in 1746.

more than any other became his model—Emanuel Bach. Having acquired his first six Clavier-Sonatas, he pored over them at his little worm-eaten clavier—and how thoroughly he mastered their style his compositions show. Indeed Bach afterwards sent him word, that he alone fully understood his writings, and knew how to use them. Besides the clavier, he diligently practised the violin, so that 'although,' as he said, 'no conjuror on any instrument, he was able to play a concerto.' About this time (1751-52, not 1741 as is always said) he composed his first Mass, in F (No. 11 in Novello's edition). It bears unmistakable evidences of undeveloped and unaided talent. Haydn had forgotten its very existence when, to his great delight, he discovered it in his old age, and inserted additional wind parts.

Having accidentally become acquainted with Felix Kurz, a favourite comic actor at the Stadttheater, Haydn was asked to set his comic opera, 'Der neue krumme Teufel,' a kind of magic farce, interspersed with songs and a few instrumental pieces; and received for it the sum of 25 ducats. It was produced at the Stadttheater in the spring of 1752, and frequently repeated in Vienna, Prague, Berlin, Saxony, and the Breisgau. The libretto has been preserved, but the music is lost. Metastasio was then living in the same house with Haydn. He shared the apartments of a Spanish family to whom he was much attached, and superintended the education of the two daughters. The musical training of the elder, Marianne de Martines, was confided to Haydn, who in this way became acquainted with Porpora, then teaching singing to the mistress of Correr, the Venetian ambassador. Porpora proposed that Haydn should act as his accompanist, thus giving him an opportunity of learning his method. He took him to the baths of Mannersdorf, on the confines of Hungary, where they remained for some months, and, in return indeed for various menial offices, gave him instruction in composition. At Mannersdorf, at the soirées of Prince Hildburghausen, Haydn met Bonno, Wagenseil, Gluck, and Dittersdorf, to the last of whom he became much attached. Gluck advised his going to Italy. One by one he procured all the known theoretical works, and thoroughly mastered their contents, especially Fux's *Gradus*, which he afterwards used as the foundation of his own teaching. He had had, as we have seen, no regular musical training; but by industry, careful observation, and reiterated attempts, he gradually attained that independence which gave the impress of originality to all his works.

[It happened that at this time a certain Karl Joseph Edlen von Fürnberg (son of an eminent physician, ennobled by Charles VI.) was accustomed to invite parties of musicians to his country-house at Weinzirl, near Melk, for the practice and performance of such concerted compositions as were accessible. Through some Viennese friend he heard of Haydn's reputation and, in 1755, invited him down on a long visit. Haydn, on arrival, found the usual 'country-house' orchestra of the time—a few strings, a couple each of oboes and horns, and proceeded to compose for them a series of works which he called by the title of Divertimenti, Nocturnes, or Cassations. There is no evidence that he had any intention of creating a new form; he rather adapted to the larger medium the structural lessons which he had learned from the sonatas of C. P. E. Bach. Some of these works he wrote for strings and wind, some for the four strings alone, his choice being probably determined in some measure by the bare chance of occasion or opportunity. In this quiet and unpretentious manner there came into existence his first quartet and his first symphony; the latter now erroneously included among his quartets as op. 1, No. 5.[1] It must be remembered that the whole nomenclature of instrumental forms was still in a very fluid and indeterminate condition. Any work for three or more instruments might technically be called a 'symphony'; the forces of orchestral and chamber music were not yet separated; and these works of Haydn differ from those of his predecessor, not in the combination of their instruments but in the greater vitality and organisation of their structure. The fact that the majority of them were written for strings alone may be due partly to his want of experience in orchestration, partly to the suitability of the string tone to his nervous and transparent style.

During his stay at Weinzirl he wrote eighteen of these compositions, all of which are now published as string quartets (opp. 1-3: Trautwein 58-75). In the first two collections all except the symphony in B♭ have five movements apiece, two of these being minuets; in op. 3, he began to establish the four-movement scheme, which since his day has been the usual tradition of chamber music. It is noticeable that from the first he added his favourite 'minuet' to the customary 'Allegro, Adagio, and Finale' of C. P. E. Bach's sonata. The character of the lyric form was specially suited to his genius, and throughout his life he treated it with an astonishing range of variety and invention.

On his return to Vienna in 1756 his fortune began to amend: he found himself in request both as performer and as teacher, and was even able to raise his fee from two to five florins a month. Among his pupils at this period was the Countess Thun, an enthusiastic and generous patron of music, who first heard of him through one of his MS. sonatas, and who took

[1] This work, like the symphonies of C. P. E. Bach, is written in three movements, and scored for strings, oboes, and horns. It was published by Breitkopf with the wind-parts; it is not included among the quartets in Haydn's catalogue, and its first appearance for strings alone is in the collection of 'six symphonies on quatuors dialogués' printed by La Chevardière at Paris in 1764.

lessons from him in singing and on the harpsichord. In 1759, on von Fürnberg's recommendation, he was appointed 'Musikdirector und Kammercompositor' to Count Ferdinand Maximilian Morzin, who maintained a small private orchestra (probably from twelve to sixteen players) at Lukavec near Pilsen. Here Haydn composed a further set of concerted works, among which are recorded a 'Divertimento a sei' for two violins, two horns, English horn and bassoon, and a symphony in D major, the form of which is precisely similar to that of the Weinzirl symphony in B♭ (op. 1, No. 5), though the treatment is more genial and more mature. It has commonly been described as Haydn's first symphony: but for this designation it will be seen that there is no sufficient reason.]

His salary now amounted to 200 florins (say £20), with board and lodging. Small as this was, it induced him to think of taking a companion for life, although the Count never kept a married man in his employ. His choice fell on the daughter of Keller, a wig-maker, to whose house he had been introduced by her brother, who was violinist at St. Stephen's when Haydn was a chorister. He gave music-lessons to the two daughters, and fell in love with the youngest. She, however, took the veil, and the father, anxious to keep him in the family, persuaded him to marry the other, Maria Anna, three years his senior. The wedding took place at St. Stephen's, Nov. 26, 1760—a bad day for Haydn, and the foundation of unutterable domestic misery. His wife was a regular Xantippe—heartless, unsociable, quarrelsome, extravagant, and bigoted, who, as her husband said, cared not a straw whether he was an artist or a shoemaker. They had no children, and it can scarcely be wondered at if in time Haydn sought elsewhere the consolations which were denied him at home, or even showed himself susceptible to the attractions of other women. His wife spent the last years of her life at Baden, near Vienna, and died March 20, 1800.

Soon after the marriage, Count Morzin was compelled to dismiss his band and its director; but Haydn was not long unemployed. Paul Anton Esterhazy, the then reigning Prince, who had heard his symphonies when visiting Morzin, hastened to secure the young composer as his second capellmeister, under Werner, who was growing old. He was appointed May 1, 1761, and immediately set out for Eisenstadt in Hungary, the country seat of the new master in whose service he was destined to remain to the end of his life. The Esterhazy family had been musical amateurs and performers since the days of Paul, first Prince of the name (1635-1713), who established a private chapel, small at first but gradually increasing. The orchestra, chorus, and solo singers took part both in the church service and in concerts, and in time even performed operas. When Haydn entered upon his duties there were only sixteen members in all, but the excellence of their playing acted as a powerful stimulus to his invention. His arrival gave a great impulse to the concerts, Werner, a first-rate master of counterpoint, having concentrated all his energies on the Church service. [See WERNER.] To a man with Werner's notions of music Haydn must have been a constant vexation; and he always spoke of him as 'a mere fop,' and a 'scribbler of songs.' Haydn, on the contrary, had a high respect for Werner, as he proved late in life by arranging six of his fugues as string quartets, and publishing them, through Artaria, 'out of sincere esteem for that celebrated master.'

Prince Paul Anton died March 18, 1762, and was succeeded by his brother Nicolaus, who was passionately fond of art and science, generous, and truly kind-hearted. The love of pomp and display, of which his well-known diamond-covered uniform was an example, earned him the sobriquet of 'der Prächtige,' or the Magnificent. He loved music, and played well on the baryton, or viola di bordone, for which instrument Haydn was constantly required to furnish him with new pieces. In the hope of pleasing his master Haydn himself learned the instrument; but on making his début was disappointed to find that the Prince did not approve of such rivalry; on which he at once relinquished it for ever. The relations between the Prince and his new capellmeister, who found his time fully occupied, were genial and hearty. Haydn's salary was raised from 400 florins a year to 600, and then to 782 (£78), new musicians were engaged, and rehearsals—orchestral chamber and dramatic—took place every day. The principal members of the chapel at the time were, Luigi Tomasini (violin); Joseph Weigl (cello); two excellent French horn-players, Thaddäus Steinmüller and Karl Franz (the latter also playing the baryton); Anna Maria Scheffstos (soprano), who afterwards married Weigl; and Karl Friberth (tenor). The wind music, formerly played by the band of the regiment, was now given to good players (including the two just named) regularly appointed. On March 5, 1766, Werner died, and Haydn became sole capellmeister. His compositions were already known far outside of Austria; in Leipzig, Paris, Amsterdam, and London his symphonies and cassations, trios, and quartets, were to be had in print or MS. Even the official gazette, *Wiener Diarium*, for 1766, speaks of him as 'our national favourite' ('der Liebling unserer Nation'), and draws a parallel between him and the poet Gellert, at that time the highest possible compliment.

His works composed up to this time at Eisenstadt comprise about thirty symphonies (including 'Le Midi,' 'Le Soir,' and 'Le Matin,'[1] 1761) and cassations; a few divertimenti in five parts;

[1] See the themes, p. 368

six string-trios ; a piece for four violins and two celli, called 'Echo' ; a concerto for the French horn (1762) ; twelve minuets for orchestra ; concertos, trios, sonatas, and variations for clavier. In vocal music—a Salve Regina for soprano and alto, two violins, and organ ; a Te Deum (1764); four Italian Operettas (1762); a pastoral, 'Acide e Galatea' (the action identical with that of Handel's cantata), performed Jan. 11, 1763, on the marriage of Count Anton, eldest son of Prince Nicolaus ; and a grand cantata, in honour of the Prince's return from the coronation of the Archduke Joseph as King of the Romans (1764).

[In 1765 he wrote the charming little string quartet in D minor, afterwards published as op. 42, and between this year and 1776 increased the number of his symphonies to about fifty, and added to his quartets those which are printed in the Paris and London editions as op. 9, op. 17, and op. 20.]

Soon after Werner's death an event took place, which greatly affected the music, viz. the establishment of a new palace near Süttör, at the southern end of the Neusiedler-See, where the Prince rebuilt an old hunting-place, turned it into a splendid summer residence, and gave it the name of Esterház. Here the chapel (except a small portion left to carry on the church service at Eisenstadt) were located for the greater part of the year, during which they were expected to redouble their exertions.

Esterház—described by a French traveller as 'having no place but Versailles to compare to it for magnificence'—stands in the middle of an unhealthy marsh, quite out of the world. The erection of such a building in such a neighbourhood, at a cost amounting, it is said, to 11,000,000 gulden, was one of the caprices of Prince Nicolaus. The canals and dykes he constructed were, however, substantial improvements to the neighbourhood. The dense wood behind the castle was turned into a delightful grove, containing a deer-park, flower-gardens, and hot-houses, elaborately furnished summer-houses, grottoes, hermitages, and temples. Near the castle stood an elegant theatre, for operas, dramas, and comedies ; also a second theatre, brilliantly ornamented, and furnished with large artistic marionettes, excellent scenery and appliances. The orchestra of the opera was formed of members of the chapel, under Haydn's direction ; the singers were Italian for the most part, engaged for one, two, or more years, and the books of the words were printed. Numerous strolling companies were engaged for shorter terms ; travelling virtuosi often played with the members of the band ; special days and hours were fixed for chamber-music and for orchestral works ; and in the intervals the singers, musicians, and actors met at the café, and formed, so to speak, one family. The castle itself was fitted up in exquisite taste, and stored with numerous and costly collections of works of art. Royal and noble personages, home and foreign, formed a constant stream of guests ; at whose disposal the Prince placed his beautiful carriages, and to whom he proved the most attentive and charming of hosts. He became so much attached to this place of his own creation, as often to stay there till quite the end of autumn, and return with the first days of spring. Eisenstadt he visited very rarely, and Vienna he disliked more and more, often cutting short his visits in the most abrupt manner. Hence his singers and musicians were increasingly tied to this one spot—a fate all the harder, since very few were allowed to bring their wives and families. Here Haydn composed nearly all his operas, most of his arias and songs, the music for the marionette theatre—of which he was particularly fond—and the greater part of his orchestral and chamber works. He was satisfied with his position, and though he sometimes complained of the disadvantages of such a seclusion, and often expressed his wish to visit Italy, he also acknowledged its compensating advantages. In his own words : 'My Prince was always satisfied with my works ; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased ; I was cut off from the world, there was no one to confuse or torment me, and I was forced to become *original*.'

With the band and singers Haydn was on the best of terms. They vied with each other in carrying out his intentions, simply to show their gratitude and affection for him. He was constantly endeavouring to improve their lot, was invariably a warm advocate with the Prince on their behalf, and they all loved him like a father. The Prince gave unusually high salaries, and several of the musicians played two instruments —generally the violin and a wind instrument. A good many of them afterwards entered the Imperial chapel.

The principal and best-paid members of the chapel during the period spoken of (1767-90) were :—female singers, Weigl, Cellini, Jermoli, Rippamonti,[1] Valdesturla, Tavecchia, Maria and Matilda Bolognia, Raimondi, Nencini, Benvenuti ; male singers—Friberth, Bianchi, Gherardi, Jermoli, Moratti, Morelli, Totti (2), Peschi ; violins—Tomasini, Rosetti, Rippamonti, Mestrino, Mraw ; violoncellists — Weigl, Küffel, Marteau, Kraft ; flute—Hirsch ; clarinets—Griesbacher (2) ; oboi—Columbazzo (2), Poschwa, Czerwenka ; bassoons—Schiringer, Peczival ; horns—Steinmüller, Karl Franz (also played the baryton), Stamitz, Oliva, Pauer, Lendway. Besides Franz there was another performer on the Prince's own instrument, the baryton—Andreas

[1] Afterwards married to Schicht, Cantor of the Thomasschule at Leipzig.

Lidl (1769-1774) who played in London soon after leaving the band. J. B. Krumpholtz the harpist was engaged from 1773 to 1776.

In March 1769, the whole musical establishment visited Vienna for the first time; and, under Haydn's direction, gave a performance of his opera, 'Lo Speziale' (comp. 1768), at the house of Freiherr von Sommerau; and a repetition in the form of a concert. On their second visit, in the summer of 1777, they performed at Schönbrunn an opera and a marionette-opera of Haydn's, and also played during the Empress's dinner. The Prince would often take them to Pressburg during the sitting of the Hungarian diet, or for the festival of Count Grassalcovich, and in 1772 Haydn conducted the Count's own orchestra even at a ball.

In 1771 Haydn composed a 'Stabat Mater' and a 'Salve Regina.' In 1775 followed his first oratorio, 'Il Ritorno di Tobia,' which was performed in Vienna by the Tonkünstler Societät, with solo-singers from Esterház, and repeated in 1784 with two additional choruses.[1] To this period belong four Masses (two small ones of an early date have been lost)—in G (1772); in C, 'Cäcilienmesse'; in E♭, with organ obbligato; and in B♭, with organ solo (Nos. 7, 5, 12, and 8 in Novello's edition). The last is a small but particularly charming work, and, like the first, is still often heard; but that in E♭ is old-fashioned. The 'Cäcilienmesse' has many fugues, and is seldom performed on account of its length. (Novello's edition is taken from Breitkopf's curtailed score.)

In 1773 the Empress Maria Theresa visited Esterház from Sept. 1 to 3, and was entertained with performances of a new symphony of Haydn's —now known by her name (list, No. 12)—his opera 'L' Infedeltà delusa,' and 'Philemon und Baucis,' a marionette piece (see MARIONETTE). One song and the overture—or 'symphony'—in two movements have survived. Similar festivities took place on various occasions—a visit from one of the Imperial family, or an event in the Prince's own circle. Even Eisenstadt gave a glimpse of its old splendour when the Prince de Rohan, French Ambassador, stayed there in 1772.

In 1776 Haydn composed 'La vera Costanza,' for the court theatre of Vienna. The intrigues against it were, however, too strong, and eventually Anfossi's opera of the same name was preferred. Haydn withdrew his score, and produced it at Esterház. It was revived in 1790 at the theatre then in the Landstrasse suburb of Vienna, and Artaria engraved six of the airs and a duet. In 1778 the Tonkünstler Societät offered Haydn a strange affront. He wished to join the society, and had already paid his deposit, when he was asked to sign an agreement binding him to furnish compositions of importance whenever so required. He naturally declined, and withdrew his money. No reparation was made for this indignity till after his return from London in 1797, when he was introduced at a special meeting by Counts Kufstein and Johann Esterhazy, and, amid general acclamation, appointed 'Assessor senior' for life. This compliment he acknowledged by presenting the society with the 'Creation' and the 'Seasons,' to which gifts its prosperity is mainly owing. 'L' Isola disabitata,' one of his best operas, composed in 1779 to a libretto by Metastasio, procured Haydn's nomination as a member of the Accademia Filarmonica at Modena. He sent the score to the King of Spain, and received in return a gold snuff-box set in brilliants. The opera was performed at the court theatre in Vienna, at a concert given by Willmann the violoncellist in 1785.

On Nov. 18, 1779, the theatre at Esterház was burnt down, and during the rebuilding the Prince went to Paris. This interval will enable us to mention the origin of the famous 'Farewell Symphony.' It has been often asserted that Haydn intended it as an appeal to the Prince against the dismissal of the chapel, but this is incorrect; the real object was to persuade him to shorten his stay at Esterház, and so enable the musicians to rejoin their wives and families. As one after another stopped playing and left the orchestra, until only two violins were left (Tomasini, the Prince's favourite, being one), the hint was unmistakable. 'If all go,' said the Prince, 'we may as well go too'; and Haydn knew that his object was attained.[2]

This seems also the place to speak of a subject closely affecting Haydn's private life. In 1779 a couple named Polzelli were admitted into the chapel—the husband, Anton, being an indifferent violinist, and the wife, Luigia, by birth a Roman of the name of Moreschi, a second-rate singer. For the latter Haydn conceived a violent affection, which she returned by shamefully abusing his kindness and continually importuning him for money, and even extracting from him a written promise that if his wife died he would marry no one but her. This paper he afterwards repudiated, but he left her a small annuity in his will. Before his death she had been married a second time, to an Italian singer, and died at Kaschau in 1832.[3] Mme. Polzelli had two sons, of whom the elder died in 1796, while the younger entered the chapel, and eventually became its music-director. He was a pupil of Haydn's, and was popularly supposed to be his son, but the fact is doubtful. Haydn was certainly very fond of him; but he left him only a small sum in his first will, and revoked it in the second.

On Oct. 15, 1780, the beautiful new theatre

[1] 'Tobia' was rearranged by Neukomm in 1808, and performed at the Tonkünstler Societät concerts.

[2] The Symphony was published in parts by Sieber (No. 16); a new edition by Simrock (37); in score by Le Duc (9); and for four hands Trautwein (28). André's edition is the Finale only, transposed into E minor. See list, p. 368, No. 8.

[3] Fétis says that her death, 1790, induced Haydn particularly to go to London!

at Esterház was opened with 'La Fedeltà premiata.' This opera was twice represented in Vienna in 1784, once in the presence of the Emperor Joseph, Haydn himself conducting. From 1780 dates his acquaintance with Artaria—the commencement of a business connection of many years' duration. The first works which Artaria published for him were six Clavier sonatas (op. 30), his first twelve lieder, six Quartets ('die Russischen'), six Divertissements in eight parts (op. 31), and six symphonies (opp. 51 and 52). In 1781-82 the Emperor Joseph received two visits from the Grand Duke Paul and his wife. Great entertainments were given in their honour, consisting chiefly of musical performances, for which the Grand Duchess had a great taste.[1] Gluck's operas were given at the theatre, and some of Haydn's quartets played at her own house, so much to her satisfaction, that she gave him a diamond snuff-box, and took lessons from him. Haydn seems to have retained a pleasant recollection of her, for twenty years later—in 1802, when she was Dowager-Empress—he sent her his fine part-songs for three and four voices. He also dedicated the six 'Russian' quartets just mentioned to the Grand Duke. The Duke and Duchess had intended accompanying the Emperor to Eisenstadt, and Haydn was hastily composing an opera, but their departure was hurried, and the visit did not take place.

About this time Haydn entered into correspondence with William Forster, the well-known violin-maker in London, to whom he sold the English copyright of a series of compositions. From first to last (the first receipt is dated August 22, 1781) Forster & Son published 129 of his works, including eighty-two symphonies. Almost simultaneously he received a letter from Le Gros, conductor of the Concerts Spirituels, saying that his 'Stabat Mater' had been performed four times with the greatest success, and, in the name of the members, asking permission to print it. They also invited him to come to Paris, and proposed to have all his future compositions engraved there for his own benefit. Cherubini's veneration for Haydn is said to have dated from his hearing one of the six symphonies (opp. 51 and 52) which he composed for the Concerts de la Loge Olympique. Besides the publishers already named, he had satisfactory dealings with Nadermann, Willmann, Imbault, Le Duc, and especially with Sieber.

The opera which he composed for the expected visit of the Grand Duke and Duchess was 'Orlando Paladino' (given at Esterház in the autumn of 1782), which in its German form as 'Ritter Roland' has been more frequently performed than any of his other operas. It was followed by 'Armida' (composed in 1783, performed in 1784, and again in 1797 at Schikaneder's theatre in Vienna), the autograph score of which he sent to London,[2] in compensation for the non-completion of 'Orfeo.' In judging of his operas we may be guided by an expression of his own when refusing an invitation to produce one in Prague: 'My operas are calculated exclusively for our own company, and would not produce their effect elsewhere.' The overtures to six of them were published by Artaria as 'symphonies,' though under protest from Haydn. To 1782 also belongs the well-known 'Mariazeller-Messe' (in C, Novello, No. 15), so called from the place of that name in Styria. It was bespoken by a certain Herr Liebe de Kreutzner, and Haydn is said to have taken particular pleasure in its composition, not impossibly because it reminded him of a visit to Mariazell when a young man without experience, friends, or means of any kind. This was his eighth Mass, and he wrote no more till 1796, between which year and 1802 his best and most important works of the kind were composed.

Between 1780 and 1790 he met a number of artists in Vienna whom he was destined to meet again in London, such as Mara, Banti, Storace, and her brother Stephen, Attwood, Janiewicz, and Jarnowick. In 1784 he met Paisiello, Sarti, and Signora Strinasacchi, the violinist, at Michael Kelly's lodgings; the latter paid him a visit at Esterház with Brida, an enthusiastic amateur.[3]

[But by far the most important of his Viennese friendships was with Mozart, whom he probably met for the first time in the winter of 1781-82; on the occasion of the court-festivities given in honour of the Grand Duke Paul.[4] There was no close tie of comradeship between the two men; Mozart seems never to have visited Eisenstadt, Haydn only came to Vienna for a brief annual visit; but they maintained, unbroken, the highest respect and affection for one another, and it is more than a coincidence that the finest works of both were written after the beginning of their acquaintance. Each contributed something to the alliance; Haydn was the more audacious in musical structure, Mozart richer in tone and far more masterly in orchestration; for the next ten years they interacted on one another, and after Mozart's death in 1791, his influence is still abundantly apparent in Haydn's Salomon symphonies, in his later quartets, and in the scoring of the 'Creation' and the 'Seasons.']

The chief event of 1785 was the composition of the 'Seven Words of our Saviour on the Cross' for the cathedral of Cadiz, in compliance with a request from the chapter for appropriate instrumental music for Good Friday.

[1] She was present at the well-known competition between Clementi and Mozart.

[2] In the library of the Royal College of Music.

[3] Kelly, *Reminiscences*, i. 221, calls it Eisenstadt by mistake.

[4] We have no record of the actual meeting. But ever since 1774 Mozart had been studying Haydn's work, and we know that in the festivities of 1781-82 both artists took part.

The work was published simultaneously by Artaria and Forster, and in this form Haydn produced it as 'Passione instrumentale' in London.[1] He afterwards added choruses and solos, and divided it into two parts by the introduction of a Largo for wind instruments. In this new form it was produced for the first time at Eisenstadt in Oct. 1797, and published by Breitkopf & Härtel (1801), with a preface by the composer. It may seem surprising that the chapter of Cadiz should have applied to Haydn; but in fact he was well known in Spain to others besides the king, who had been in communication with him long before, as we have seen. Thus Boccherini wrote to him from Madrid expressing the pleasure he received from his works, and Yriarte celebrated him with enthusiasm in his poem of 'La Musica' (Madrid, 1779). In Jan. 1785 Haydn acquired two interesting pupils—Fritz and Edmund von Weber. They were brought to him by their father Franz Anton, who had just remarried in Vienna. His desire to see one of his children develop into a great musician, afterwards so gloriously fulfilled in the composer of the 'Freischütz,' was, to a certain extent, granted in Edmund. In the same year Mozart dedicated the well-known six quartets to Haydn, in terms of almost filial affection. It was after listening to a performance of one of these that Haydn said to Mozart's father, in his open-hearted way, 'I declare to you on my honour that I consider your son the greatest composer I have ever heard; he has taste, and possesses the most consummate knowledge of the art of composition.' He spoke of him still more warmly in a letter to Prague in 1787. The relation in which these two great men stood to each other does credit to them both, and leads us to form a high estimate of their characters. It would be difficult to find a parallel instance.

In 1787 Haydn received a pressing invitation to London, from W. Cramer, the violinist, who wrote offering to engage him at any cost for the Professional Concerts. Gallini also wrote asking his terms for an opera. Nothing came of either at the time, but Salomon determined to try what personal influence would do, and despatched Bland, the music-publisher, to Vienna, where he arrived in November, and finding Haydn still at Esterház, followed him there. He did not attain his main object, but Haydn gave him the copyright of several of his compositions, among others 'Ariadne,' a cantata for a single voice (composed in 1782). An anecdote of Bland's visit is often told. When he was admitted, Haydn was in the act of shaving, and grumbling over the bluntness of his razor. Bland caught the exclamation, 'I would give my best quartet for a good razor,' and, rushing off to his lodging, fetched his own pair, which he presented to Haydn, and received in exchange his newest quartet, which is often called the 'Rasirmesser' (razor) quartet (Trautwein, No. 2).

[Meantime he was making further advance in symphonic and chamber music. The 'Russian' quartets (op. 33) were followed in 1787 by the six dedicated to the King of Prussia (op. 50), and in 1789-90 he added the collections known as op. 54, op. 55, and op. 64. During these same years he wrote (evidently under the influence of Mozart) fifteen clavier trios, the most important of his clavier-concertos, and the twelve symphonies commissioned for the Concerts Spirituels at Paris. One of the second set of them was the so-called 'Oxford' symphony performed in the Sheldonian Theatre when, in 1791, the degree of D.Mus. was conferred upon him by the University. See list, p. 369, No. 27.]

On Sept. 28, 1790, Prince Nicolaus died—a great loss for Haydn, who really loved him. He left his capellmeister, on condition of his retaining the title, an annual pension of 1000 florins, as a mark of esteem and affection. To this sum his successor, Prince Anton, added another 400 florins, but deprived Haydn of his occupation by dismissing the whole chapel, except the few members necessary to keep up the services in church. Haydn now fixed his abode in Vienna, but had hardly done so before Salomon appeared on the scene. He had heard of the Prince's death at Cologne, on his way to England, and immediately returned, hoping, now that Haydn was free, to persuade him to visit London. Haydn could no longer plead the old excuse of unwillingness to leave his master, so he gave way, and began to make preparations for the journey. While thus occupied he was informed that Ferdinand IV., King of Naples, then in Vienna for the marriage of his two daughters, wished to see him. Haydn had thought of visiting Naples in 1787, and the King was well acquainted with his music. He had even commissioned him to compose several concerted pieces for his favourite instrument, the lyre. Nevertheless the audience was put off several times, and when it did take place, and Haydn presented his compositions, the King said: 'The day after to-morrow we will try them.' Haydn replied that he was to start for England on that day. 'What!' exclaimed the King, 'and you promised to come to Naples!' He then indignantly left the room, but returned in an hour, and, having recovered his temper, made Haydn promise to visit Naples on his return from London, gave him a letter of recommendation to his ambassador, Prince Castelcicala, and sent after him a valuable snuff-box. And thus Haydn got over a period which was a great turning-point in his life. Among those of whom he took leave was his old and dear friend Madame Genzinger. [See KARAJAN.] His last hours in Vienna were enlivened by the company of Mozart, who had

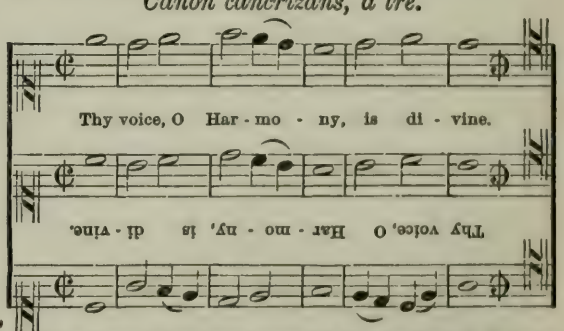
[1] Though often included among his quartets, it has nothing to do with them. It was first published alone by Artaria, but was afterwards omitted from his authorised series of Haydn's quartets.

come to see him off. He, too, had been invited to London in 1786, and had only declined in deference to his father's wishes. His father was now dead, and Salomon promised him a speedy opportunity of making up for lost time. Too late again—in less than a year Mozart's eyes were closed in death.

Leaving Vienna on Wednesday, Dec. 15, 1790, Haydn and Salomon travelled by Munich, Bonn, and Brussels to Calais, crossed the Channel in nine hours on New Year's Day, 1791, and from Dover proceeded straight to London. Haydn first put up at the house of Bland, the music-seller, 45 Holborn, but soon removed to rooms prepared for him at Salomon's, 18 Great Pulteney Street. Here he found himself the object of every species of attention; ambassadors and noblemen called on him, invitations poured in from all quarters, and he was surrounded by a circle of the most distinguished artists, conspicuous among whom were his young countryman Gyrowetz, and Dr. Burney, who had been for some time in correspondence with him, and now welcomed him with a poetical effusion.[1] The Anacreontic Society, the Ladies' Concerts, the New Musical Fund, the Professional Concerts, and all the other musical societies eagerly desired his presence at their meetings. His quartets and symphonies were performed, Pacchierotti sang his cantata 'Ariadne a Naxos,' and he was enthusiastically noticed in all the newspapers. Before leaving Vienna Salomon had announced his subscription concerts in the *Morning Chronicle*, for which Haydn was engaged to compose six symphonies, and conduct them at the pianoforte. The first of the series took place on March 11, 1791, in the Hanover Square Rooms. The orchestra, led by Salomon, consisted of thirty-five or forty performers, and was placed at the end opposite to that which it occupied latterly. The Symphony (Salomon, No. 2) was the first piece in the second part, the position stipulated for by Haydn, and the Adagio was encored—'a very rare occurrence.' The *Morning Chronicle* gives an animated description of the concert, the success of which was most brilliant, and ensured that of the whole series. Haydn's benefit was on May 16; £200 was guaranteed, but the receipts amounted to £350. Meantime Gallini, manager of the King's Theatre, was trying in vain to obtain a licence for the performance of operas. Two parties were at issue on the question. The Prince of Wales espoused the cause of the King's Theatre, while the King publicly declared his adhesion to the Pantheon, and pronounced two Italian opera-houses undesirable. At length Gallini was clever enough to obtain a licence for 'Entertainments of Music and Dancing,' with which he opened the theatre on March 26, with David as tenor, Vestris as ballet-master, Haydn as composer, Federici as composer and conductor, and Salomon as leader—and with these he performed various works of Haydn's, including symphonies and quartets, his chorus 'The Storm' (the words by Peter Pindar, 'Hark the wild uproar of the waves'), an Italian catch for seven voices, and a cantata composed for David. His opera 'Orfeo ed Euridice,' though paid for and nearly completed, was not performed, owing to the failure of the undertaking. During the time he was composing it, Haydn lived in Lisson Grove—then absolutely in the country—where one of his most frequent visitors was J. B. Cramer, then twenty years old. His second benefit was on May 30, at the request of some amateurs of high position. Haydn gave a concert at the Hanover Square Rooms, where he conducted two of his symphonies, and, for the first time, the 'Seven Words' ('La Passione instrumentale'), afterwards repeated at the concert of Clement, the boy-violinist, and elsewhere. About this time he was invited to the annual dinner of the Royal Society of Musicians, and composed for the occasion a march for orchestra, the autograph of which is still preserved by the society. He also attended the Handel Commemoration in Westminster Abbey. He had a good place near the King's box, and never having heard any performance on so grand a scale, was immensely impressed. When the Hallelujah Chorus rang through the nave, and the whole audience rose to their feet, he wept like a child, exclaiming, 'He is the master of us all.'

In the first week of July he went to the Oxford Commemoration, for the honorary degree of Doctor of Music, conferred at Dr. Burney's suggestion. Three grand concerts formed an important feature of the entertainments; at the second of these the 'Oxford' symphony[2] was performed, Haydn giving the tempi at the organ; and at the third he appeared in his Doctor's gown, amid enthusiastic applause. The 'Catalogue of all Graduates' contains the entry, 'Haydn, Joseph, Composer to His Serene Highness the Prince of Esterhazy, cr. Doctor of Music, July 8, 1791.' He sent the University as his 'exercise' the following composition—afterwards used for the first of the 'Ten Commandments,' the whole of which he set to canons during his stay in London.[3]

Canon cancrizans, a tre.



[1] 'Verses on the arrival of the Great Musician Haydn in England.'

[2] He had taken a new symphony with him, but that in G (Letter Q, 1787 or 1788) was substituted, owing to the time being too short for rehearsals.

[3] The autograph, the gift of Griesinger, is preserved in the Museum of the Gesellschaft der Musikfreunde in Vienna.

On his return he made several excursions in the neighbourhood of London, and stayed five weeks with Mr. Brassey (of 71 Lombard Street)[1] at his country house 12 miles from town, where he gave lessons to Miss Brassey, and enjoyed the repose of country life in the midst of a family circle all cordially attached to him. Meantime a new contract was entered into with Salomon, which prevented his obeying a pressing summons from Prince Esterhazy to a great fête for the Emperor. In November he was a guest at two Guildhall banquets—that of the outgoing Lord Mayor (Sir John Boydell) on the 5th, and that of the new one (John Hopkins) on the 9th. Of these entertainments he left a curious account in his diary.[2] In the same month he visited the marionettes at the Fantoccini theatre in Savile Row, in which he took a great interest from old associations with Esterház. On the 25th, on an invitation from the Prince of Wales, he went to Oatlands, to visit the Duke of York, who had married the Princess of Prussia two days before. 'Die liebe kleine'—she was but seventeen—quite won Haydn's heart; she sang, played the piano, sat by his side during his symphony (one she had often heard at home), and hummed all the airs as it went on. The Prince of Wales played the violoncello, and all the music was of Haydn's composition. They even made him sing his own songs. During the visit, which lasted three days, Hoppner painted his portrait, by the Prince's command; it was engraved in 1807 by Facius, and is now at Hampton Court (Anteroom, No. 920). Engravings were also published in London by Schiavonetti and Bartolozzi from portraits by Guttenbrunn and Ott, and by Hardy from his own oil-painting. Haydn next went to Cambridge to see the University, thence to Sir Patrick Blake's at Langham, and afterwards to the house of a Mr. Shaw, where he was received with every possible mark of respect and attention. He says in his diary, 'Mrs. Shaw is the most beautiful woman I ever saw'; and when quite an old man still preserved a ribbon which she had worn during his visit, and on which his name was embroidered in gold.

The directors of the Professional Concerts had been for some time endeavouring to make Haydn break his engagements with Salomon and Gallini. Not succeeding, they invited his pupil Ignaz Pleyel, from Strasburg, to conduct their concerts; but far from showing any symptoms of rivalry or hostility, master and pupil continued the best of friends, and took every opportunity of displaying their attachment. The Professionals were first in the field, as their opening concert took place on Feb. 15, 1792, while Salomon's series did not begin till the 17th. Gyrowetz was associated with Haydn as composer for the year, and his works were as much appreciated here as in Paris. At these concerts Haydn produced symphonies, divertimenti for concerted instruments, a notturno for the same, string quartets, a clavier trio, airs, a cantata, and the 'Storm' chorus already mentioned. He was also in great request at concerts, and conducted those of Barthélemon (with whom he formed a close friendship), Haesler the pianist, Mme. Mara (who sang at his benefit), and many others. Besides his own annual benefit Salomon gave 'by desire' an extra concert on June 6, when he played several violin solos, and when Haydn's favourite compositions were 'received with an extasy of admiration.' 'Thus,' to quote the *Morning Chronicle*, 'Salomon finished his season on Wednesday night with the greatest éclat.' The concerts over, he made excursions to Windsor Castle, Ascot Races, and Slough, where he stayed with Herschel, of whose domestic life he gives a particular description in his diary. The only son, afterwards Sir John Herschel, was then a few months old. He went also to the meeting of the Charity Children in St. Paul's Cathedral, and was deeply moved by the singing. 'I was more touched,' says he in his diary, 'by this innocent and reverent music than by any I ever heard in my life.' The somewhat commonplace double chant by Jones the organist, is quoted in his diary. [See Jones, John.]

Amongst Haydn's intimate associates in this year were Bartolozzi the engraver, to whose wife he dedicated three Clavier trios and a sonata[3] in C, and John Hunter the surgeon (who begged in vain to be allowed to remove a polypus in his nose which he had inherited from his mother), and whose wife wrote the words for most of his twelve English canzonets—the first set dedicated to her; the second to Lady Charlotte Bertie. But the dearest of all his friends was Mrs. Schroeter, a lady of good birth, and widow of the Queen's music-master, John Samuel Schroeter, who died Nov. 1, 1788. She took lessons from him on the pianoforte, and a warm feeling of esteem and respect sprang up between them, which on her side ripened into a passionate attachment. Haydn's affections must also have been involved, for in his old age he said once, pointing to a packet of her letters, 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free I should certainly have married her.' Haydn dedicated to Mrs. Schroeter three Clavier-Trios (Breitkopf & Härtel, Nos. 1, 2, 6). In the second (F♯ minor) he adapted the Adagio from the Salomon-symphony, No. 9 (B♭) (see list, No. 37), probably a favourite of the lady's. A second of his London admirers deserves mention,

[1] An ancestor of the present Lord Brassey.
[2] See Pohl's *Haydn in London*, p. 157.

[3] This sonata, published by H. Caulfield, has never been printed in Germany. Haydn's remark on it was, 'Not yet to be printed.' The Adagio only, in F, is often reprinted separately, by Holle, Peters, etc. It is given entire by Sterndale Bennett in his 'Classical Practice.'

Among his papers is a short piece with a note saying that it was 'by Mrs. Hodges, the loveliest woman I ever saw, and a great pianoforte player. Both words and music are hers,' and then follows a P.S. in the trembling hand of his latest life, 'Requiescat in pace! J. Haydn.'[1]

During his absence his wife had had the offer of a small house and garden in the suburbs of Vienna (Windmühle, 73 kleine Steingasse, now 19 Haydngasse, then a retired spot in the 4th district of the Mariahilf suburb), and she wrote asking him to send her the money for it, as it would be just the house for her when she became a widow. He did not send the money, but on his return to Vienna bought it, added a storey, and lived there from Jan. 1797 till his death.

Haydn left London towards the end of June 1792, and travelling by way of Bonn—where Beethoven asked his opinion of a cantata, and Frankfort—where he met Prince Anton at the coronation of the Emperor Francis II., reached Vienna at the end of July. His reception was enthusiastic, and all were eager to hear his London symphonies. In Dec. 1792 Beethoven came to him for instruction, and continued to take lessons until Haydn's second journey to England. The relations of these two great men have been much misrepresented. That Haydn had not in any way forfeited Beethoven's respect is evident, as he spoke highly of him whenever opportunity offered, usually chose one of Haydn's themes when improvising in public, scored one of his quartets[2] for his own use, and carefully preserved the autograph of one of the English symphonies.[3] But whatever Beethoven's early feeling may have been, all doubts as to his latest sentiments are set at rest by his exclamation on his death-bed on seeing a view of Haydn's birthplace, sent to him by Diabelli—'To think that so great a man should have been born in a common peasant's cottage!' [See BEETHOVEN, vol. i. p. 258.]

Again invited by Salomon, under special stipulation, to compose six new symphonies, Haydn started on his second journey on Jan. 19, 1794. Prince Anton took a reluctant leave of him, and died three days after he left. This time Haydn went down the Rhine, accompanied by his faithful copyist and servant, Johann Elssler[4] and arrived in London on Feb. 4. He took lodgings at No. 1 Bury Street, St. James's, probably to be near Mrs. Schroeter, who lived in James Street, Buckingham Gate. Nothing is known of their relations at this time; Elssler could have given information on this and many other points, but unlike Handel's Smith he was a mere copyist, and none of Haydn's biographers seem to have thought of applying to him for particulars about his master, though he lived till 1843. Haydn's engagement with Salomon bound him to compose and conduct six fresh symphonies; and besides these, the former set, including the 'Surprise,' was repeated. Some new quartets are also mentioned, and a quintet in C (known as op. 88), which, however, was his brother Michael's. The first concert was on Feb. 10, and the last on May 12. At one of the rehearsals Haydn surprised the orchestra by showing young Smart (afterwards Sir George) the proper way to play the drums. At Haydn's benefit (May 2) the 'Military' Symphony (list, p. 370, No. 40) was produced for the first time, and Dussek and Viotti played concertos. The latter was also leader at Salomon's benefit—a proof of the good understanding between the two violinists.

During his second visit Haydn had ample opportunities of becoming acquainted with Handel's music. Regular performances of his oratorios took place in Lent both at Covent Garden and Drury Lane; and in 1795 concerts of sacred music, interspersed with some of Haydn's symphonies, were given at the King's Theatre. Haydn also conducted performances of his symphonies at the New Musical Fund concerts. Among his new acquaintances we find Dragonetti, who had accompanied Banti to London in 1794, and a lasting friendship sprang up between Haydn and that good-natured artist. For Banti Haydn composed an air 'Non partir,' in E (the recitative begins, 'Berenice'), which she sang at his benefit.

Among the numerous violinists then in London—Jarnowick, Janiewicz, Cramer, Viotti, Clement, Bridgetower, etc.—we must not omit Giardini. Though nearly eighty years of age he produced an oratorio, 'Ruth,' at Ranelagh, and even played a concerto. His temper was frightful, and he showed a particular spite against Haydn, even remarking within his hearing, when urged to call upon him, 'I don't want to see the German dog.' Haydn retorted by writing in his diary, after hearing him play, 'Giardini played like a pig.' After the exertions of the season Haydn sought refreshment in the

[1] See Pohl's *Haydn in London*, pp. 218-223.

[2] Trautwein, score No. 20; Beethoven's MS. is in the possession of Artaria. See the Sale Catalogue, No. 112, given in Thayer, *Chronologisches Verzeichniss*, p. 177.

[3] No. 4, B♭ sold among Beethoven's remains—Sale Catalogue, No. 189.

[4] This name is closely associated with that of Haydn from 1766, the date of Joseph Elssler's marriage at Eisenstadt, at which Haydn assisted. Joseph was a native of Silesia, and music copyist to Prince Esterhazy. His children were taken into the 'chapel' on Haydn's recommendation, and the second son, Johannes (born at Eisenstadt, 1769), lived the whole of his life with him, first as copyist and then as general servant and factotum. He accompanied Haydn on his second journey to London, and tended him in his last years with the greatest care. Despite the proverb that 'no man is a hero to his valet,' Haydn was to Elssler a constant subject of veneration, which he carried so far that when he thought himself unobserved he would stop with the censer before his master's portrait, as if it were the altar.

Elssler copied a large amount of Haydn's music, partly in score, partly in separate parts, much of which is now treasured as the autograph of Haydn, though the handwritings of the two are essentially different. He survived his master thirty-four years and died at Vienna, June 12, 1843, in the enjoyment of 6000 florins which Haydn bequeathed to him as a 'true and honest servant.' His elder brother JOSEPH, oboe at Esterház, died at Vienna, also in 1843. Johann married Therese Prinster, whose brothers Anton and Michael were horn-players, and the pride of the Esterhazy orchestra. From this union came (1) JOHANN, born 1802, died (as chorus-master at the Berlin Theatre Royal) 1872; (2) THERESE, born April 5, 1808, and (3) FRANZISKA, born June 23, 1810—all natives of Vienna. Both daughters were dancers. [See vol. i. p. 777.]

country, first staying at Sir Charles Rich's house near Waverley Abbey, in Surrey. In September he went with Dr. Burney to see Rauzzini at Bath, where he passed three pleasant days, and wrote a canon to the inscription which Rauzzini had put in his garden to 'his best friend'—'Turk was a faithful dog, and not a man.' (See TURK.) He also went to Taplow with Shield, and with Lord Abingdon visited Lord Aston at Preston. An anecdote of this time shows the humour which was so native to Haydn, and so often pervades his compositions. He composed an apparently easy sonata for pianoforte and violin, called it 'Jacob's Dream,' and sent it anonymously to an amateur who professed himself addicted to the extreme upper notes of the violin. The unfortunate performer was delighted with the opening; here was a composer who thoroughly understood the instrument! but as he found himself compelled to mount the ladder higher and higher without any chance of coming down again, the perspiration burst out upon his forehead, and he exclaimed, 'What sort of composition do you call this? the man knows nothing whatever of the violin.'

In 1795 Salomon announced his concerts under a new name and place, the 'National School of Music,' in the King's Concert-room, recently added to the King's Theatre. Haydn was again engaged as composer and conductor of his own symphonies, and Salomon had collected an unprecedented assemblage of talent. The music was chiefly operatic, but one or even two of Haydn's symphonies were given regularly, the 'Surprise' being a special favourite. With regard to this symphony Haydn confessed to Gyrowetz, who happened to call when he was composing the Andante, that he intended to startle the audience. 'There all the women will scream,' he said with a laugh, pointing to the well-known explosion of the drums. The first concert was on Feb. 2, and two extra ones were given on May 21 and June 1, the latter being Haydn's last appearance before an English audience.[1] His last benefit was on May 4, when the programme consisted entirely of his works, except the concertos of Viotti and of Ferlendis the oboist. Banti sang his aria for the first time, but according to his diary 'she sang very scanty.' He was greatly pleased with the success of this concert; the audience was a distinguished one, and the net receipts amounted to £400. 'It is only in England that one can make such sums,' he remarked. J. B. Cramer and Mme. Dussek gave concerts soon after, at which Haydn conducted his own symphonies.

During the latter months of his stay in London Haydn was much distinguished by the Court. At a concert at York House the programme consisted entirely of his compositions, he presided at the pianoforte, and Salomon was leader. The King and Queen, the Princesses, the Prince of Wales, and the Dukes of Clarence and Gloucester were present, and the Prince of Wales presented Haydn to the King, who, in spite of his almost exclusive preference for Handel, expressed great interest in the music, and presented the composer to the Queen, who begged him to sing some of his own songs. He was also repeatedly invited to the Queen's concerts at Buckingham House; and both King and Queen expressed a wish that he should remain in England, and spend the summer at Windsor. Haydn replied that he felt bound not to desert Prince Esterhazy, and was not inclined entirely to forsake his own country. As a particular mark of esteem the Queen presented him with a copy of the score of Handel's Passion-music to Brockes's words. He was frequently at Carlton House, where the Prince of Wales (a pupil of Crosdill's on the violoncello, and fond of taking the bass in catches and glees) had a regular concert-room, and often played his part in the orchestra with the Dukes of Cumberland (viola) and Gloucester (violin). In 1795 he gave many musical parties, and at one which took place soon after his marriage (April 8) the Princess of Wales played the pianoforte and sang with Haydn, who not only conducted but sang some of his own songs. He attended at Carlton House twenty-six times in all, but like other musicians found much difficulty in getting paid. After waiting long in vain he sent in a bill for 100 guineas from Vienna, which was immediately discharged by Parliament. It must be admitted that the demand was moderate.

Encouraged by the success of the 'Storm,' Haydn undertook to compose a larger work to English words. Lord Abingdon suggested Needham's 'Invocation of Neptune,' an adaptation of some poor verses prefixed to Selden's 'Mare Clausum,' but he made little progress, probably finding his acquaintance with English too limited. The only finished numbers are, a bass solo, 'Nor can I think my suit is vain,' and a chorus, 'Thy great endeavours to increase.' The autograph is in the British Museum. Haydn received parting gifts from Clementi, Tattersall, and many others, one being a talking parrot, which realised 1400 florins after his death. In 1804 he received from Gardiner of Leicester six pairs of cotton stockings, into which were worked favourite themes from his music.—His return was now inevitable, as Prince Esterhazy had written some time before that he wished his chapel reconstituted, with Haydn again as its conductor.

The second visit to London was a brilliant success. He returned from it with increased powers, unlimited fame, and a competence for life. By concerts, lessons, and symphonies, not counting his other compositions, he had again —as before—made £1200, enough to relieve him

[1] Till 1799, when the undertaking failed, Salomon continued to perform Haydn's symphonies, with his permission, at these opera concerts.

from all anxiety for the future. He often said afterwards that it was not till he had been in England that he became famous in Germany, by which he meant that though his reputation was high at home, the English were the first to give him public homage and liberal remuneration. His diary contains a list of the works composed in London. Haydn left London August 15, 1795, and travelled by way of Hamburg, Berlin, and Dresden. Soon after his return a pleasant surprise awaited him. He was taken by Count Harrach and a genial party of noblemen and gentlemen, first to a small peninsula formed by the Leitha in a park near Rohrau, where he found a monument and bust of himself, and next to his birthplace. Overcome by his feelings, on entering the humble abode, Haydn stooped down and kissed the threshold, and then pointing to the stove, told the company that it was on that very spot that his career as a musician began. On Dec. 18 he gave a concert in the small Redoutensaal, at which three of his London symphonies were performed, and Beethoven played either his first or second piano-concerto. At this time he lived in the Neumarkt (now No. 2) which he left in Jan. 1797 for his own house in the suburbs. He now only went to Eisenstadt for the summer and autumn. Down to 1802 he always had a new mass ready for Princess Esterhazy's name-day, in September. (Novello, Nos. 2, 1, 3, 16, 4, 6.)[1] To these years belong several other compositions—A cantata, 'Die Erwählung eines Kapellmeisters,' composed for a club meeting regularly in the evenings at the tavern 'zum Schwanen,' in the Neumarkt.[2] Incidental music for 'Alfred,' a tragedy adapted from the English of Cowmeadow, and performed once in 1795 at Schickaneder's Theatre in Vienna;[3] a fine chorus in the old Italian style, 'Non nobis Domine,'[4] perhaps suggested by the canon (attributed to Byrd) which he heard so often in London; a grand 'Te Deum,'[5] composed 1800; and the 'Seven Words,' rewritten for voices, and first performed at Eisenstadt, Oct. 1797. Instrumental music—Clavier-trios, Breitkopf & Härtel, Nos. 18, 19, 20, dedicated to Princess Marie Esterhazy; 1, 2, 6, to Mrs. Schroeter; 3, 4, 5, to Bartolozzi; 12, 15[6] to Mlle. Madelaine de Kurzbeck: when requested by Prince Esterhazy in 1803 to compose a sonata for the wife of Maréchal Moreau, Haydn arranged this trio as a duet for clavier and violin; and in that form it was published years after as his 'dernière Sonate.' Clavier sonata (Breitkopf & Härtel, No. 1), dedicated to Mlle. Kurzbeck; six string-quartets, known as op. 76, dedicated to Count Erdödy; and 2 ditto, op. 77, dedicated to Prince Lobkowitz.

During his visits Haydn had often envied the English their 'God save the King,' and the war with France having quickened his desire to provide the people with an adequate expression of their fidelity to the throne, he determined to compose a national anthem for Austria. Hence arose 'Gott erhalte Franz den Kaiser,' the most popular of all his Lieder. Haydn's friend, Freiherr van Swieten, suggested the idea to the Prime Minister, Graf von Saurau, and the poet Hauschka was commissioned to write the words, which Haydn set in January 1797. On the Emperor's birthday, Feb. 12, the air was sung simultaneously at the national theatre in Vienna, and at all the principal theatres in the provinces. [See Emperor's Hymn.] This strain, almost sublime in its simplicity, and so devotional in its character that it is used as a hymn-tune, faithfully reflects Haydn's feelings towards his sovereign. It was his favourite work, and towards the close of his life he often consoled himself by playing it with great expression. He also introduced a set of masterly variations on it into the so-called 'Kaiserquartett' (No. 77).

High as his reputation already was, it had not reached its culminating point. This was attained by two works of his old age, the 'Creation' and the 'Seasons.' Shortly before his departure from London, Salomon offered him a poem for music, which had been compiled by Lidley from Milton's 'Paradise Lost' before the death of Handel, but not used. Haydn took it to Vienna, and when Freiherr van Swieten suggested his composing an oratorio, he handed him the poem. Van Swieten translated it with considerable alterations, and a sum of 500 ducats was guaranteed by twelve of the principal nobility. Haydn set to work with the greatest ardour. 'Never was I so pious,' he says, 'as when composing the "Creation." I knelt down every day and prayed God to strengthen me for my work.' It was first given in private at the Schwarzenberg palace, on the 29th and 30th of April 1798; and in public on Haydn's name-day, March 19, 1799, at the National Theatre. The noblemen previously mentioned paid the expenses, and handed over to Haydn the entire proceeds, amounting to 4000 florins (£320). The impression it produced was extraordinary; the whole audience was deeply moved, and Haydn confessed that he could not describe his sensations. 'One moment,' he said, 'I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke.' The next performance was given by the Tonkünstler Societät, Haydn conducting. Once only he conducted it outside Vienna—March 9, 1800, at a grand performance in the palace at Ofen before the Archduke Palatine Joseph of Hungary. No sooner was the score

[1] No. 2 was composed 1796, '*In tempore belli*,' and called the 'Paukenmesse,' because in the Agnus the drums are introduced. No. 3 was composed 1797; known in England as the Imperial Mass, but in Germany as 'Die Nelsonmesse,' because it is said to have been performed during Nelson's visit to Eisenstadt in 1800; he asked Haydn for his pen, and gave him his own gold watch in exchange.

[2] Much frequented in later years by Beethoven (see his letters to Zmeskall). It was the scene of the adventure with the waiter (Ries, p. 121).

[3] The music was re-composed in 1796 but never used, and the 'Chor der Dänen,' for men's voices, is the only number published (Breitkopf, 1810).
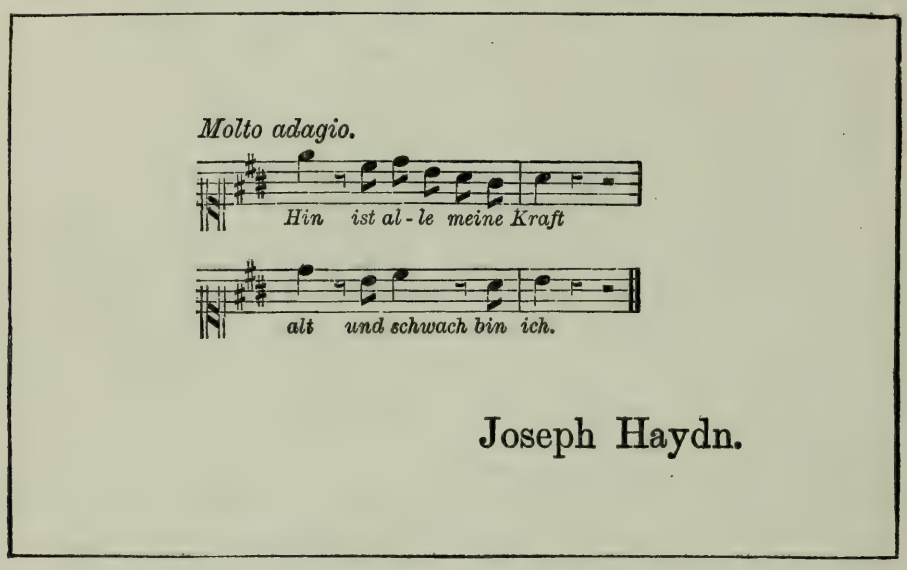
[4] Score and parts in Rieter-Biedermann's new edition.

[5] First published in score by Breitkopf & Härtel.

[6] First published by Traeg.

engraved (1800), than the 'Creation' was performed everywhere. Choral societies were founded for the express purpose, and its popularity was for long equalled only by that of the 'Messiah.' In London Ashley and Salomon gave rival performances, the former on March 28, 1800, at Covent Garden, the latter on April 21, in the concert-room of the King's Theatre, with Mara and Dussek in the principal parts, and a concerto on the organ by Samuel Wesley. In the English provinces it was first performed by the Three Choirs—at Worcester in 1800, Hereford in 1801, and Gloucester in 1802. In 1799 Haydn entered into relations with Breitkopf & Härtel, and edited the twelve volumes in red covers which formed for long the only collection of his works for clavier and for voice.

As soon as the 'Creation' was finished, Van Swieten persuaded Haydn to begin another oratorio, which he had adapted from Thomson's 'Seasons.' He consented to the proposition with reluctance, on the ground that his powers were failing; but he began, and in spite of his objections to certain passages as unsuited to music (a point over which he and Van Swieten nearly quarrelled), the work as a whole interested him much, and was speedily completed. The first performances took place April 24 and 27, and May 1, 1801, at the Schwarzenberg palace. On May 29 he conducted it for his own benefit in the large Redoutensaal, and in December handed over the score, as he had that of the 'Creation,' to the Tonkünstler Societät, which has derived a permanent income from both works. Opinions are now divided as to the respective value of the two, but at the time the success of the 'Seasons' fully equalled that of the 'Creation,' and even now the youthful freshness which characterises it is very striking. The strain, however, was too great; as he often said afterwards, 'The Seasons gave me the finishing stroke.' On Dec. 26, 1803, he conducted the 'Seven Words' for the hospital fund at the Redoutensaal, but it was his last public exertion. In the following year he was asked to conduct the 'Creation' at Eisenstadt, but declined on the score of weakness; and indeed he was failing rapidly. His works composed after the 'Seasons' are very few, the chief being some vocal quartets, on which he set a high value. In these his devotional feeling comes out strongly, in 'Herr der du mir das Leben,' 'Du bist's dem Ruhm und Ehre gebühret,' and 'Der Greis'—'Hin ist alle meine Kraft.' In 1802 and 1803 he harmonised and wrote accompaniments for a number of Scotch songs, for which he received 500 florins from Whyte of Edinburgh. This pleased him so much that he is said to have expressed his pride in the work as one which would long preserve his memory in Scotland. He also arranged Welsh airs (Preston; 41 Nos. in 3 vols.) and Irish airs, but the latter he did not complete, and they were undertaken by Beethoven. One of his last string-quartets (Trautwein, 83) has two movements complete, the 'Andante' and the 'Minuet'; in despair of finishing it, in 1806, he added the first few bars of 'Der Greis' as a conclusion.[1] He had these same bars printed as a card in answer to friends who inquired after him.[2]



Haydn's last years were passed in a continual struggle with the infirmities of age, relieved by occasional gleams of sunshine. When in a happy mood he would unlock his cabinet, and exhibit to his intimate friends the souvenirs, diplomas, and valuables of all kinds which it contained. This often led him to speak of the events of his life, and in this way Griesinger, Dies, Bertuch, Carpani, and Neukomm, became

[1] Dedicated to Count Maurice de Fries. Haydn gave it to Griesinger, saying, 'It is my last child, and not unlike me.'

[2] 'Fled for ever is my strength;
Old and weak am I!'
Abbé Stadler made a canon out of these lines by adding two more—
'Doch was Sie erschuf bleibt stets,
Ewig ist dein Ruhm.'
'But what thou hast achieved stands fast;
Lasting is thy fame.'

acquainted with many details. Haydn also received other visitors who cannot have failed to give him pleasure; such were Cherubini, the Abbé Vogler, the Weber family, Baillot, Mme. Bigot the pianist, Pleyel, Bierey, Gänsbacher, Hummel, Nisle, Tomaschek, Reichardt, Iffland; his faithful friends Mmes. Aurnhammer, Kurzbeck, and Spielmann, the Princess Esterhazy with her son Paul—who all came to render homage to the old man. Mozart's widow did not forget her husband's best friend, and her son Wolfgang, then fourteen, begged his blessing at his first public concert, in the Theatre 'an der Wien,' on April 8, 1805, for which he had composed a cantata, in honour of Haydn's seventy-third birthday.

After a long seclusion Haydn appeared in public for the last time at a remarkable performance of the 'Creation' at the University on March 27, 1808. He was carried in his arm-chair to a place among the first ladies of the land, and received with the warmest demonstrations of welcome. Salieri conducted. At the words 'And there was light,' Haydn was quite overcome, and pointing upwards exclaimed, 'It came from thence.' As the performance went on his agitation became extreme, and it was thought better to take him home after the first part. As he was carried out people of the highest rank thronged to take leave of him, and Beethoven fervently kissed his hand and forehead. At the door he paused, and turning round lifted up his hands as if in the act of blessing.

In 1797 Prince Nicolaus had augmented his salary by 300 florins, and in 1806 added another 600—making his whole emolument 2300 florins (£200)—besides paying his doctor's bills. This increase in income was a great satisfaction to Haydn, as he had long earnestly desired to help his many poor relations during his life, and to leave them something after his death.

To one who loved his country so deeply, it was a sore trial to see Vienna twice occupied by the enemy—in 1805 and 1809. The second time the city was bombarded, and the first shot fell not far from his residence. In his infirm condition this alarmed him greatly, but he called out to his servants, 'Children, don't be frightened; no harm can happen to you while Haydn is by.' The last visit he received on his death-bed (the city being then in the occupation of the French) was from a French officer, who sang 'In native worth' with a depth of expression doubtless inspired by the occasion. Haydn was much moved, and embraced him warmly at parting. On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano solemnly played the Emperor's Hymn three times over. Five days afterwards, at one o'clock in the morning of the 31st, he expired.

On June 15 Mozart's Requiem was performed in his honour at the Schottenkirche. Amongst the mourners were many French officers of high rank; and the guard of honour round the catafalque was composed of French soldiers, and a detachment of the Bürgerwehr. He was buried in the Hundsthurm churchyard, outside the lines, close to the suburb in which he lived, but his remains were exhumed by command of Prince Esterhazy, and solemnly re-interred in the upper parish church at Eisenstadt on Nov. 7, 1820. A simple stone with a Latin inscription is inserted in the wall over the vault—to inform the passer-by that a great man rests below.

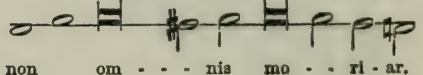
It is a well-known fact that when the coffin was opened for identification before the removal, the skull was missing; it had been stolen two days after the funeral. The one which was afterwards sent to the Prince anonymously as Haydn's, was buried with the other remains; but the real one was retained, and is at present in the possession of the Gesellschaft der Musikfreunde at Vienna. The grave at Vienna remained absolutely undistinguished for five years after Haydn's death, till 1814, when his pupil Neukomm erected a stone bearing the following inscription, which contains a five-part Canon for solution.

HAYDN

NATUS MDCCXXXII

OBIIT MDCCCIX

CAN. AENIGM. QUINQUE. VOC.



D. D. D.

Discip. Eius Neukom̄ Vindob. Redux.

MDCCCXIV.

This stone was renewed by Graf von Stockhammer in 1842. A monument to Haydn was unveiled May 31, 1887.

As soon as Haydn's death was known, funeral services were held in all the principal cities of Europe. In Paris was performed a sacred cantata for three voices[1] and orchestra (Breitkopf & Härtel) composed by Cherubini on a false report of his death in 1805. It was also given elsewhere.

During his latter years Haydn was made an honorary member of many institutions—the Academy of Arts and Sciences, Stockholm (1798); the Philharmonic Society at Laybach (1800); the Academy of Arts, Amsterdam (1801); the Institut (1802), the 'Conservatoire de Musique' (1805), and the 'Société académique des enfans d'Apollon' of Paris (1807). He also received gold medals from the musicians who performed the 'Creation' at the opera in Paris, Dec. 24, 1800, and from the Institut (1802); the 'Zwölffache Bürgermedaille,' Vienna (1803); from the professors of the 'Concert des Amateurs'

[1] No. 133 in Cherubini's own Catalogue.

(1803), the Conservatoire (1805), the 'Enfans d'Apollon' (1807), all of Paris; and the Philharmonic Society of St. Petersburg (1808). He was also nominated honorary citizen of Vienna (1804).

Poems without end were written in his praise; and equally numerous were the portraits, in chalk or oils, engraved, and modelled in wax. [A portrait by T. Hardy is in the British Museum (g. 271, g. (2)).] Of the many busts the best is that by his friend Grassy. The silhouette here reproduced, which appeared for the first time in the first edition of this Dictionary, hung for long at the head of Haydn's bed, and was authenticated by Elssler as strikingly like.



Among his pupils we may mention—Robert Kimmerling and Abund Mykisch, both priests, who learnt from him as early as 1753; Countess Thun; the Erdödy family; Ignaz Pleyel; Niemecz, a monk; Krumpholz, Ant. Kraft, and Rosetti, members of the Esterhazy Chapel; Distler, violinist; Fernandi, organist; Démar, composer; Hoffmann of Livonia; Kranz of Stuttgart; Franz Tomisch; Ed. von Weber; Ant. Wranitzky; Haigh, Graeff, and Callcott, of London; Nisle; Franz de Paula Roser; the Polzellis; J. G. Fuchs, afterwards vice-capellmeister of the chapel, and Haydn's successor; Struck; Bartsch; Lessel; Neukomm; Hänsel; Seyfried, and Destouches. Haydn used to call Pleyel, Neukomm, and Lessel his favourite and most grateful pupils. Most of those named dedicated to him their first published work—generally a piece of chamber music.

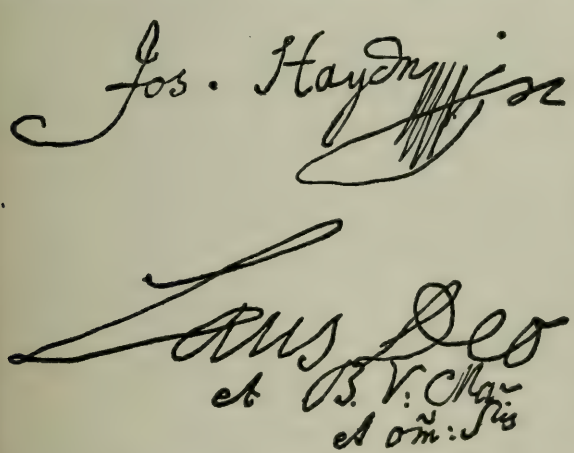
A few remarks on Haydn's personal and mental characteristics, and on his position in the history of art, will conclude our task. We learn from his contemporaries that he was below the middle height, with legs disproportionately short; his build substantial, but deficient in muscle. His features were tolerably regular; his expression, slightly stern in repose, invariably softened in conversation. His aquiline nose was latterly much disfigured by a polypus; and his face deeply pitted by small-pox. His complexion was very dark. His dark-grey eyes beamed with benevolence; and he used to say himself, 'Any one can see by the look of me that I am a good-natured sort of fellow.' The impression given by his countenance and bearing was that of an earnest, dignified man, perhaps a little over-precise. Though fond of a joke, he never indulged in immoderate laughter. His broad and well-formed forehead was partly concealed by a wig with side curls and a pigtail, which he wore to the end of his days. A prominent and slightly coarse under-lip, with a massive jaw, completed this singular union of so much that was attractive and repellent, intellectual and vulgar.[1] He always considered himself an ugly man, and could not understand how so many handsome women fell in love with him; 'At any rate,' he used to say, 'they were not tempted by my beauty,' though he admitted that he liked looking at a pretty woman, and was never at a loss for a compliment. He habitually spoke in the broad Austrian dialect, but could express himself fluently in Italian, and with some difficulty in French. He studied English when in London, and in the country would often take his grammar into the woods. He was also fond of introducing English phrases into his diary. He knew enough Latin to read Fux's *Gradus*, and to set the Church services. Though he lived so long in Hungary he never learned the vernacular, which was only used by the servants among themselves, the Esterhazy family always speaking German. His love of fun sometimes carried him away; as he remarked to Dies, 'A mischievous fit comes over one sometimes that is perfectly beyond control.' At the same time he was sensitive, and when provoked by a bad return for his kindness could be very sarcastic. With all his modesty he was aware of his own merits, and liked to be appreciated, but flattery he never permitted. Like a true man of genius he enjoyed honour and fame, but carefully avoided ambition. He has often been reproached with cringing to his superiors, but it should not be forgotten that a man who was in daily intercourse with people of the highest rank would have no difficulty in drawing the line between respect and subservience. That he was quite capable of defending his dignity as an artist is proved by the following occurrence. Prince Nicolaus (the second of the name) being present at a rehearsal, and expressing disapprobation, Haydn at once interposed—'Your Highness, all that is my business.' He was very fond of children, and they in return loved 'Papa Haydn' with all their hearts. He never forgot a benefit, though his kindness to his many needy relations often

[1] Lavater made some of his most characteristic remarks on receiving a silhouette of Haydn.

met with a poor return. The 'chapel' looked up to him as a father, and when occasion arose he was an unwearied intercessor on their behalf with the Prince. Young men of talent found in him a generous friend, always ready to aid them with advice and substantial help. To this fact Eybler, A. Romberg, Seyfried, Weigl, and others have borne ample testimony. His intercourse with Mozart was a striking example of his readiness to acknowledge the merits of others. Throughout life he was distinguished by industry and method; he maintained a strict daily routine, and never sat down to work or received a visit until he was fully dressed. This custom he kept up long after he was too old to leave the house. His uniform, which the Prince was continually changing both in colour and style, he never wore unless actually at his post.

One of his most marked characteristics was his constant aim at perfection in his art. He once said regretfully to Kalkbrenner, 'I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world.' And to Griesinger he said that he had by no means come to the end of his powers; that ideas were often floating in his mind, by which he could have carried the art far beyond anything it had yet attained, had his physical powers been equal to the task.

He was a devout Christian, and attended strictly to his religious duties; but he saw no inconsistency in becoming a Freemason—probably at the instigation of Leopold Mozart, when in Vienna in 1785. His genius he looked on as a gift from above, for which he was bound to be thankful. This feeling dictated the inscriptions on all his scores large and small; 'In nomine Domini,' at the beginning, and 'Laus Deo' at the end; with the occasional addition of 'et



B. V. Mã et om̃ Stis (Beatae Virgini Mariae et omnibus Sanctis). His writing is extremely neat and uniform, with remarkably few corrections: 'Because,' said he, 'I never put anything down till I have quite made up my mind about it.' When intending to write something superior he liked to wear the ring given him by the King of Prussia.

The immense quantity of his compositions would lead to the belief that he worked with unusual rapidity, but this was by no means the case. 'I never was a quick writer,' he assures us himself, 'and always composed with care and deliberation; that alone is the way to compose works that will last, and a real connoisseur can see at a glance whether a score has been written in undue haste or not.' He sketched all his compositions at the piano—a dangerous proceeding, often leading to fragmentariness of style. The condition of the instrument had its effect upon him, for we find him writing to Artaria in 1788, 'I was obliged to buy a new *fortepiano*, that I might compose your Clavier-sonatas particularly well.' When an idea struck him he sketched it out in a few notes and figures: this would be his morning's work; in the afternoon he would enlarge this sketch, elaborating it according to rule, but taking pains to preserve the unity of the idea. 'That is where so many young composers fail,' he says; 'they string together a number of fragments; they break off almost as soon as they have begun; and so at the end the listener carries away no definite impression.' He also objected to composers not learning to sing, 'Singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices.' The subject of melody he regarded very seriously. 'It is the air which is the charm of music,' he said to Michael Kelly,[1] 'and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.'

Like many other creative artists, Haydn disliked æstheticism, and all mere talk about Art. He had always a bad word for the critics with their 'sharp-pointed pens' ('spitzigen und witzigen Federn'), especially those of Berlin, who used him very badly in early life. His words to Breitkopf, when sending him the 'Creation,' are very touching, as coming from a man of his estatablished reputation—'My one hope and prayer is, and I think at my age it may well be granted, that the critics will not be too hard on my "Creation," and thus do it real harm.' He had of course plenty of detractors, among others Kozeluch and Kreibig, who represented him to the Emperor Joseph II. as a mere mountebank. Even after he had met with due recognition abroad, he was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial, and extravagant. He sums up his own opinion of his works in these words. '*Sunt mala mixta bonis*; some of my children are well-bred, some ill-bred, and here and there there is a changeling among them.' He was perfectly aware of how much he had done for the progress of art; 'I know,' he said, 'that God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty, and been of use in my

[1] *Reminiscences*, London, 1826, i. 190.

generation by my works; let others do the same.'

He was no pedant with regard to rules, and would acknowledge no restrictions on genius. 'If Mozart wrote thus, he must have had a good reason for it,' was his answer when his attention was drawn to an unusual passage in one of Mozart's quartets. With regard to Albrechtsberger's condemnation of consecutive fourths in strict composition he remarked, 'What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority on all these questions, and I think I have as much right to lay down the law as any one. Such trifling is absurd; I wish instead that some one would try to compose a really new minuet.' And again to Dies, 'Supposing an idea struck me as good, and thoroughly satisfactory both to the ear and the heart, I would far rather pass over some slight grammatical error, than sacrifice what seemed to me beautiful to any mere pedantic trifling.' Even during Haydn's lifetime his compositions became the subject of a real worship. Many distinguished men, such as Exner of Zittau, Von Mastiaux of Bonn, Gerber, Bossler, Count Fuchs, Baron du Baine, and Kees the Court Secretary of Vienna, corresponded with him with a view to procuring as many of his works as possible for their libraries. There is great significance in the sobriquet of 'Papa Haydn,' which is still in general use, as if musicians of all countries claimed descent from him. One writer declares that after listening to Haydn's compositions he always felt impelled to do some good work; and Zelter said they had a similar effect upon him.

Haydn's position in the history of music is of the first importance. When we consider the poor condition in which he found certain important departments of music, and, on the other hand, the vast fields which he opened to his successors, it is impossible to over-rate his creative powers. Justly called the father of instrumental music, there is scarcely a department throughout its whole range in which he did not make his influence felt. Starting from Emanuel Bach, he seems, if we may use the expression, forced in between Mozart and Beethoven. All his works are characterised by lucidity, perfect finish, studied moderation, avoidance of meaningless phrases, firmness of design, and richness of development. The subjects principal and secondary, down to the smallest episodes, are thoroughly connected, and the whole conveys the impression of being cast in one mould. We admire his inexhaustible invention as shown in the originality of his themes and melodies; the life and spontaneity of the ideas; the clearness which makes his compositions as interesting to the amateur as to the artist; the child-like cheerfulness and drollery which charm away trouble and care.

Of the Symphony he may be said with truth to have enlarged its sphere, determined its form, enriched and developed its capacities with the versatility of true genius. Like those which Mozart wrote after studying the orchestras of Munich, Mannheim, and Paris, Haydn's later symphonies are the most copious in ideas, the most animated, and the most delicate in construction. They have in fact completely banished those of his predecessors.

The Quartet he also brought to its greatest perfection. 'It is not often,' says Otto Jahn, 'that a composer hits so exactly upon the form suited to his conceptions; the quartet was Haydn's natural mode of expressing his feelings.' The life and freshness, the cheerfulness and geniality which give the peculiar stamp to these compositions at once secured their universal acceptance. It is true that scientific musicians at first regarded this new element in music with suspicion and even contempt, but they gradually came to the conclusion that it was compatible not only with artistic treatment, but with earnestness and sentiment. 'It was from Haydn,' said Mozart, 'that I first learned the true way to compose quartets. His symphonies encouraged the formation of numerous amateur orchestras; while his quartets became an unfailing source of elevated pleasure in family circles, and thus raised the general standard of musical cultivation.

Encouraged partly by the progress made by Emanuel Bach on the original foundation of Kuhnau and Domenico Scarlatti, Haydn also left his mark on the Sonata. His compositions of this kind exhibit the same vitality, and the same individual treatment; indeed in some of them he seems to step beyond Mozart into the Beethoven period. His clavier-trios also, though no longer valuable from a technical point of view, are still models of composition. On the other hand, his accompanied divertimenti, and his concertos, with a single exception, were far surpassed by those of Mozart, and have long since disappeared.

His first collections of Songs were written to trivial words, and can only be used for social amusement; but the later series, especially the canzonets, rank far higher, and many of them have survived, and are still heard with delight, in spite of the progress in this particular branch of composition since his day. The airs and duets composed for insertion in various operas were essentially ephemeral productions. His canons — some serious and dignified, others overflowing with fun — strikingly exhibit his power of combination. His three-part and four-part songs — like the canons, especial favourites with the composer—are excellent compositions, and still retain their power of arousing either devotional feeling or mirth.

His larger Masses are a series of masterpieces, admirable for freshness of invention, breadth of design, and richness of development, both in the

voice-parts and the instruments. The cheerfulness which pervades them does not arise from frivolity, but rather from the joy of a heart devoted to God, and trusting all things to a Father's care. He told Carpani that 'at the thought of God, his heart leaped for joy, and he could not help his music doing the same.' And to this day, difficult as it may seem to reconcile the fact with the true dignity of church music, Haydn's masses and offertories are executed more frequently than any others in the Catholic churches of Germany.

Frequent performances of his celebrated Oratorios have familiarised every one with the charm and freshness of his melody, and his expressive treatment of the voices, which are invariably supported without being overpowered by refined and brilliant orchestration. In these points none of his predecessors approached him. With regard to his operas composed for Esterház, we have already quoted his own opinion; they attained their end. Had his project of visiting Italy been fulfilled, and his faculties been stimulated in this direction by fresh scenes and a larger sphere, we might have gained some fine operas, but we should certainly have lost the Haydn we all so dearly love.

When we consider what Haydn did for music, and what his feelings with regard to it were—the willing service he rendered to art, and his delight in ministering to the happiness of others—we can but express our love and veneration, and exclaim with gratitude, 'Heaven endowed him with genius—he is one of the immortals.'

The Haydn literature contains the following books and pamphlets:—

Biographical Sketches by himself (1776), made use of by De Luca in *Das gelehrte Oesterreich* (1778), also in Forkel's *Musikalischer Almanach für Deutschland* (1783), the *European Magazine* (London, 1784); Burney's *History of Music*, vol. iv. (1789); Gerber's *Lexicon* (1790), with additional particulars in the 2nd edition (1812); *Musik-Correspondenz der teutschen Filarm. Gesellschaft*, for 1792, Nos. 17 and 18 by Gerber; *Journal des Luxus und der Moden* (Weimar, 1805), article by Bertuch; Mayer's *Brevi notizie istoriche della vita . . . di G. Haydn* (Bergamo, 1809); Kinker's *Der Nagedachtenis van J. Haydn* (Amsterdam, 1810); Griesinger's *Biographische Notizen* (Leipzig, 1810); Dies's *Biographische Nachrichten* (Vienna, 1810); obituary in the *Vaterländ. Blätter für den öst. Kaiserstaat* (Vienna, 1809); Arnold's *Joseph Haydn*, etc. (Erfurt, 1810, 2nd edition, 1825), and *Mozart und Haydn* (Erfurt, 1810); Framery's *Notice sur J. Haydn*, etc. (Paris, 1810); Le Breton's *Notice historique sur la vie et les ouvrages de Haydn* (Paris, 1810)—first appeared in the *Moniteur*, then as a pamphlet reprinted in the *Bibliographie musicale* (Paris, 1822) translated into Portuguese with additions by Silva-Lisboa (Rio Janeiro, 1820): *Essai historique sur la vie de J. Haydn* (Strasburg, 1812); Carpani's *Le Haydine*, etc. (Milan, 1812, 2nd edition, enlarged, Padua, 1823); *Lettres écrites de Vienne en Autriche*, etc. L. A. C. Bombet (Paris, 1814), republished as *Vie de Haydn, Mozart, et Metastase*, par Stendhal[1] (Paris, 1817); Grosser's *Biogr. Notizen* (Hirschberg, 1826); Ersch und Gruber's *Allg. Encyclopädie der Wissenschaften und Künste 2nd section, 3rd part* (Leipzig, 1828), with a biographical sketch by Fröhlich; the article in Fétis's *Biographie univ. des Musiciens*; *Allg. Wiener Musikzeitung* (1843); *J. Haydn in London* 1791 *and* 1792, von Karajan (Vienna, 1861); *Joseph Haydn und sein Bruder Michael*, Wurzbach (Vienna, 1861); Ludwig's *Joseph Haydn* (Nordhausen, 1867); C. F. Pohl's *Mozart und Haydn in London* (Vienna, 1867); C. F. Pohl's *Joseph Haydn* (from the archives at Eisenstadt and Forchtenstein, and other new and authentic sources), vol. i. B. & H. 1875, vol. ii. 1882. The book has been in process of completion by Herr Mandyczewski for many years. *A Croatian Composer*, by W. H. Hadow (1897), and the same writer's *The Viennese Period* (*Oxford Hist. of Music*, vol. v. 1904) contain much new information. An interesting study of his music is in Daniel Gregory Mason's *Beethoven and his Forerunners* (1904). — Critiques:— by Triest in the *Leipziger allg. mus. Zeitung*, 1801; Schubart's *Ideen zu einer Aesthetik der Tonkunst* (Vienna, 1806); Reichardt's *Vertraute Briefe* (Amsterdam, 1810) Nägeli's *Vorlesungen über Musik* (Stuttgart and Tübingen, 1826); *Musik. Briefe . . . von einem Wohlbekannten* (Lobe) (Leipzig, 1852), Letter 28; Riehl's *Musikal. Charakterköpfe* (Stuttgart, 1862); *Joseph Haydn und seine fürstlichen Mäcene* by Dr. Lorenz, in the *Deutsche Musikzeitung* for 1862; *Brief Haydn's an die Tonkünstler-Societät* (Signale, 1865); *Musikbriefe*, by Nohl (Leipzig, 1867); annals of the *Wiener Diarium* (afterwards the *Wiener Zeitung*).

[1] Bombet and Stendhal are pseudonyms of Henri Beyle, who stole freely from Carpani. The first of these pamphlets was translated into English (by Gardiner), *The Life of Haydn in a Series of Letters*, etc. (London, John Murray, 1817; Boston, 1839). Mondo's French translation of Carpani's larger work appeared in Paris, 1837.

The following is a list of Haydn's compositions—printed, copied, and autograph—with others mentioned in various catalogues.

I. Instrumental. Symphonies,[2] about 153 (Wotquenne's catalogue gives the themes of 149, and Forster, as above stated, has three more, while one of the genuine symphonies (letter O) is put by Wotquenne among doubtful works); 'The Seven Words from the Cross'[3]; various compositions for wind and strings, separately and combined, 66, including divertimenti, concerted pieces, etc., 7 notturnos for the lira da braccio, serenades, 7 marches, 6 scherzandos, 1 sestet, several quintets, 1 'Echo' for 4 violins and 2 violoncellos, 'Feldpartien' for wind instruments, and arrangements from baryton pieces; 12 collections of minuets and allemandes; 31 concertos—9 violin, 6 violoncellos, 1 double bass, 5 lira da braccio, 3 baryton, 2 flute, 3 horn, 1 for 2 horns, 1 clarino (1796). Baryton pieces, 175.[4] 1 duet for 2 lutes; 2 trios for lute, violin, and violoncello; 1 sonata for harp, with flute and bass; several pieces for a musical clock; a solo for harmonica. Duets—6 for violin solo with viola accompaniment.[5] Trios, 30; 20 are for 2 violins and bass; 1 for violin solo, viola concertante, and bass; 2 for flute, violin, and bass; 3 for 3 flutes; 1 for corno di caccia, violin, and violoncello. Quartets for 2 violins, viola, and violoncello, 77; the first 18 were published in 3 series, the next is in MS., then one printed separately, 54 in 9 series of 6 Nos. each, 2 more, and the last.[6] Clavier—20 concertos[7] and divertimenti; 38 trios[8]—35 with violin and violoncello, 3 with flute and violoncello; 53 sonatas[9] and divertimenti; 4 sonatas[10] for clavier and violin; 9 smaller pieces, including 5 Nos. of variations, a capriccio, a fantasia, 2 adagios, and 'Différentes petites pièces'; 1 duet (variations).

II. Vocal Church music—14 Masses; 1 Stabat Mater; 2 Te Deums; 13 offertoires,[11] and 4 motets; 1 Tantum ergo; 4 Salve Reginas; 1 Regina cœli; 2 Ave Reginas; Responsoria de Venerabili; 1 Cantilena pro Adventu (German words); 6 sacred arias; 2 duets. Oratorios and cantatas—'The Creation'; 'The Seasons'; 'Il Ritorno di Tobia'; 'The Seven Words'; 'Invocation of Neptune'; 'Applausus musicus' (for the festival of a prelate, 1768); cantata for the birthday of Prince Nicolaus, (1763); 'Die Erwählung eines Kapellmeisters,' a cantata. Operas—1 German, or more correctly, Singspiel; 4 Italian comedies; 14 ditto, buffe; 5 marionette operas; music for 'Alfred,' a tragedy, and various other plays; 22 airs, mostly inserted in operas; 'Ariana a Naxos,'[12] cantata for single voice and PF.; 'Deutschland's Klage auf den Tod Friedrichs des Grossen,' cantata for a single voice with baryton accompaniment. Songs—12 German Lieder, 1782; 12 ditto, 1784; 12 single ones (5 unpublished); 6 'Original canzonets,' London, 1796; 6 ditto; 'The Spirit Song,' F minor: 'O tuneful Voice,' E♭, composed for an English lady of position, both published; 3 English songs in MS.; 2 duets; 3 3-part and 10 4-part songs; 3 choruses, MS.; 1 ditto from 'Alfred' (Breitkopf & Härtel); the Austrian national anthem, for single voice and in 4 parts; 42 canons in 2 and more parts; 2 ditto; 'The Ten Commandments,' set to canons; the same, with different words, under the title 'Die zehn Gesetze der Kunst'; 'A Selection of original Scots songs in 3 parts, the harmony by Dr. J. Haydn,' with violin and bass accompaniments and symphonies;[13] 'A Select Collection of Original Welsh Airs in 3 parts.'[14]

Suppositious and doubtful works. Instrumental—Several symphonies (14 are given by Wotquenne, but one is genuine—see above) and concerted pieces; the 'Kunstquartet,' with different movements, by André, entitled 'Poissons d'Avril'; the 'Ochsenmenuett';[15] 'Sei quartetti, Opera xxi.' (Paris, Durieu); 'Sei quintetti, Opera xxii.' (Paris, Le Chevardière). 1 string quintet in C, published as op. 88 (by Michael Haydn); 1 Clavier-trio in C (M. Haydn); Sonata, op. 93, No. 2 (by

[2] 94 are published in parts, 40 in score; 29 remain in MS. PF. arrangements for two hands about 40, for four about 60, for eight about 10.

[3] Originally for orchestra; arranged first for two violins, viola, and bass, then for soli, chorus, and orchestra.

[4] Arrangements were published of several of those in three parts, with violin (for which the flute is occasionally substituted), viola, or violoncello as principal.

[5] The numerous printed duets for two violins are only arrangements from his other works.

[6] The arrangement of the 'Seven Words' is wrongly included in the collections.

[7] One concerto is with principal violin; two only, G and D, have been printed; the last alone survives.

[8] Only 31 are printed.

[9] Only 35 are printed; the one in C, containing the Adagio in F, included in all the collections of smaller pieces, only in London.

[10] 8 are published, but 4 of these are arrangements.

[11] 10 of the 13 are taken from other compositions, with Latin text added.

[12] Published by Simrock with orchestral accompaniment by Schneider (?), and with clavier accompaniment, and Italian, German, and French words.

[13] London: printed for W. Napier. Dedicated by permission to H.R.H. the Duchess of York. Vol. i. contains 100. Vol. ii. 100. Vol. iii. 47. Haydn's own catalogue mentions 364, some of which were published by Thomson & Whyte of Edinburgh.

[14] Printed by Preston, vol. i. 20, vol. ii. 17, vol. iii. 4.

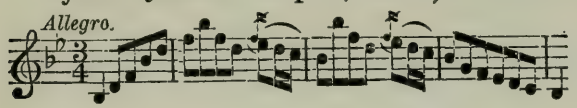
[15] The Ox's minuet—the title of a Singspiel founded on the well-known anecdote, set to a pasticcio from Haydn's compositions, and long popular.

Cambini); 'Sonates à quatre mains,' op. 77, 81, 86, merely arrangements from symphonies. Vocal—2 Requiems; 4 Masses (Novello 9, 10, 13, 14); 'Schulmeistermesse'; several MS. Masses; Te Deum in C, 3-4 tempo (by M. Haydn); Miserere in G minor; 2 Liberas; MS. Oratorio, 'Abramo ed Isacco' (by Misliweczek); 2 'Passions-Oratorien,' MS.; 1 'Applausus musicus,' 1763, and 'Aria de St. Joanne de Nepomuk,' 1763 (both MS., by Albrechtsberger). Cantatas—'An die Freude,' found recently; 'Das Erndtefest'; 'Des Dichters Geburtsfest'; 'Hier liegt Constantia,' Operas—'Alessandro il Grande,' 1780, pasticcio from Haydn and other composers; 'Laurette,' opéra-comique (Paris, 1791), a pasticcio; 'La caffetiera bizarra' (by Weigl); 'Die Hochzeit auf der Alm' (M. Haydn); 'Der Apfeldieb,' Singspiel (by Tast, also set by Bierrey); 'Der Freybrief,' partially adapted from Haydn's 'La Fedeltà premiata,' by Fridolin Weber (C. M. von Weber afterwards added two numbers[1]); 'Die Rauchfangkehrer,' by Salieri; 'La Fée Urgéle' (by Pleyel) also set by Amans and Schulz. Terzet for men's voices, 'Lieber, holder, kleiner Engel' (by Schickaneder); comic canon 'Venerabili barbara capucinorum' (by Gassmann); canon, 'Meine Herren, lasst uns jetzt eine Sinfonie aufführen'; proverbs for 4 voices, by André; 'Die Theilung der Erde,' a bass song by Roser (Diabelli).

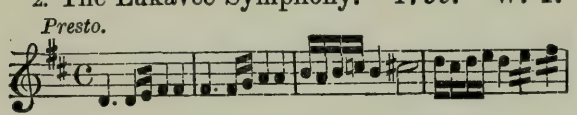
There is no complete edition of Haydn's symphonies. Many still remain in manuscript; those that have been printed are distributed among various collections, and placed in a somewhat arbitrary order. The best list hitherto published is in Alfred Wotquenne's *Catalogue de la Bibl. du Conservatoire Royal de Bruxelles*, vol. ii. 1902. In the following list of those which seem to possess chief historical importance M. Wotquenne's numbers are given with the initial W. It does not include operatic overtures.

A. Before Haydn's appointment at Eisenstadt (1755-61).

1. The Weinzirl Symphony (printed among Haydn's Quartets as op. 1, No. 5). 1755.

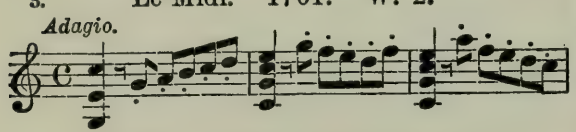


2. The Lukavec Symphony. 1759. W. 1.

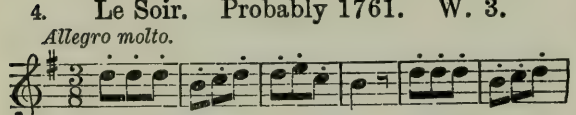


B. Early Eisenstadt Symphonies (1761-81).

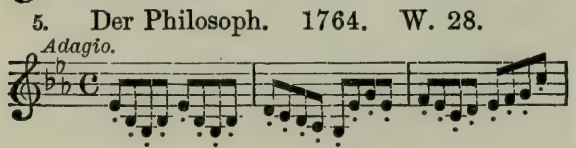
3. Le Midi. 1761. W. 2.



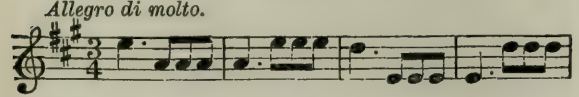
4. Le Soir. Probably 1761. W. 3.



5. Der Philosoph. 1764. W. 28.



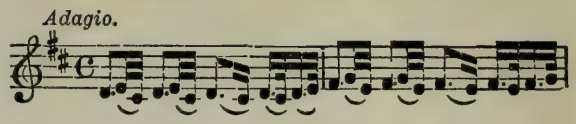
6. Symphony in A major.[2] 1765. W. 30.



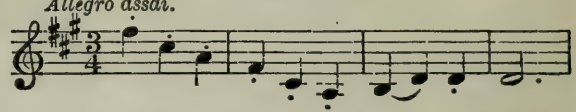
[1] See Jähns's Catalogue, Nos. 78, 79.

[2] No. 3 of the set of six published at Paris in 1770. It is noticeable for the Croatian tune which forms the subject of its Trio.

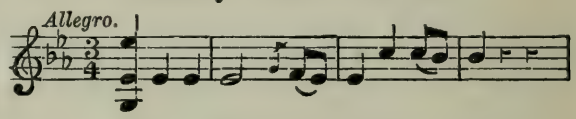
7. Le Matin. 1767. W. 4.



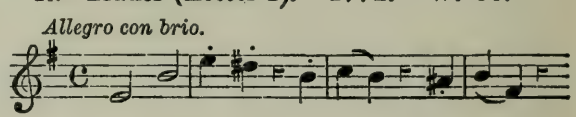
8. The Farewell Symphony (Letter B). 1772. W. 84.



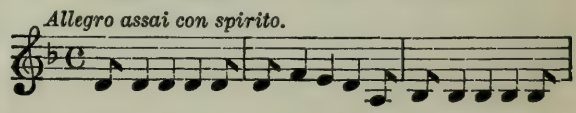
9. Mercury. 1772. W. 85.



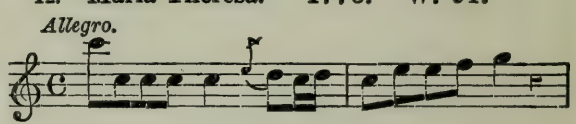
10. Trauer (Letter I). 1772. W. 86.



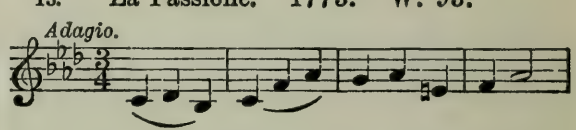
11. Lamentations. 1772. W. 88.



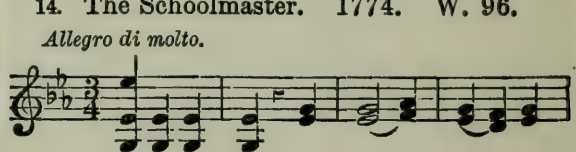
12. Maria Theresa.[3] 1773. W. 91.



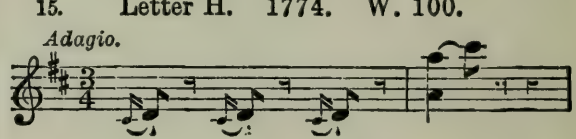
13. La Passione. 1773. W. 93.



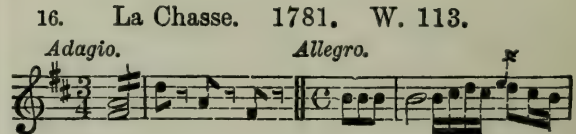
14. The Schoolmaster. 1774. W. 96.



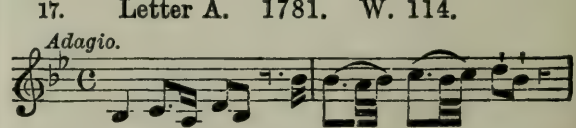
15. Letter H. 1774. W. 100.



16. La Chasse. 1781. W. 113.



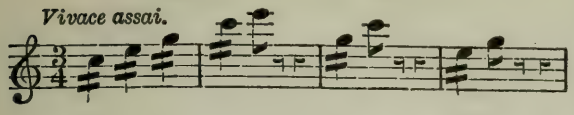
17. Letter A. 1781. W. 114.



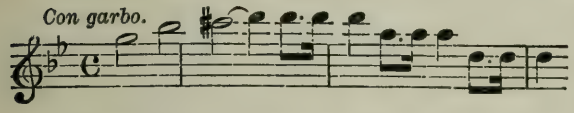
[3] Composed for a festival given, in honour of the Empress, at Esterház.

C. Later Eisenstadt Symphonies (1781-90).

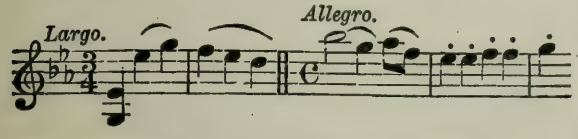
18. Paris No. 1 (L'Ours).[1] Between 1784 and 1786. W. 125.



19. Paris No. 2 (La Poule). Between 1784 and 1786. W. 126.



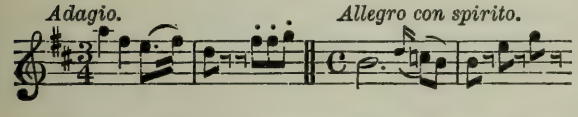
20. Paris No. 3. Between 1784 and 1786. W. 127.



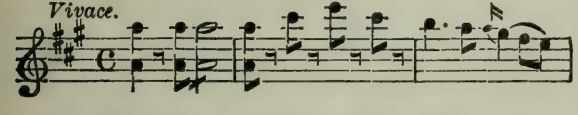
21. Paris No. 4 (La Reine de France). Between 1784 and 1786. W. 128.



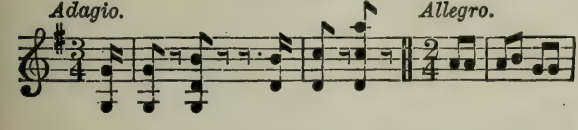
22. Paris No. 5. Between 1784 and 1786. W. 129.



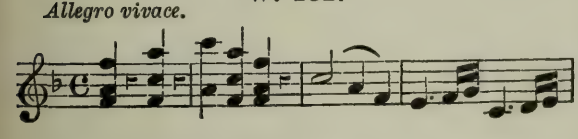
23. Paris No. 6. Between 1784 and 1786. W. 130.



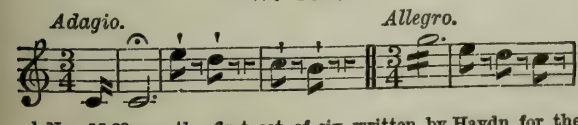
24. Paris No. 7 (Letter V). 1787. W. 131.



25. Paris No. 8 (Letter W). 1787. W. 132.
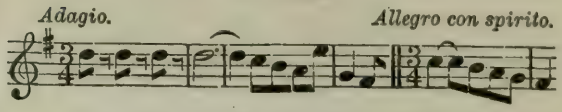


26. Paris No. 9 (Letter R). 1788. W. 133.

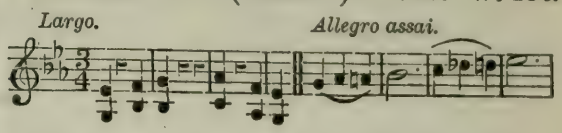


[1] Nos. 18-23 are the first set of six written by Haydn for the Concerts Spirituels in 1784-86. Nos. 24-28 are five of the second set, written 1787-90; the sixth, if it were ever composed, cannot at present be identified.

27. Paris No. 10 (The Oxford).[2] 1788. W. 134.



28. Paris No. 11 (Letter T).[3] 1790. W. 136.

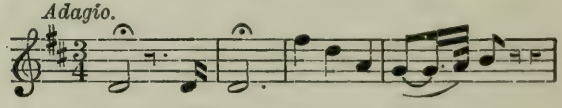


D. The Twelve Salomon Symphonies, arranged in the order of their appearance in the Philharmonic Society's Catalogue (1791-95).

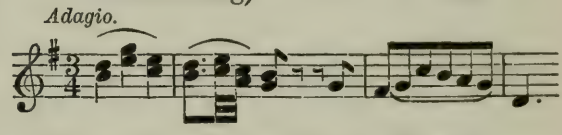
29. No. 1. 1791 or 1792. W. 138.



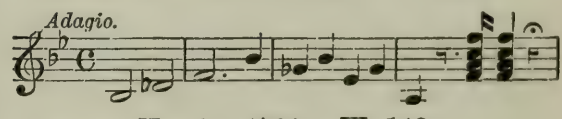
30. No. 2. 1791. W. 139.



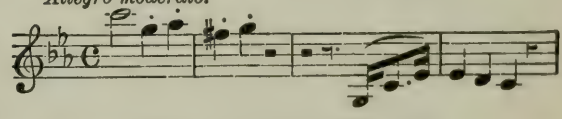
31. No. 3 (The Surprise, or Mit dem Paukenschlag). 1791. W. 140.



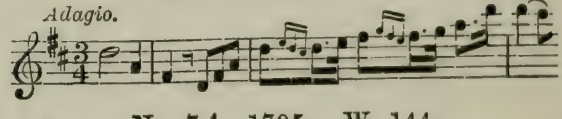
32. No. 4. 1791 or 1792. W. 141.



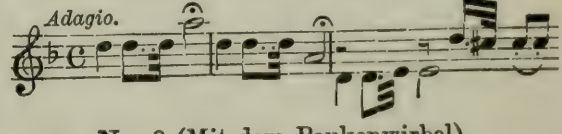
33. No. 5. 1791. W. 142.



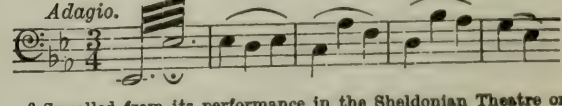
34. No. 6. 1791. W. 143.



35. No. 7.[4] 1795. W. 144.



36. No. 8 (Mit dem Paukenwirbel). Probably 1795. W. 145.

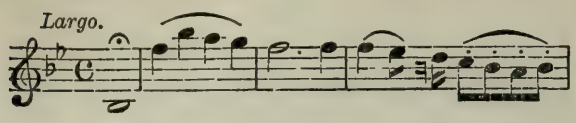


[2] So called from its performance in the Sheldonian Theatre on the occasion when Haydn received his doctor's degree (1791).

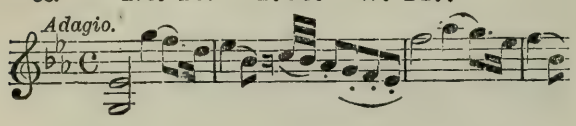
[3] The last symphony composed by Haydn before leaving Vienna. See *Pohl.* ii. 281.

[4] Haydn has headed the MS. Sinfonia in D, 'the twelfth which I have composed in England.'

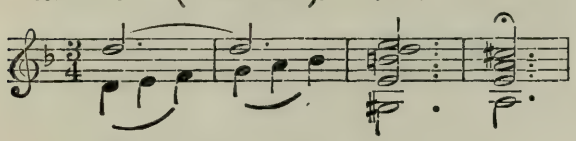
37. No. 9. 1795. W. 146.



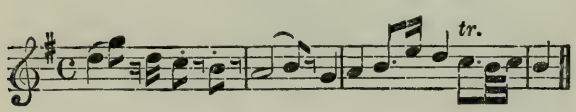
38. No. 10.[1] 1793. W. 147.



39. No. 11 (The Clock). 1794. W. 148.



40. No. 12 (The Military). 1794. W. 149.



C. F. P.; with additions in square brackets by W. H. H[W]

HAYDN IN LONDON. The second volume of *Mozart und Haydn in London*, by C. F. Pohl (Vienna, Gerold, 1867), devoted to an account of Haydn's two visits to England and the musical condition of the country at the time. It abounds with curious details gathered during a long residence here, and its accuracy is unimpeachable. It has hardly been superseded by the author's great *Life of Haydn* from new and authentic sources, especially from the archives of Eisenstadt and Forchtenstein, of which two volumes have appeared (Leipzig, Breitkopf & Härtel, 1875 and 1882). The third volume of Herr C. F. Pohl's biography, left unfinished at the author's death, has been for many years in process of completion by Herr Mandyczewski. G.

HAYES, Catharine, distinguished soprano [born at Limerick, on Oct. 25, 1825; brought out by Bishop Knox of Limerick, who inaugurated a subscription list which sufficed to pay for her tuition in Dublin, under Antonio Sapio, from 1839 to 1842. On Jan. 12, 1841, she sang at a concert given by J. P. Knight, in Dublin, the party consisting of Liszt, Richardson the flautist, Miss Steele, Miss Bassano, and John Parry, under the direction of Lavenu and J. A. Wade. Liszt warmly encouraged Miss Hayes, and she was also urged to adopt the profession of a vocalist by Louis Lablache. In Oct. 1842, she proceeded to Paris, having a letter of introduction to her townsman, George A. Osborne, who placed her under Garcia. She then went to Milan, and finished her studies under Ronconi, making her début at Marseilles in 'Puritani,' on May 10, 1845. After a three months' stay at Marseilles, she returned to Milan and got an engagement at La Scala, making a tremendous sensation by her appearance in 'Linda di Chamouni.' After a successful tour at Vienna, Venice, Bergamo, Florence, and Genoa, she made her first appearance in London, on April 10, 1849, in 'Linda.' W. H. G. F.] After a short period of fair success here, during which she also sang in 'Lucia,' 'Sonnambula,' and the 'Prophète' (Bertha)—and of much greater éclat in Ireland, where she sang Irish songs amid vast applause—she left Europe for America, India, Australia, and Polynesia. In 1857 she returned with a fortune, and married Mr. W. A. Bushnell, but was known by her maiden name till her death, which took place at Roccoles, Sydenham, August 11, 1861. Her voice was beautiful, but she was an imperfect musician, and did not study. In society and domestic life she was greatly beloved and esteemed, and on her departure for abroad Thackeray wished her farewell in his Irish Sketch-book. G.

HAYES, Philip, Mus.D., second son of Dr. William Hayes, born in April 1738; received his musical education principally from his father; graduated Mus.B. at Oxford, May 18, 1763; on Nov. 30, 1767, was appointed a Gentleman of the Chapel Royal. In 1776, on the resignation of Richard Church, he was chosen to succeed him as organist of New College, Oxford, and on the death of his father in the following year obtained his appointments of organist of Magdalen College, Oxford, and Professor of Music in the University. He proceeded Doctor of Music, Nov. 6, 1777. On the death of Thomas Norris in 1790 he was appointed organist of St. John's College, Oxford. Dr. Hayes composed several anthems, eight of which he published in a volume; 'Prophecy,' an oratorio, performed at the Commemoration at Oxford, 1781; Ode for St. Cecilia's Day, 'Begin the Song' (written by John Oldham and originally set by Dr. Blow, 1684); and 'Telemachus,' a masque. He was editor of *Harmonia Wiccamica*, a collection of the music sung at the Meeting of Wykehamists in London, and of some MS. Memoirs of the Duke of Gloucester (son of Princess Anne of Denmark), commenced by Jenkin Lewis, one of his attendants, and completed by the editor. Dr. P. Hayes, who was one of the largest men in England, died March 19, 1797, and was buried in St. Paul's Cathedral. W. H. H.

HAYES, William, Mus.D., was born at Hanbury, Worcestershire, in Dec. 1706, baptized in St. John's Church, Gloucester, on Jan. 25, 1708, and became a chorister of the cathedral there under William Hine. He was articled to Hine, and soon became distinguished as an organist. After the expiration of his articles in 1729 he obtained the appointment of organist at St. Mary's Church, Shrewsbury. In 1731 he became organist of Worcester Cathedral, which he resigned in 1734 (after conducting the Worcester Festival of that year) on being appointed organist and master of the choristers at

[1] Written at Vienna between Haydn's two visits to England.

Magdalen College, Oxford. He graduated at Oxford as Mus. B. July 8, 1735. On Jan. 14, 1742, he succeeded Richard Goodson as Professor of Music in the University. On the opening of the Radcliffe Library Hayes directed the performance, and was on that occasion created Doctor of Music, April 14, 1749. In 1763 Dr. Hayes became a competitor for the prizes then first offered by the Catch Club, and obtained three for his canons, 'Alleluja' and 'Miserere nobis,' and his glee, 'Melting airs soft joys inspire.' He conducted the music at the Gloucester Festival in 1757, 1760, and 1763. His compositions comprise 'Twelve Ariettes or Ballads and Two Cantatas,' 1735; 'Collins's Ode on the Passions'; 'Vocal and Instrumental Music containing, I. The Overture and Songs in the Masque of Circe; II. A Sonata or Trio, and Ballads, Airs, and Cantatas; III. An Ode, being part of an Exercise performed for a Bachelor's Degree in Music,' 1742; 'Catches, Glees, and Canons'; 'Cathedral Music' (Services and Anthems edited by his son Philip Hayes), 1795; 'Instrumental Accompaniments to the Old Hundredth Psalm, for the Sons of the Clergy'; and 'Sixteen Psalms from Merrick's Version.' He was author of *Remarks on Mr. Avison's Essay on Musical Expression*, 1762. He died at Oxford, July 27, 1777, and was buried in the Churchyard of St. Peter in the East. [His portrait, by F. Cornish, is in the Music School at Oxford.]

William Hayes, jun., third son of the above, was born in 1741, and on June 27, 1749, was admitted a chorister of Magdalen College. He resigned in 1751. He matriculated from Magdalen Hall, July 16, 1757, graduated as B.A. April 7, 1761, M.A. Jan. 15, 1764, was admitted a clerk of Magdalen College, July 6, 1764, and resigned in 1765 on obtaining a minor canonry in Worcester Cathedral. On Jan. 14, 1766, he was appointed minor canon of St. Paul's Cathedral, and made 'junior cardinal' in 1783. He was also Vicar of Tillingham, Essex. He died Oct. 22, 1790. In May 1765 he contributed to the *Gentleman's Magazine* a paper entitled, 'Rules necessary to be observed by all Cathedral Singers in this Kingdom.' W. H. H. Corrections, etc., by Dr. W. H. Cummings, Mr. J. F. R. Stainer, and from *Brit. Mus. Biog.*

HAYM, Nicolo Francesco, born about 1679 at Rome, of German parents, came to England in 1704. A little later, he engaged with Clayton and Dieupart in an attempt to establish Italian opera in London; and played the principal violoncello in Clayton's 'Arsinoe.' 'Camilla' (adapted from Buononcini, to a libretto by Owen MacSwiney) was Haym's first opera, produced at Drury Lane, April 30, 1706. His next performances were the alteration of Buononcini's 'Thomyris' for the stage, and the arrangement of 'Pyrrhus and Demetrius' [see Nicolini], which, in his copy of his agreement (in the writer's possession), he calls 'my opera,' though in reality composed by A. Scarlatti.[1] For the latter he received £300 from Rich, while he was paid regularly for playing in the orchestra, and bargained for a separate agreement for every new opera he should arrange or import. The principal parts in 'Pyrrhus and Demetrius' were sung by some of the performers in Italian, and by the rest in English; but this absurd manner of representing a drama was not peculiar to England. These operas continued to run from 1709 to 1711, and in the latter year his 'Etearco' was produced; but the arrival of Handel seems to have put Haym to flight. In Nos. 258 and 278 of the *Spectator*, for Dec. 26, 1711, and Jan. 18, 1712, are two letters, signed by Clayton, Haym, and Dieupart, in which they protest against the new style of music, and solicit patronage for their concerts at Clayton's house in York Buildings. Haym was ready, however, to take either side, and in 1713 he reappears as the author of the libretto of Handel's 'Teseo,' a position which he filled again in 'Radamisto,' 'Ottone,' 'Flavio,' 'Giulio Cesare,' 'Tamerlano,' 'Rodelinda,' 'Siroe,' 'Tolomeo,' etc., for Handel; 'Coriolano,' and 'Vespasiano,' for Ariosti; and 'Calfurnia' and 'Astianatte,' for Buononcini. He seems to have been no more particular about claiming the words than the music of others; for he claims the book of 'Siroe,' though it is the work of Metastasio (see Burney, iv. 329). His merit as a musician, however, entitled him to better encouragement than he received; he published two sets of Sonatas for two violins and a bass, which show him to have been an able master, and his talent for dramatic music may be appreciated from an air printed by Sir J. Hawkins in his *History* (chap. 174). [An anthem, 'The Lord is King,' and a 'Dixit Dominus' are in MS. in the Fitzwilliam Museum at Cambridge. The former is certainly, the latter probably, by him.]

Haym was a connoisseur of medals. He published 'Il Tesoro delle Medaglie antiche,' two vols. Italian and English, 4to, 1719-20. He also wrote 'Merope' and 'Demodice,' two tragedies; and published a fine edition of the 'Gierusalemme Liberata' of Tasso, and a 'Notizia de' Libri rari Italiani' (1726), a useful book. Hawkins tells us (as above) that he also had the intention of printing a History of Music on a large scale, the prospectus of which he published about 1729. He had written it in Italian, and designed to translate it into English, but relinquished the scheme for want of support. It must not be omitted, that we owe to the pencil of Haym the only known portraits of our great early English masters, Tallis and Byrd, engraved by G. Vander Gucht, perhaps for the projected History of Music. The two portraits are on one plate, of which only one impression is known to exist. On abandoning the musical profession, he became a collector of pictures, from two of which he probably

[1] Haym composed for this, it is true, a new overture and several additional songs, which have considerable merit.

copied the heads of Tallis and Byrd. Fétis, incorrectly as usual, puts his death in 1720; he must have died shortly after the publication of the above-mentioned prospectus, for he is mentioned as 'the late Mr. Haym' in vol. 3 of John Watt's *Merry Musician* [Nov. 1729]. J. M.

HAYNES, Walter Battison, was born at Kempsey, near Worcester, November 21, 1859. He became a chorister at the Priory Church, Malvern, where he frequently acted as deputy for his uncle, the organist of the church and the boy's first instructor in music. He subsequently studied under Mr. Franklin Taylor (pianoforte) and Prof. Prout (harmony) in London; but in 1878 his uncle sent him to the Conservatorium, Leipzig, his professors there being Dr. Carl Reinecke and Dr. S. Jadassohn. His career at Leipzig was very brilliant, and he was awarded the Mozart Scholarship as being one of the 'most excellent pupils in the Conservatorium.' He composed, during his pupilage, a symphony (in B flat), a concert-overture, a pianoforte trio, a sonata for pianoforte and violin, a prelude and fugue for two pianofortes (published), and an organ sonata in D minor (also published).

After a residence of six months near Boulogne —when he occasionally played the organ in the cathedral—Mr. Haynes settled in London and obtained the organistship of St. Philip's Church, Sydenham in 1884. This post he exchanged in 1891 for the Chapel Royal, Savoy, being organist there till his death, which took place in London, Feb. 4, 1900. For some time he was director of music at the Borough Polytechnic, and in 1890 was appointed a professor of harmony and composition at the Royal Academy of Music.

In addition to the works above named Mr. Haynes composed two cantatas for female voices —'Fairies' Isle' and 'A Sea Dream'; an Idyll for violin and orchestra; twelve sketches for violin with pianoforte accompaniment; organ pieces; church music; a book of charming 'Elizabethan Lyrics,' etc. His compositions prove him to have been an artist of absolute refinement in the exercise of a melodic gift and skilful musicianship. His early death, in his forty-first year, cut short a career of great promise. F. G. E.

HEAD-VOICE—in contradistinction to chest-voice. This term is applied indifferently to the second or third register, but is more strictly appropriate to the second. Its range is absolutely indefinable, seeing that many or most of the notes naturally produced 'from the chest' may also be produced 'from the head'; or, in other words, that the different 'registers' of every voice may be made to cross each other. [See Chest-voice, Falsetto, Singing.] J. H.

HEAP, Charles Swinnerton, was born at Birmingham, April 10, 1847, and educated at the Grammar School of that town. Displaying at a very early age an aptitude for music, he sang in public as a child, and at the Birmingham Festival of 1858 as a soprano. On leaving school he was articled to Dr. Monk at York, where he remained for two years. In 1865 he gained the Mendelssohn Scholarship, and was sent to Leipzig for two and a half years, studying under Moscheles, Hauptmann, E. F. Richter, and Reinecke. On his return he became a pupil of W. T. Best at Liverpool, and from 1868 devoted himself to professional duties in Birmingham, at the classical concerts of which town he constantly appeared as a pianist, and in which district he was widely known as a conductor. In 1870 he wrote an exercise for the Cambridge degree of Mus.B., which produced so favourable an impression upon the Professor of Music (Sir W. Sterndale Bennett) that he offered to accept the work (the first part of an oratorio 'The Captivity') as an exercise for the Mus.D. degree. Mr. Swinnerton Heap accordingly set the 3rd Psalm for the Mus.B. exercise, in 1871, and in the following year proceeded to the degree of Mus.D. [He conducted the Birmingham Philharmonic Union from 1870 till its dissolution in 1886; he became conductor of the Wolverhampton Festival Choral Society, and conducted the festivals held there in 1883 and 1886. He conducted the North Staffordshire Festival at Hanley from the foundation of the festival in 1888 until 1899. In 1895 he became conductor of the Birmingham Festival Choral Society, and chorus-master for the Birmingham Festival in 1897. He was an examiner for the musical degrees at Cambridge in 1884.] His principal works are a pianoforte trio (performed at Leipzig), a sonata for clarinet and piano (1879), a quintet for pianoforte and wind instruments (1882), two overtures (one produced at the Birmingham Festival of 1879 and afterwards played at the Crystal Palace Concerts), a 'Salvum fac Regem' (performed at Leipzig), cantatas 'The Voice of Spring' (Liverpool Philharmonic Society, 1882), 'The Maid of Astolat' (Wolverhampton, 1886), 'Fair Rosamond (Hanley, 1890), and numerous anthems, songs, and organ pieces. He died at Birmingham, June 11, 1900. W. B. S.; addition from *Brit. Mus. Biog.*

HEATHER, William. See Heyther.

HEBENSTREIT, Pantaleon, born at Eisleben in 1667, was at first a dancing-master and violinist in Leipzig, but about 1697 he became celebrated for his performances on the dulcimer, an instrument which he greatly enlarged, and on which his performance in Paris in 1705 roused such attention that Louis XIV. suggested his calling the new instrument by his own name of 'Pantaleon.' In 1714 he was appointed 'pantaleonist' in the court band at Dresden. In Mattheson's *Critica Musica*, for Dec. 8, 1717, is a letter from Kuhnau, extolling the properties of what is called the 'Pantaleonisches

Cimbel.' It seems to have allowed great variety and contrast of tone, and Schroeter, the German who claimed to have invented the pianoforte, stated that the idea originated with the Pantaleon. (See also DULCIMER, PIANOFORTE, SCHROETER.)

Various official appointments were bestowed on Hebenstreit, but he seems to have given up the pantaleon in favour of his pupil Richter. His compositions obtained commendation from Telemann; all that are now extant are a series of overtures for pantaleon and other instruments, in the Darmstadt library. Hebenstreit died at Dresden, Nov. 15, 1750. (*Quellen-Lexikon.*) M.

HEBRIDES. 'Die Hebriden' is one of the names of Mendelssohn's second Concert Overture (in B minor, op. 26), the others being 'Fingals Höhle' and 'Die einsame Insel.' He and Klingemann were at Staffa on August 7, 1829; and the next letter to his family is dated 'Auf einer Hebride,' and contains the first twenty bars of the overture. (See facsimile in *Die Familie Mendelssohn*, i. 257.) It is said that when he returned to Berlin and was asked by his sisters what he had seen, he went to the piano and played the opening of the overture, as much as to say 'That is what I have seen.' He began it seriously at Rome in the winter of 1830 (see the *Reisebriefe*), and the first score is dated 'Rome, Dec. 16, 1830,' and entitled 'Die einsame Insel.' This MS. is in the possession of Mr. Felix Moscheles. It was played at the Crystal Palace on Oct. 14, 1871. A second score is dated 'London, June 20, 1832,' and entitled 'The Hebrides'; it is in possession of the family of Sir W. Sterndale Bennett. A comparison between the two was attempted in the Crystal Palace programme-book of the above date. The differences are very great, and are chiefly in the middle portion or working out (see letter, Jan. 12, 1832). The printed score (Breitkopf's), an 8vo (published Easter, 1834), is entitled 'Fingals Höhle.' The parts are headed 'Hebrides,' and do not agree with the score (see bars 7 and 87).

The overture was first played by the Philharmonic Society, May 14, 1832. G.

HECHT, EDUARD, born at Dürkheim in Haardt, Nov. 28, 1832. He was trained at Frankfort by his father, a respected musician, then by Jacob Rosenhain, Christian Hauff, and Messer. In 1854 he came to England and settled in Manchester, where he remained until his death. From a very early date in the history of Hallé's Concerts, Hecht was associated with him as his chorus-master and sub-conductor. But in addition to this he was conductor of the Manchester Liedertafel from 1859 to 1878; from 1860 conductor of the St. Cecilia Choral Society; and from 1879 conductor of the Stretford Choral Society. In 1875 he was appointed Lecturer on Harmony and Composition at Owens College; and was also Examiner in Music to the High Schools for Girls at Manchester and Leeds. In addition to these many and varied posts Hecht had a large private practice as teacher of the piano. These constant labours, however, did not exhaust his eager spirit, or deaden his power of original composition. Besides a symphony played at Hallé's Concerts; a chorus, 'The Charge of the Light Brigade,' well known to amateurs; 'Eric the Dane,' a cantata; another chorus with orchestra, 'O, may I join the choir invisible'—all great favourites with choral societies—Hecht's works extend through a long list of pianoforte pieces, songs, part-songs, trios, two string quartets, marches for military band, etc., closing with op. 28.

He died very suddenly at his home on March 7, 1887. He was beloved by all who knew him for his enthusiasm and energy, his pleasant disposition, and his sincere and single mind. G.

HECK, JOHN CASPAR, a German by birth, came to London and published *A Complete System of Harmony; or a Regular and Easy Method to attain a Fundamental Knowledge and Practice of Thoroughbass*, 1768; *The Art of Playing the Harpsichord*, 1788; *The Art of Playing Thoroughbass with Correctness, according to the true Principles of Composition*, 1793; *The Art of Fingering*, 1770. W. H. C.

HECKELPHONE. See OBOE.

HECKMANN, GEORG JULIUS ROBERT, born at Mannheim, Nov. 3, 1848, was a pupil of the Leipzig Conservatorium under David in 1865-67, Concert-meister of the 'Euterpe' at Leipzig 1867-70, and in the same capacity at Cologne in 1872-75. Then he formed the famous 'Heckmann Quartet' with Herren Forberg, Allekotte, and Bellmann, an organisation which had remarkable success wherever it was heard. They appeared first in England at the Prince's Hall in the spring of 1885, and were warmly appreciated. In 1886 they gave a series of daily concerts in Steinway Hall, and paid regular visits to England until 1888. They were the first players to reveal to the London public the qualities that arise from constant association, the beauty, in fact, of perfect ensemble as distinguished from phenomenal individual attainment. Among other things, their playing of Beethoven's great fugue, op. 133, in Dec. 1887 was memorable. In 1881 Heckmann resumed his post at Cologne for a short time, appearing as a solo violinist in England in 1889, and in 1891 he undertook the duties of concert-meister at the Stadttheater of Bremen; he never entered upon them, for he died while on a concert-tour, at Glasgow, Nov. 29, 1891. M.

HEDGELAND, WILLIAM, established an organ factory in London in 1851. Amongst his instruments are those of St. Mary Magdalen, Paddington; Holy Cross, St. Helen's, Lancashire; and St. Thomas, Portman Square, London. V. DE P.

HEERMANN, Hugo, violinist, was born March 3, 1844, at Heilbronn, on the Neckar. When a boy of ten, was introduced by Rossini to Fétis, then director of the Brussels Conservatoire, in which institution he studied the violin under J. Meerts, and won a first prize at the end of three years. In 1865 he was appointed leader of the Museum Concerts at Frankfort, and in 1878 undertook the post of professor of the violin in the Hoch Conservatorium of that city, which has been the principal scene of his activities since. Founded with H. Naret-Köning, Welcker, and Hugo Becker, the 'Frankfort Quartet,' which enjoys an excellent reputation on the Continent. Has travelled much in Germany, France, and England, and largely helped to popularise Brahms's violin concerto, which he was one of the first to take up. The extreme neatness and correctness of his playing are its principal features, but it is sometimes thought to be a little dry. W. W. C.

HEIDEGGER, John James, by birth a Fleming, as it is supposed, arrived in England in necessitous circumstances in 1707. Swiny was still sole manager of the Opera-house, but Heidegger was probably the person ('tho' musick is only his diversion') to whom Motteux alluded in his Preface to 'Thomyris,' as the selector of the songs in that opera. In 1708 he undertook the management, and held it until the end of the season of 1734 with varying success; but ended by acquiring a large fortune. He had the address to procure a subscription which enabled him to put 'Thomyris' on the stage, and by this alone he gained 500 guineas. He introduced *Ridotti* and masquerades at the Opera; and, in allusion to this, Dr. Arbuthnot inscribed to him a poem, 'The Masquerade,' in which he is more severe on his ugliness than on his more voluntary vices. Pope describes him as—

> with less reading than makes felons 'scape,
> Less human genius than God gives an ape;

and commemorates his personal charms in the lines—

> And lo! her bird (a monster of a fowl),
> Something betwixt an Heideggre and owl.
> (*Dunciad*, bk. i.)

and a little print, below which are the words '—Risum teneatis amici?' translates his words into a caricature, representing a chimæra with the head of Heidegger. His face is preserved also in a rare etching by Worlidge, and in a capital mezzotint by Faber (1749) after Vanloo. Lord Chesterfield, on one occasion, wagered that Heidegger was the ugliest person in the town; but a hideous old woman was, after some trouble, discovered, who was admitted to be even uglier than Heidegger. As the latter was pluming himself on his victory, Lord Chesterfield insisted on his putting on the old woman's bonnet, when the tables were turned, and Lord Chesterfield was unanimously declared the winner amid thunders of applause.

Heidegger was commonly called the 'Swiss Count,' under which name he is alluded to in *A Critical Discourse on Operas and Musick in England*, appended to the *Comparison between the French and Italian Musick and Operas* of the Abbé Raguenet, and in Hughes's *Vision of Charon or the Ferry-boat.*

The libretto of Handel's 'Amadigi' (1716) is signed by Heidegger as author. In 1729 they entered into operatic partnership at the Haymarket Theatre for three years, but the agreement lasted till 1734. In 1737 Heidegger resumed the management, which the nobility had abandoned, in consequence of Farinelli's detention at Madrid; but the season was calamitous. Previous to closing the theatre, he advertised for a new subscription (May 24, 1738); but a second advertisement (July 25), announced that the project of another season was relinquished, and after that we hear no more of Heidegger. J. M.

HEIGHINGTON, Musgrave, Mus.D., born 1680, son of Ambrose Heighington, of White Hurworth Durham, and grandson of Sir Edward Musgrave, of Hayton Castle, Cumberland, Bart., embraced the profession of music and in 1738 was organist at Yarmouth. On August 12, 1738, he was admitted a member of the Gentlemen's Society at Spalding, a literary and antiquarian body corresponding with the Society of Antiquaries. In 1739, being then organist at Leicester, he produced at the Society's anniversary an ode composed by him for the occasion. He composed the vocal music in 'The Enchanter, or, Harlequin Merlin,' a pantomime published in Dublin, together with the instrumental music, a circumstance which, coupled with the facts of his wife being an Irish lady and his son born in Dublin, leads to the inference that he at some time pursued his profession in that city. He also composed 'Six Select Odes,' and some minor pieces. He is said to have obtained his degree at Oxford, but his name is not to be found in the records there, nor in the catalogues of graduates at Cambridge or Dublin. He died at Dundee about 1774. W. H. H.

HEIL DIR IM SIEGERKRANZ. A German national song, written by Heinrich Harries, a Holstein clergyman, for the birthday of Christian VII. of Denmark, and published in the *Flensburger Wochenblatt* of Jan. 27, 1790, 'to the melody of the English God save great George the King.' It was originally in eight stanzas, but was reduced to five and otherwise slightly modified for Prussian use by B. G. Schumacher, and in this form appeared as a 'Berliner Volkslied' in the *Spenersche Zeitung* of Dec. 17, 1793.[1] (See God save the King.) The first stanza of the hymn in its present form is as follows:—

[1] From an article by W. Tappert in the *Musikalisches Wochenblatt* for August 31, 1877. See, too, a curious pamphlet with facsimiles, *Veranschaulichung*, etc., by Dr. Ochmann (Berlin, 1878).

Heil Dir im Siegerkranz,
Herrscher des Vaterland's,
Heil König Dir!
Fühl in des Thrones Glanz,
Die hohe Wonne ganz,
Liebling des Volks zu sein,
Heil König Dir!

HEIMCHEN AM HERD, DAS. Opera in three acts, libretto by A. M. Willner (founded on Dickens's *Cricket on the Hearth*), music by Carl Goldmark. Produced at Vienna, March 21, 1896; in English at the Brixton Theatre, Nov. 22, 1900.

HEIMKEHR AUS DER FREMDE ('Son and Stranger'). Operetta by Mendelssohn written to words by Klingemann, and composed in London between Sept. 10 and Oct. 4, 1829, for the silver wedding of Mendelssohn's parents on the following Dec. 26. The parts were cast as follows:—Lisbeth, Rebecka; Kauz, Devrient; Hermann, Mantius; and the Mayor, Hensel, for whom a part was written all on one note, F— which, however, he could not catch. The English version, by H. F. Chorley, was produced at the Haymarket Theatre, London, July 7, 1851. G.

HEINEFETTER, Sabina, born at Mainz, August 19, 1809 (Mendel gives her date as 1805, but the above is probably correct), in early life supported her younger sisters by singing and playing the harp. In 1825 she appeared as a public singer at Frankfort, and afterwards at Cassel, where Spohr interested himself in her artistic advancement. She subsequently studied under Tadolini in Paris, where she appeared at the Italiens with great success. From this time until her retirement from the stage in 1842, she appeared in all the most celebrated continental opera-houses. Her last appearance was in Frankfort in 1844. In 1853 she married M. Marquet of Marseilles, and died Nov. 18, 1872. Her sister,

Clara, born Feb. 17, 1816, was for several years engaged at Vienna, under the name of Madame Stöckl-Heinefetter. She made successful appearances in Germany, and died Feb. 23, 1857. She and her elder sister died insane. A third sister,

Kathinka, born 1820, appeared with great success in Paris and Brussels from 1840 onwards. She died Dec. 20, 1858. (Mendel and Riemann's *Lexicons.*) M.

HEINICHEN, Johann David, born in the neighbourhood of Weissenfels, April 17, 1683, was a pupil of the Thomasschule at Leipzig, under Schelle and Kuhnau; after studying law at the University of the same city, he practised as an advocate at Weissenfels for a short time. He soon returned to Leipzig, and composed several operas, undertaking the direction of the concerts called the *Collegium musicum.* He held some official post at Zeitz in 1710, when he begged Duke Moritz Wilhelm for permission to visit foreign countries and study the state of music in Italy and elsewhere. About the same time he must have been engaged upon his best-known work, the treatise, *Neu erfundene und gründliche Anweisung,* a valuable explanation of thorough-bass; it was published in 1711 (a second and much altered edition appeared in 1728 with the title *Der Generalbass in der Composition*), and in the same year (1711) his wish to travel was gratified, and he went with a councillor named Buchta to Italy, remaining in Venice long enough to compose and bring out two operas, 'Calfurnia' and 'La Passione per troppo amore.' He went to Rome, and entered the service of Prince Leopold of Anhalt-Cöthen, afterwards becoming attached to the suite of the Elector of Saxony, who ultimately appointed him, in Jan. 1717, capellmeister at Dresden, where his duties were to conduct the opera and superintend the music of the church. A quarrel with Senesino about 1720 had the result of relieving him of his operatic duties, and he remained in Dresden until his death, July 16, 1729. Various collections in Dresden contain in all about fifteen masses, three Requiems, many motets, 133 miscellaneous sacred compositions, three operas, other than those already named, five serenades and a number of vocal solos and duets. (See list in *Quellen-Lexikon.*) M.

HEINZE, Gustav Adolph, born at Leipzig, Oct. 1, 1820, the son of a clarinettist in the Gewandhaus orchestra, into which he was himself admitted, in the same capacity, in his sixteenth year. In 1840 Mendelssohn gave him a year's leave of absence in order that he might perfect himself in the pianoforte and study composition. In 1844 he was appointed second capellmeister at the theatre at Breslau, where in 1846 his opera 'Loreley' was produced with great success. This was followed by 'Die Ruinen von Tharandt' in 1847, which also obtained much success. The books of both were by his wife. In 1850 he received the appointment of conductor of the German opera in Amsterdam, and although that institution was not of long duration he has since remained in that city. Many choral societies, some of a philanthropic nature, have been directed by him, and thus opportunities were given for the production of the two oratorios 'Die Auferstehung,' and 'Sancta Cecilia,' in 1863 and 1870 respectively. The list of his works includes, besides the above, the choral works, 'Der Feenschleier' and 'Vincentius von Paula,' three masses, cantatas, three concert overtures, and many choral compositions of shorter extent, as well as songs, etc. (Mendel's *Lexicon.*) M.

HELDENLEBEN, EIN. Tone-poem for full orchestra by Richard Strauss, op. 40; first played in March 1899, at a Museum Concert at Frankfort, and in London at the Queen's Hall, Dec. 6, 1902.

HÉLÈNE. Opera in one act, words and music by Camille Saint-Saëns. Produced at Monte Carlo, Feb. 18, 1904; Covent Garden, June 20, 1904; and the Opéra Comique in Paris, Jan. 18, 1905.

HELLENDAAL, PIETER, a Dutch violinist, pupil of Tartini, who, after returning from Padua, published several compositions at Amsterdam, and entered the University in 1749. He afterwards settled in London, where in 1752 he obtained a prize at the Catch Club. His works are mainly for violin, alone and in combination; and several of them were published at Cambridge, where also appeared his *Collection of Psalms*, etc., about 1780. [*Quellen-Lexikon.*]

HELLER, STEPHEN, born May 15, 1815, at Pesth, an accomplished pianist, and author of a large number of pieces for his instrument, mostly on a small scale, but generally elegant in form and refined in diction. For many years he enjoyed great popularity amongst cultivated amateurs in France and England. His first publication was a set of Variations in 1829, and what is apparently his latest, op. 157, 'Three Feuillets d'Album,' about 1884. Next to his numerous Études and Preludes, the best of his publications consist of several series of *morceaux* put forth under quaint titles, such as 'Promenades d'un Solitaire' (taken from Rousseau's letters on Botany), 'Blumen-Frucht-und-Dornen Stücke' (from Jean Paul), 'Dans les Bois,' 'Nuits blanches,' etc. A 'Saltarello' on a phrase from Mendelssohn's Italian symphony (op. 77), five Tarantellas (opp. 53, 61, 85, 87), a Caprice on Schubert's 'Forelle' (known as *La Truite*), are pieces wherein Heller rings the changes on his stock of musical material with delicate ingenuity, and exhibits less of that wearisome reiteration of some short phrase, without either development or attempt at attractive variety in treatment, which afterwards grew into a mannerism with him. He also put forth four solo sonatas[1] which have left no trace, and, together with Ernst the violinist, a set of 'Pensées fugitives' for piano and violin, which have met with great and deserved success amongst dilettante players.

Having studied with Anton Halm in Vienna, and appeared in public at Pesth at an early age, he made a tour through Germany, and settled from 1830 to 1833 at Augsburg, where after a prolonged illness he found ample leisure to pursue his studies. From 1838 he resided in Paris, rarely playing in public, but much esteemed as a teacher and composer. He came to England in February 1850, and appeared at a concert at the Beethoven Rooms, on May 15 of that year. He stayed until August. He visited England again in 1862, and played at the Crystal Palace with Hallé on May 3 in Mozart's Concerto in E flat for two Pianos. He died in Paris, Jan. 14, 1888. His life and works are the subjects of a monograph by H. Barbedette, translated into English by Rev. R. Brown Borthwick, 1877. E. D.

HELLINCK, JOANNES LUPUS, was a Flemish composer of the earlier part of the 16th century. His name is variously given as Joannes Lupus, Lupus Hellinck, Joannes Lupi, and sometimes Lupus or Lupi simply. Only once, in a publication of 1546, is the full name given. It was for some time uncertain whether Joannes Lupus and Joannes Lupi were one and the same person, but the identification seems now to be satisfactorily established. (See Ambros, *Geschichte*, iii. pp. 268-69, and Eitner, *Bibliographie*, and *Quellen-Lexikon.*) There is still some difficulty in reconciling the conflicting statements as to the appointments which he held. It would appear, however, to be sufficiently made out that he was for a time choirmaster at Cambrai, and afterwards at Bruges, and that he died in 1541. In a publication of 1545 there is a 'Déploration de Lupus,' or Lament on his death, composed by Baston. This has been reprinted in Maldeghem's *Trésor*, 1876. The only work which contains compositions by Lupus exclusively is a book of Motets, Paris, 1542. His other works, which are fairly numerous, are contained in the large collections which issued from the French, German, and Venetian presses between 1530 and 1550. From about 1530 to 1545 Lupus would appear to have held the same position in general esteem that Clemens non Papa afterwards held from 1545 to 1560. The very fame which both enjoyed in their respective periods made them all the more forgotten afterwards. One of the choir-books of the Sistine Chapel, written between 1530 and 1540, contains an unpublished mass by Lupus on a Flemish song, 'Min Vriendinne.' Ten of his masses were published, and Eitner's *Quellen-Lexikon* enumerates a few more remaining in MS. Of the masses Ambros speaks somewhat disparagingly, with the exception of one entitled 'Panis quem ego dabo,' which, from the boldness of its themes, he describes as very remarkable and peculiar, but which is further distinguished by the fact that Palestrina did not disdain to borrow the themes of his mass 'Panis quem ego dabo' from the motet of Lupus beginning with these words, on which no doubt Lupus's own mass was based. The mass 'Iam non dicam' Ambros describes as a study in dissonances, not altogether successful, but otherwise interesting. To the motets, on the other hand, Ambros gives the highest praise. There is one, more especially, which fully deserves all the praise Ambros gives, a 'Laudate pueri' *a* 5, which may be seen in Kade and Eitner's reprint in score of Ott's *Liederbuch*, 1544. In it there is nothing of the hardness either in melody or harmony usually associated with our idea of the times before Palestrina; the themes are melodious and interesting throughout. Palestrina himself might have written the work. The fifth voice has a cantus firmus with long notes, with only the words 'Laudate pueri, corde et animo' (Ambros gives

[1] Opp. 9, 65, 88, 143. See a review of the first of these by Schumann in his *Gesam. Schriften*, iii. 186.

this wrong). The composer takes the liberty of adding the words 'corde et animo' in the other parts also to the various 'Laudate' psalm-verses which he sets. This might be taken to imply that he himself had written this motet 'with heart and mind.' Other works of Lupus are eleven four-voice settings of German sacred songs, contained in Rhau's large collection of *Deutsche Geistliche Gesange für Schulen*, 1544, one of which, a deeply expressive setting of Markgraf Casimir's lied, 'Capitän Herr Gott,' is also in Ott's *Liederbuch* of 1544. Lastly, there are about twenty-six French chansons, and three with Flemish words, contained in the collections of Attaingnant and Susato. Three very pretty specimens, 'Revins vers moi,' 'Il n'est tresor,' 'Plus revenir ne puis,' have been reprinted by Eitner in his selection of *Chansons*, 1899. J. R. M.

HELLMESBERGER, a distinguished family of musicians in Vienna. GEORG, the father, born April 24, 1800, son of a country schoolmaster, and chorister in the court chapel, entered the Conservatorium of the Gesellschaft der Musikfreunde in 1820, and learnt the violin from Böhm and composition from E. Förster. In 1821 he was appointed assistant teacher, and in 1833 professor at the Conservatorium, where he taught a host of distinguished pupils, including his two sons, as well as Ernst, Joachim, Miska Hauser, and Leopold Auer; he retired on a pension in 1867. In 1829 he became conductor of the Imperial opera, and in 1830 a member of the court chapel. This unassuming man, who lived only for his art, was leader at innumerable concerts, published many compositions for his instrument, and died universally respected at Neuwaldegg on August 16, 1873. His eldest son GEORG, born in Vienna, Jan. 27, 1830, made a successful concert-tour through Germany and England with his father and brother in 1847, but chiefly devoted himself to composition, which he studied under Rotter. When barely twenty-one he was appointed concert-meister at Hanover, where he brought out two operas, 'Die Bürgschaft' and 'Die beide Königinnen.' He died Nov. 12, 1852, leaving numerous MSS. His brother

JOSEPH, born Nov. 23, 1829, early displayed a great faculty for music, and appeared in public with applause as an infant prodigy. In spite of his youth he was appointed violin professor and director of the Conservatorium, when it was reconstituted in 1851, and professional conductor of the Gesellschaft concerts. He resigned the latter post in favour of Herbeck in 1859, and the professorship in 1877, but retained the post of director until his death in 1893, with signal advantage to the institution. In 1860 he was appointed concertmeister at the Imperial opera, in 1863 first violin solo in the court chapel, and in 1877 chief capellmeister to the emperor, resuming the conductorship of the Gesellschaft concert for one season. The quartet parties which he led from 1849 to 1887 maintained their attraction undiminished in spite of all rivalry. These performances were among the first to awaken general interest in Beethoven's later quartets. The fine tone, grace, and poetic feeling which marked Hellmesberger's execution as a solo and quartet player, were equally conspicuous in the orchestra, of which he was a brilliant leader. To these qualities he united perfect familiarity with every instrument in the orchestra, and considerable skill as a pianist. He received the Legion of Honour for his services as a juror in the Paris Exhibition of 1855; and many other orders, both of his own and other countries, were conferred on him. On the twenty-fifth anniversary of his directorship of the Conservatorium he was presented with the freedom of the city of Vienna. He died Oct. 24, 1893. His son JOSEPH, born April 9, 1855, inherits the family talent, and played second violin in his father's quartet from 1875, succeeding him as leader in 1887. He has been since 1878 solo player at the court opera and chapel, and professor at the Conservatorium. [He became capellmeister at the court opera in 1886. His works include six operettas: 'Kapitän Ahlström,' 'Der Graf von Gleichen,' 'Der schöne Kurfürst,' 'Rikiki,' 'Das Orakel,' and 'Der bleiche Gast,' and six ballets.] C. F. P.

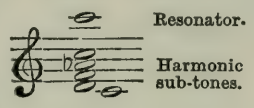
HELMHOLTZ, HERMANN LUDWIG FERDINAND, was born August 31, 1821, at Potsdam. His father was Professor at the Gymnasium there, and his mother, Caroline Penn, belonged to an emigrated English family. He studied medicine in Berlin in 1839, and rose to be Teacher of Anatomy at the Berlin Academy in 1848. In the following year he became Professor of Physiology at Königsberg; in 1855 was Professor of Anatomy at Bonn; in 1858, Professor of Physiology at Heidelberg, and Geheimrath. In 1871 he returned to the Berlin University as Professor of Natural Philosophy, and at Christmas, 1877, was elected Rector. He died at Charlottenburg, Berlin, Sept. 8, 1894. His essay on the Conservation of Force (*Erhaltung der Kraft*) appeared in 1847; his Physiological Optics (*Physiologische Optik*) in 1856-66; and his Popular Scientific Lectures (*Pop. wissensch. Vorträge*) at Brunswick, 1865-76. It is, however, with his treatise, *On the Sensations of Tone as a physiological Basis for the Theory of Music*),[1] and with his valuable inventions and discoveries in relation to the art, that we are here concerned.

Helmholtz invented a double harmonium with twenty-four vibrators to the octave, by means of which the musician can modulate into all keys quite as easily as on a single manual tuned by equal temperament, and without the dissonant thirds and sixths which that mode of tuning introduces. The system may be easily applied to the

[1] *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik.* Brunswick, 1863. English translation, as above, by Alexander John Ellis, 1875 and 1885.

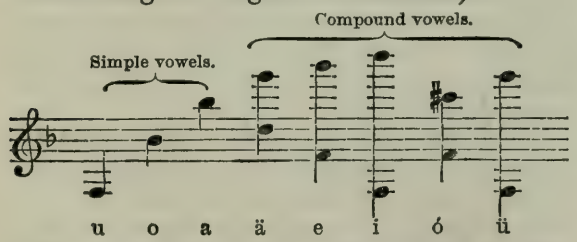
organ and piano. It is extremely simple, as it does not add to the number of notes in the scale, and requires no new system of fingering to be learnt by the performer. This invention, originally suggested by the extremely unpleasant effect of the equally tempered harmonium, may not impossibly revolutionise modern musical practice, extending as it does to keyed instruments that perfect intonation which has hitherto been attainable only by stringed instruments and the human voice. The following may be selected, amongst many others, to illustrate the nature of the discoveries of Helmholtz :—

1. *Quality of musical sounds determined by harmonics.*—By means of a series of *resonators*, each of which on being applied to the ear reinforces any harmonic of equal pitch which may be present in a given note, Helmholtz has effected the most complete analysis of musical tone hitherto attained. The resonator is a hollow sphere of glass or metal, with two openings opposite to each other, one of which is funnel-shaped, for insertion into the ear. Let the note of the resonator be c''', the air contained in it will vibrate very powerfully when that note is given by the voice or any musical instrument ; and less powerfully when the note given is one of those lower notes which are *harmonic sub-tones* of c''', or is, in other words, a note among the harmonics of which the c''' occurs.



The chief results of Helmholtz's experiments with resonators have been given under the head HARMONICS.
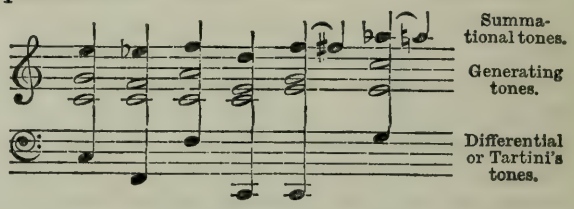
More curious is his determination of the nature of the vowel sounds of the human voice, in which Helmholtz has developed the discoveries of Wheatstone. The shape of the mouth-cavity is altered for the production of each particular vowel ; and in each of the shapes which it assumes it may be considered as a musical instrument yielding a different note, and in the case of the compound vowels, yielding simultaneously two separate notes of different pitch, just as the neck and body of a glass bottle do. The natural resonance of the mouth-cavity, independently of the tension of the vocal chords, for different vowels, is as follows (the pronunciation of the vowels being not English but German) :—



Thus, when the mouth-cavity is found to utter the sound u (oo), it is in effect a musical instrument, the natural pitch of which is *f*, and so on.

For the highly interesting experiments on vowel-pitch by means of the resonators, and the importance to singers and composers of the results deducible from them, the reader must be referred to Helmholtz's work (Ellis's translation, pp. 153-172).

2. *Summational tones.*—The facts that when two notes are sounded together they generate a third and deeper tone, whose vibrational number equals the difference of their several vibrational numbers, has been known to violinists ever since the time of Tartini. [See TARTINI.] These tones Helmholtz calls *differential* tones, to distinguish them from another set of generated tones discovered by himself, the vibrational numbers of which equal the *sum* of the vibrational numbers of the generating tones, and which he hence calls *summational* tones. These tones are of course higher than the generating tones. Thus, if the chords in minims in the following figure be played *forte* on the violin, the double series of combinational tones above and below will be produced :—



The summational tones are too weak to be distinguished by the unaided ear ; while the differential tones are on some instruments intrusively audible. (In fact the violin player obtains perfect fifths on his strings by tuning until he hears the octave below the lower string.) The summational tones of the two last chords lie *between* F and F♯ and A♭ and A respectively.

3. *Physiology of the minor chord.*—Among the most interesting of these discoveries is the reason of the heavy and quasi-dissonant effect produced by minor triads. Just intonation deepens the well-known grave, obscure, and mysterious character which belongs to minor chords ; and the observations of Helmholtz on accurately tuned instruments have enabled him to trace this grave and obscure character to the presence of certain deep combinational tones, foreign to the chord, which are absent from major chords, and which without being near enough to beat, and thus actually to *disturb* the harmony, make themselves sufficiently audible, at least to a practised ear, as *not belonging to* the harmony. No minor chord can be obtained perfectly free from such false combinational tones. For the ordinary hearer the presence of these tones gives to the chord its well-known obscure and mysterious character, for which he is unable to account, because the weak combinational tones on which it depends are concealed by other louder tones. The fact that this unsatisfactory though not dissonant effect of the minor chord is deepened when the chord is played perfectly in tune, led musicians who wrote before the era of equal temperament to avoid the minor chord

as a close, and to reserve the effect produced by minor chords for distinct passages or episodes in the composition, instead of using them in indiscriminate combination with major chords, as is the practice of ordinary modern composers. (See TIERCE DE PICARDIE.)

4. *Perception of musical tones by the human ear.*—Starting from the anatomical discoveries of the Marchese Corti, Helmholtz has shown how different parts of the ear are set in vibration by tones of different pitch. The human *cochlea* contains about 3000 of the rods or fibres known as 'Corti's arches.' The human ear, in fact, is a highly sensitive musical instrument, furnished with 3000 strings, which are set in motion by the concurrent vibration of external sonorous bodies, exactly in the same way in which the 'resonator' responds to a musical sound, or in which the strings of a silent violoncello or pianoforte are set in vibration by the production, in a sufficient degree of strength, of notes of equivalent pitch on any other instrument placed near it. On the perfect or imperfect anatomical constitution of these 3000 musical strings, and on their connection with the brain, depends the capacity in the human subject for the sensation of *tune*: probably in persons who have 'no ear' they are imperfectly developed. Deducting 200 for tones which lie beyond musical limits, there remain 2800 for the seven octaves of musical pitch, that is, 400 for every octave. If the experiments of E. H. Weber are correct, sensitive and practised musicians can perceive a difference of pitch for which the vibrational numbers are as 1000 to 1001. Intervals so fine, falling between the pitch of two of Corti's arches, would probably set both arches unequally in vibration, that one vibrating most strongly which is nearest to the pitch of the tone.

5. *Distribution of harmonic intervals.*—The common rule of avoiding close intervals in the bass, and of distributing intervals with tolerable evenness between the extreme tones, has long been arrived at by experience. Helmholtz has demonstrated its physiological basis to consist in the dissonant combinational tones which result from intervals otherwise distributed.

For Professor Helmholtz's deduction of other rules of musical science from the physical nature of musical sounds, together with his historical exposition of the growth of melodic scales and of modern harmony, the reader is referred to his work, as already cited. E. J. P.

HELMORE, REV. THOMAS, was born at Kidderminster, May 7, 1811, and educated at Magdalen Hall, Oxford. In 1840 he became curate of St. Michael's, Lichfield, and a priest-vicar of Lichfield Cathedral. In 1842 he was appointed Vice-Principal and Precentor of St. Mark's College, Chelsea, and in 1846 succeeded William Hawes as Master of the Choristers of the Chapel Royal, of which in 1847 he was admitted as one of the Priests in Ordinary. He was author or editor of *The Psalter noted*, *The Canticles noted*, *A Manual of Plain-Song*, *A Brief Directory of Plain Song*, *The Hymnal noted*, *Carols for Christmas*, *Carols for Easter*, *St. Mark's College Chaunt Book*, and *The Canticles accented*, and translator of Fétis's *Treatise on Chorus Singing*. He composed music for some of Neale's translations of Hymns for the Eastern Church. He died in London, July 6, 1890. W. H. H.

HELMSLEY. See CARTER; CATLEY, ANNE; and LO HE COMES.

HEMIOLIA (Gr. Ἡμιόλιος; Lat. *Sesquialtera*; Ital. *Emiolia*; Fr. *Hemiole*). Literally, the whole and a half; technically, the proportion of two to three. In this latter sense the word is used, in the musical terminology of the Middle Ages, to denote the Perfect fifth, the sound of which is produced on the monochord by two-thirds of the open string. The term is also applied by writers of the 16th century to certain rhythmical proportions, corresponding to the triplets of modern music. Thus, three minims, sung against two, are called *Hemiolia major*; three crotchets (*semiminime*) against two, *Hemiolia minor*. Italian writers of later date call 3–4 time *Emiolia maggiore*, and 3–8 *Emiolia minor*. W. S. R.

HEMPSON or HAMPSON, DENIS, one of the last of the Irish bards, was born in 1695 at Craigmore, near Garvagh, Co. Londonderry. At the age of three years he lost his sight, as the result of small-pox. When twelve years old he began to learn the harp, under Bridget O'Cahan, and subsequently studied under Garragher (a blind travelling harper), Loughlin Fanning, and Patrick Connor. All these were from Connaught, then the best part of the kingdom for harpers, and Irish music generally. After six years of study of the harp, he began to play for himself, and for many years travelled through Ireland and Scotland, always being hospitably received and entertained in the best houses in both countries. Several amusing anecdotes related by him of the people before whom he played are recorded by Sampson. During his second visit to Scotland (in 1745) he played before Charles Edward at Edinburgh. Later in life he settled down at Magilligan, in his native county, where he passed the rest of his life. He died in 1807, having lived to the astounding age of 112, and retained his faculties to the end. Although confined to his bed, he played the harp (which he always kept with him under the bed-clothes) up to the day before his death.

He was one of the ten who played at the great meeting of the harpers at Belfast in 1792 (see BUNTING, EDWARD). 'He was the only one of the harpers at Belfast in 1792,' says Bunting, 'who literally played the harp with long crooked nails, as described by the old writers. In playing he caught the string between the flesh and the nail; not like the other harpers of his day, who pulled it by the fleshy part of the finger

alone. He had an admirable method of playing *Staccato* and *Legato*, in which he could run through rapid divisions in an astonishing style. His fingers lay over the strings in such a manner, that when he struck them with one finger, the other was instantly ready to stop the vibration, so that the Staccato passages were heard in full perfection.' 'In fact,' he adds, 'Hempson's Staccato and Legato passages, double slurs, shakes, turns, graces, etc., comprised as great a range of execution as has ever been devised by the most modern improvers.' Bunting was an excellent musical critic, and as he had ample opportunities of hearing Hempson's playing, there can be no reason to doubt that this high praise of his technique was fully deserved. Hempson was, undoubtedly, a far finer player than his great contemporary, Carolan (see O'Carolan), but he does not appear to have shared his fellow-countryman's creative gifts. The pieces which he delighted to play were the most ancient of the traditional airs of his country. These he loved passionately, but believed that modern ears could not properly appreciate or understand their beauty. Hempson was forty-three years old when Carolan died. Although he had been in Carolan's company when a youth, it is interesting to notice that he never took pleasure in playing his compositions. Carolan was the first of the Irish bards to depart in any way from the traditional Irish style of composition. At the houses in Dublin and elsewhere where he played, he had frequent opportunities of hearing Italian and German music, and this music unquestionably influenced his style. It is easy to understand how Hempson, with his love for the most ancient Irish music, must have looked with disapproval on Carolan's modernised music, and rebelled against it, just as Grieg tells us that he himself did 'against the effeminate Scandinavianism of Gade mixed with Mendelssohn.' An excellent portrait of Hempson is given in Bunting's 'General Collection of the Ancient Music of Ireland' (1809). It is taken from an original drawing made by E. Scriven in 1797, when Hempson was over 100 years old. His harp is still preserved at Downhill, Co. Londonderry, the residence of Sir Henry Hervey Bruce, Bart.

Authorities.—Memoir by the Rev. George Sampson (originally published in Lady Morgan's novel, *The Wild Irish Girl*); Bunting's *Ancient Music of Ireland*, Dublin, 1840. L. M^c^C. L. D.

HENLEY, Rev. Phocion, nephew of Lord Chancellor Henley, was born at Wootton Abbots, Wilts, 1728, matriculated at Oxford (Wadham), May 7, 1746, where he spent a great part of his time in the cultivation of music in company with his friend Jones, afterwards of Nayland. In 1759 he was presented to the rectory of St. Andrew by the Wardrobe, and St. Anne's, Blackfriars. He composed several chants—one of which is still in use—and anthems, collected in two volumes 1798, and a set of six hymns entitled 'The Cure of Saul.' He died in London August 29, 1764, of a fever caught whilst visiting a sick parishioner. W. H. H.

HENNEBERG, Johann Baptist, born at Vienna, Dec. 6, 1768; succeeded his father as organist of the Scottish church there. In 1790 was conductor at Schikaneder's theatre, and as such directed the rehearsals of the 'Zauberflöte,' and all the performances of it after the second. He continued to hold the same post in the Theatre 'an der Wien' (1801), but soon afterwards left the city. In 1805 he entered Prince Esterhazy's establishment as first organist, and on Hummel's retirement in 1811 conducted the operas at Eisenstadt. In 1813 he returned to Vienna, became choirmaster at the parish church 'am Hof,' and in 1818 organist to the court, and died Nov. 27, 1822. He was much esteemed both as a player and a composer. Amongst his operettas have been published—'Die Derwische,' 'Die Eisenkönigin,' and 'Die Waldmänner'; also his arrangement of Winter's 'Labyrinth.' [The MS. score of another, 'Konrad Longbart,' is in the Munich opera-house. *Quellen-Lexikon.*] C. F. P.

HENRI QUATRE, VIVE. See Vive Henri Quatre.

HENRIQUE; or the Love Pilgrim. Grand opera in three acts; words by T. J. Haines; music by Rooke. Produced at Covent Garden, May 2, 1839. G.

HENRY VIII., King of England, born June 28, 1491, died Jan. 28, 1546-47, being originally designed for the church, was duly instructed in music (then an essential part of the acquirements of an ecclesiastic), and appears to have attained to some skill in composition. Hall, the Chronicler, and Lord Herbert of Cherbury mention two masses of his composition, neither now extant; Hawkins (chap. 77) has printed a Latin motet for three voices by Henry from a MS. collection of anthems, motets, etc., written in 1591 by John Baldwin, singing man of Windsor and subsequently gentleman and clerk of the cheque of the Chapel Royal (died August 28, 1615); and the anthem, 'O Lord, the Maker of all thing,' assigned by Barnard and others to William Mundy, was by Aldrich and Boyce declared to be proved to be the King's production (see Boyce's *Cath. Music*, ii. 1). In the British Museum (Add. MS. 5665) is 'Passetyme with good cumpanye. The Kynges balade,' set to music for three voices. It is printed in John Stafford Smith's *Musica Antiqua* and Chappell's *Popular Music of the Olden Time*. In Harl. MSS. 1419, fol. 200, is a catalogue of the numerous musical instruments belonging to Henry at the time of his death. Add. MS. 31,922 contains, in addition to the above-named motet and ballad, five 4-part songs, twelve 3-part songs, fourteen pieces for three viols, and one piece for four viols, attributed to Henry. A. H. H.

HENRY VIII. Opera in four acts, libretto by Léonce Détroyat and Armand Silvestre, music by Camille Saint-Saëns; produced in Paris, March 5, 1883, and at Covent Garden, July 14, 1898. W. H. H.

HENSCHEL, Isidor Georg, born at Breslau, Feb. 18, 1850, had the advantage of very early training in music, as, at the age of five years, he joined a class of eight children who were taught to play simultaneously on eight pianos. This naturally encouraged the strong sense of rhythm which has always distinguished Henschel's vocal and other performances. He joined the university choral society of Breslau, and sang the soprano solo of Mendelssohn's 'Hear my prayer' in 1860. He made his first public appearance as a pianist in 1862 in Berlin as a pupil of the Wandell Institut in Breslau. Only four years after this, he developed a basso-profondo voice, and sang at a concert at Hirschberg, July 28, 1866. In 1867 he entered the Leipzig Conservatorium under Moscheles for pianoforte, Reinecke and Richter for theory, Goetze for singing, and Papperitz for the organ. In 1868 'Die Meistersinger' was produced at Munich, and in the same year young Henschel, whose voice had become a fine baritone, sang the part of Hans Sachs at a concert performance of the work at Leipzig, thus early associating himself with the music, although he never sang the part on the stage. In 1870, on the completion of his three-years' course at Leipzig, he entered the Royal Conservatorium at Berlin, studying composition with Kiel, and singing with Adolph Schulze. An important appearance as a singer was at the Niederrheinische Festival at Cologne in 1874; and in the following year he sang the principal part in Bach's 'St. Matthew Passion,' conducted by Brahms. His first appearance in England was at the Popular Concert of Feb. 19, 1877, when he sang songs by Handel and Schubert, and impressed all his hearers with his beautiful and sympathetic voice, and the wonderful artistic intelligence he put into his songs. He was at once engaged for all kinds of important concerts, and gave what would now be called a 'vocal recital' on June 7 of the same year. In 1878 he sang at a Bach Choir concert, and in 1879 at the Philharmonic on April 30, when the young American soprano, Miss Lillian Bailey, made her first appearance in England. She joined Mr. Henschel in a duet, and subsequently took lessons from him. They were married two years later, and even before their marriage began to give the delightful vocal recitals which had such important results in after years, both in England and America. In 1881, the year of his marriage, Mr. Henschel was appointed conductor of the newly founded Symphony Orchestra at Boston (see Symphony Concerts), which he conducted for the first three seasons. In 1884 England became his home, and in 1886, while still busily engaged as a singer and vocal teacher (he succeeded Mme. Jenny Lind-Goldschmidt as professor of singing at the Royal College of Music in 1886-88), established the 'London Symphony Concerts,' which were an important feature of musical life in London during the eleven years of their existence. Although he never gained the same kind of public approbation for his conducting that had been bestowed on his singing, he laid London musicians under a deep obligation, for, while not neglecting the well-known symphonic masterpieces, he revived many forgotten works of excellence, and brought forward many new compositions, English and foreign, that were well worth hearing. His wide reading and general culture, and his strong sense of proportion, made his programmes always interesting. In 1891 he organised a choir to take part in large works at the concerts; in 1895-96 he gave very nearly the complete orchestral works of Beethoven; he introduced Brahms's 'Triumphlied,' op. 55, and the double concerto, op. 102, to London audiences, as well as the 'Te Deum' of Dvořák, and many less important compositions. In 1893-95 he conducted the Scottish Orchestra in Glasgow, and on March 1, 1895, gave a 'command' performance with the orchestra at Windsor Castle. Among important appearances as a singer may be mentioned the Birmingham Festivals of 1891 and 1894, at the first of which he sang the part of Satan in Stanford's 'Eden,' and at the second that of King Saul in Parry's work of that name, in such a way that it would be difficult if not impossible for any successor to efface the impression he made in both. At the latter festival was produced the most important of his compositions as yet heard in England, a 'Stabat Mater' for soli, chorus, and orchestra. His setting of Psalm cxxx., op. 30; 'Te Deum,' op. 52; and 'Requiem,' op. 59, are other sacred works in the larger forms (the last was performed for the first time at Boston in Feb. 1903, and has already been given in many musical centres in America, Holland, and Germany); and his opera 'Nubia' was produced with great success at the Court Theatre, Dresden, on Dec. 9, 1899, with a strong company, including Mme. Wittich, Herren Anthes, Scheidemantel, and Perron. The last-named singer fell ill before the second performance, and the composer took his place as Friar Girolamo, making his first and only appearance on the stage. Among other dramatic compositions are an early opera, 'Friedrich der Schöne,' and an operetta, 'A Sea Change; or Love's Stowaway,' to words by W. D. Howells. Henschel's instrumental works include two orchestral serenades, a string quartet, a ballad for violin, and some extremely beautiful incidental music to *Hamlet*, written for Beerbohm Tree's revival of the play at the Haymarket in 1892.

The complete list of his compositions is as follows :—

Op.
1. Three Songs.
2. Three pf. pieces.
3. Four Songs.
4. Three Duets (Vocal) in Canon.
5. Two pf. pieces.
6. Étude, Impromptu for pf.
7. Three Songs for Male Chorus *a capella.*
8. Three Songs with pf.
9. Three pf. pieces in Canon.
10. 'Of Nightingales,' two Songs.
11. Ballad, 'The Last Battle,' for Baritone.
12. Three Songs.
13. Six pf. pieces.
14. Three Songs for mixed chorus *a capella.*
15. Three Songs.
16. Festival March for Orchestra, composed for a Subscription Ball at the Royal Opera House, Berlin.
17. Three Songs (Wanderlieder).
18. Three pf. pieces in Canon.
19. Three Songs.
20. A Gipsy Serenade for Voice and Orchestra.
21. 'Sinnen und Minnen,' ten Songs.
22. 'Thuringer Waldblumen,'
24. fifteen Songs 'Im Volkston.'
23. Serenade in D major for String Orchestra.
25. 'Werners Lieder aus Welschland,' a cycle of eight Songs from Scheffel's *Trompeter von Säkkingen,* with Piano.
26. Five Songs for Mixed Chorus *a capella.*
27. Three Songs.
28. Three Duets for Mezzo-Soprano and Baritone.
29. Six Songs, 'Im Volkston,' 'Über Berg und Thal.'
30. Duet for two Bass Voices and Orchestra, 'O Weep for Those.'
31. Ps. cxxx. for Chorus, Soli, and Orchestra.
32. 'Serbisches Liederspiel,' a cycle of ten Songs for one or more voices (quartet).
33. Three Vocal Duets.
34. Four Songs to poems of 'Hafiz.'
35. Two Nocturnes for pf.
36. Three Songs from Kingsley's 'Water Babies.'
37. Four Songs.
38. Duet, 'Gondoliera,' for Soprano and Baritone.
39. Ballade in F♯ minor for Violin and Orchestra.
40. 'Der Schenk von Erbach,' Ballad for Baritone.
41. Two Songs for Soprano with Orchestra ('Hymne au Créateur,' 'Adieux de l'Hôtesse Arabe.')
42. Three Songs for Male Chorus *a capella.*
43. Three Songs.
44. 'Margarethen's Lieder.' Three Songs from Scheffel's *Trompeter von Säkkingen,* for Soprano.
45. Jung Dieterich. Ballad (orchestrated by Percy Pitt).
46. Four Songs (No. 4, 'Morning Hymn,' set for Chorus and Orchestra).
47. Romance, 'Malgré l'éclat,' for Soprano and Viola d' Amore.
48. Mazurka in G♯ minor for pf.
49. Progressive Studies for the Voice.
50. The Music to Shakespeare's 'Hamlet' for Orchestra.
51. Five Vocal Quartets, set to Russian poems.
52. Te Deum in C for Chorus, Soli, and Orchestra (or Organ).
53. Stabat Mater for Chorus, Soli, and Orchestra.
54. Ballad for Baritone and Piano, 'Salomo.'
55. String Quartet in E♭.
56. Three Songs.
57. Three Songs.
58. 'Nubia,' Opera in 3 acts; libretto, after Richard Voss's novel by Max Kalbeck.
59. Missa pro defunctis, Requiem Mass for Chorus, Soli, Organ, and Orchestra.
60. Three Vocal Duets.

Anthem, 'I will lift up mine eyes,' and some thirty English Songs and Ballads, etc.

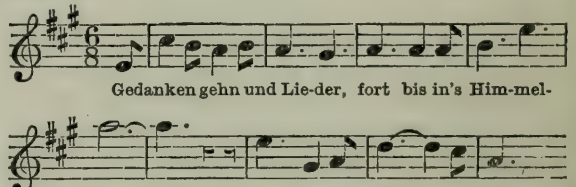
As a teacher of singing Henschel made himself a great name, and many singers of established reputation have benefited by his admirable training. Since the death of his wife, one of his most distinguished pupils, he has almost completely retired from public life. Their daughter, Helen, now Mrs. W. Onslow Ford, sang the soprano part in the first performance of the 'Requiem' written in memory of her mother.

Mrs. Henschel (Lillian June Bailey) was born at Columbus, Ohio, Jan. 18, 1860, learnt singing from Mme. Rudersdorff, and made a successful début at Boston in 1876. In 1878 she was taken to Paris, where she studied with Mme. Viardot-Garcia, and after her appearance at the London Philharmonic Concert above referred to, she had lessons of Mr. Henschel, whom she married on March 9, 1881, at Boston. She had made a distinct success in London, the provinces, and abroad, by her charmingly fresh soprano voice, admirable method, and musical feeling; but as time went on she gained maturity of style, and the vocal recitals given by the husband and wife for so many seasons were an unfailing enjoyment to intelligent musicians, as well as a great attraction to the general public. Mrs. Henschel died, after a short illness, on Nov. 4, 1901, in London. M.

HENSEL, Fanny Cécile, the eldest of the Mendelssohn-Bartholdy family, born at Hamburg Nov. 14, 1805, and therefore more than three years older than her brother Felix. She was regularly instructed in music, and Mendelssohn used to say that at one time she played better than he. (See also Devrient, *Recoll.* p. 3.) Oct. 3, 1829, she married W. Hensel, a painter, of Berlin (1794-1861), and on May 17, 1847, died suddenly. Her death shook her brother terribly, and no doubt hastened his own, which happened only six months later. Felix's letters show how much he loved her, and the value which he placed on her judgment and her musical ability. He called her 'the Cantor.' 'Before I can receive Fanny's advice,' says he, 'the "Walpurgisnight" will be packed up. . . I feel convinced she would say "Yes," and yet I feel doubtful' (Letter, April 27, 1831). 'Fanny may add the second part,' says he, in sending a Song without words (Dec. 11, 1830). Again, 'I have just played your Caprices . . . all was unmixed delight' (Jan. 4, 1840). Still, indications are not wanting of a certain over-earnestness, not to say pedantry, which was occasionally too severe for her more plastic brother. (See Letter, April 7, 1834, on Melusina; *Goethe and Mendelssohn,* p. 47, etc.)

Six of her songs were published with his, without indication, viz. op. 8, Nos. 2, 3, 12; op. 9, Nos. 7, 10, 12. She also published in her own name four books of melodies and Lieder for PF. solo; two ditto of songs for voice and PF.; one ditto of Part-songs—'Gartenlieder' (republished by Novello, 1878); and after her death a few more songs and PF. pieces were printed, and a Trio for PF. and Strings in D, reaching in all to op. 11. For her letters, journals, and portrait see *Die Familie Mendelssohn,* by S. Hensel (Berlin, 1879).

She is buried in the Mendelssohn portion of the Friedhof at the Hallethor, Berlin, and a line of her music (the end of the song 'Bergeslust,' op. 10, No. 5), is engraved on the tombstone :—



G.

HENSELT, Adolf von, born May 12, 1814, at Schwabach in Bavaria, had lessons from Hummel at Weimar, and studied theory for two years under Sechter in Vienna, but can hardly be called Hummel's disciple, since his method of treating the pianoforte differs as much from Hummel's as our concert grands differ from the light Viennese instruments of 1820.

Henselt's ways at the keyboard may be taken as the link between Hummel's and Liszt's; that is to say, with Hummel's strictly *legato* touch, quiet hands and strong fingers, Henselt produced effects of rich sonority something like those which Liszt got with the aid of the wrists and pedals. But as such sonority, apart from any rhythmical accentuation, depends in the main upon the widespread position of chords and *arpeggii*, the component notes of which are made to extend beyond the limits of an octave, Henselt's way of holding the keys down as much as possible with the fingers, over and above keeping the dampers raised by means of the pedals, does not seem the most practical; for it necessitates a continuous straining of the muscles such as only hands of abnormal construction or fingers stretched to the utmost by incessant and torturing practice can stand. We have the testimony of Mendelssohn that his speciality in 1838 was 'playing widespread chords, and that he went on all day stretching his fingers over arpeggios played *prestissimo*.'[1] And even in his later life he is said to have wasted an hour daily upon mere *Dehnungs-studien*, *i.e.* studies of his own invention for extending the stretch of the hand, and training the fingers to work independently. Nevertheless, be his method of touch needlessly cumbrous or not, if applied to effects à la Chopin and Liszt, the result under his own hands was grand; so grand indeed, that though his appearances in public were fewer than those of any other celebrated pianist, he was hailed by judges like Robert Schumann and Herr von Lenz as one of the greatest players. His representative works are two sets of twelve *Études* each, opp. 2 and 5, which, though not so surprisingly original, deserve to be ranked near Chopin's, inasmuch as they are true lyrical effusions of considerable musical value, over and above their setting forth some specially characteristic or difficult pianoforte effect. Henselt also published a Concerto (in F minor, op. 16), likely to survive, a trio, stillborn, and a number of smaller *salon* pieces, like 'Frühlingslied,' 'Wiegenlied,' Impromptu in C minor, 'La Gondola,' etc.—gems in their way.

Henselt's success in 1838 at St. Petersburg was unprecedented. He was at once made Court pianist and teacher to the Imperial children, and soon after Inspector of 'the Imperial Russian female seminaries,' in which latter capacity his firmness and disinterested zeal have borne good fruit. An uniform edition of Henselt's works would be a boon, as some pieces are published in Russia only, others appear under different designations, etc. [There are thirty-nine compositions with opus numbers, and fifteen without.] His arrangements for two pianofortes of Weber's Duo in E♭ for pianoforte and clarinet, and of selections from Cramer's Études, to which he has added a second pianoforte part; his transcription of Weber's Overtures, bits from Weber's operas, and above all his edition of Weber's principal pianoforte works with *variantes*, are masterly. Henselt lived at St. Petersburg from 1838 onwards; he visited England in 1852 and 1867, but did not play in public. He died at Warmbrünn in Silesia, Oct. 10, 1889. E. D.

[1] Hiller's *Mendelssohn*, p. 112.

HENSTRIDGE, Daniel, was probably the son of an organist of the same name, who was organist of Gloucester Cathedral from 1666 to 1673; one or other of the two was organist of Rochester Cathedral from 1674 to 1698, and the son held the position of organist of Canterbury Cathedral (succeeding Nicholas Wootton) from June 1699, until his death, June 4, 1736. He is buried in the cathedral. A James Henstridge, probably another member of the family, was organist of Dulwich College from 1698 to 1703. (West's *Cath. Org.*, information from Dr. W. H. Cummings, etc.) The organ parts of some of his compositions are still extant, but the voice parts are mostly lost. He seems to have been an imitator of Purcell. Some anthems by him are in Croft's *Divine Harmony*, 1712; and in the Fitzwilliam Museum at Cambridge are the MSS. of five songs.

HEPTINSTALL, John, a London music printer who first introduced into England the 'new tied note'; that is, he was the first to unite in musical typography the quavers and semiquavers into groups. Before the year 1690 or thereabouts, except in engraved music, each of these notes was separately displayed, owing to the difficulty of arranging in movable types notes of varying intervals with the tails tied together. In consequence of this, most of the instrumental music was printed from engraved copper plates, where this difficulty was not experienced, as the graver could be as easily used as the pen in manuscript music. Heptinstall also introduced another improvement, by making the heads of the notes round, instead of lozenge shape. The 'new tied note' was afterwards further improved upon by William Pearson, who printed a few years later than Heptinstall. A number of works by Henry Purcell came forth from his press, including *Amphitryon*, 1690; *The Prophetess or the History of Dioclesian*, 1691; *The Double Dealer*, 1694, and others. Some psalm-books, and the 1703 edition of Playford's *Dancing Master* were also the work of this printer. The dates 1690 and 1713 are the earliest and the latest for his works that the present writer can fix. F. K.

HER MAJESTY'S THEATRE. See King's Theatre.

HERBECK, Johann, court capellmeister, born at Vienna, Dec. 25, 1831. He had a few months' instruction in harmony from Rotter, but was virtually a self-made man. His ambition was high, he worked hard, and his progress was rapid and steady. In 1852 he was choirmaster

to the Piarists in the Josephstadt; in 1856 choir-master to the first Männergesangverein; in 1858 professor at the Conservatorium, and choirmaster of the Singverein of the Gesellschaft der Musikfreunde; in 1859 professional conductor of the Gesellschaft concerts; in 1866 chief court capellmeister; and in 1871 director of the court opera. The intrigues and annoyances inseparable from this post were insupportable to Herbeck's nature: in 1875 he resigned it, and resumed the conductorship of the Gesellschaft concerts. He died, after a short illness, on Oct. 28, 1877. As a conductor he left a permanent mark on music in Vienna. The numerous choral societies in particular owe their prosperity in great measure to him. As a composer he was equally ambitious and industrious, although in this branch less remarkable for invention than for his power of assimilating, rather than imitating, the strong points of his favourites, especially Schubert, of whose works he was an indefatigable exponent. His most successful compositions are his part-songs, which are admirable for simplicity and effect. His published works include:—songs for a single voice; part-songs for men's voices, and choruses, both mixed and harmonised; 'Lied und Reigen' for chorus and orchestra, etc.; 'Tanz-momente'; 'Künstlerfahrt'; 'Symphonische Variationen,' and Symphony in D minor—all for full orchestra, the last with organ; string-quartet in F, op. 9. In MS. a grand mass in E, and a small ditto in F; a Te Deum; graduales; a string-quartet in D minor. Herbeck possessed several orders, including the third division of the Iron Crown, which raised him to the rank of knighthood. A memoir, by his son Ludwig Herbeck, appeared in 1885. C. F. P.

HERBERT, Victor, violoncellist, conductor, and composer, was born in Dublin, Feb. 8, 1859. His mother was a daughter of Samuel Lover, novelist, playwright, and composer of characteristic Irish songs. His father dying, his mother went to live in Stuttgart when he was seven years old, and there the youth received his musical education in the Conservatorium. He chose the violoncello as his solo instrument, filled a place for some time in the Court orchestra, and in 1886 went to New York, where his wife, Therese Herbert-Förster, had been engaged for the German Opera at the Metropolitan Opera House. Herbert entered the orchestra of the institution as first violoncellist under the direction of Anton Seidl. He soon became a prominent figure in the concert life of the American metropolis, playing at the concerts of Mr. Seidl, with whom he was subsequently associated as assistant conductor, and Theodore Thomas. In 1887 he brought forward a concerto and suite for the violoncello, but his most important composition for that instrument is a second concerto, in E minor, op. 30, dedicated to the Philharmonic Society of New York, at one of whose concerts Herbert played it in March 1894. From 1894 to 1898 Herbert was bandmaster of the Twenty-second Regiment of the National Guard of the State of New York; then he was called to Pittsburgh, Pa., as conductor of the local Symphony Orchestra. (Symphony Concerts.) In that position he remained till the end of the season 1903-1904, when he returned to New York in order to have more time to devote to composition. Meanwhile he had entered into the operetta field, in which he developed a truly remarkable fecundity, thanks to an easy flow of rhythmic melody and extraordinary command of the technique of composition. A partial list of his works in this department is: 'Prince Ananias,' 'The Wizard of the Nile,' 'The Serenade,' 'The Idol's Eye,' 'The Fortune Teller,' 'The Ameer,' 'Cyrano de Bergerac,' 'The Singing Girl,' 'Babes in Toyland,' 'Babette,' and 'It Happened in Nordland.' He has not permitted music of this ephemeral type to engross all his time, however. For the Worcester, Mass. festival of 1891 he wrote a dramatic cantata entitled 'The Captive'; for orchestra, before and after he went to Pittsburgh, a 'Serenade' for strings (1888); 'Suite romantique,' op. 31; symphonic poem, 'Hero and Leander,' op. 33; suite, 'Woodland Fancies,' op. 34; and suite, 'Columbus,' op. 35. Up to the beginning of 1905 these were his most successful and ambitious pieces, though he has written a large number in the smaller forms. H. E. K.

HERBST, Johann Andreas, theorist and composer, born in 1588 at Nuremberg, became capellmeister at Butzbach in Hesse-Darmstadt in 1616, at Darmstadt in 1619, at Frankfort in 1623, at Nuremberg from 1631 to 1646, and, returning to Frankfort in 1646, remained there till his death in 1666. His chief theoretical work is entitled *Musica Poetica, sive Compendium Melopoeticum. . . .* Nürnberg, 1643. It purports to give thorough instruction in harmony and composition generally, and is illustrated with numerous examples. Herbst is credited with having been the first to lay down in this work the modern stricter rule against hidden fifths so-called (see Riemann, *Geschichte der Musik-theorie*, 1898, pp. 444-45). He does not indeed employ the later technical expression (*Verdeckte Quinten* or *Quintae Cooperta sive absconditae*), but he gives as the reason why one perfect concord should not be succeeded by another in similar motion, that there thus arises the *suspicion* of there being two fifths or two octaves in immediate succession, which is a fault to be avoided. His other theoretical works are *Musica practica sive instructo pro Symphoniaci*, Nürnberg, 1642, which professes to give instruction in singing, and *Arte Prattica et Poetica*, Frankfort, 1653, a manual for Counterpoint and General or Thorough-Bass. Herbst's chief compositions consist of: 'Theatrum

Amoris,' Nuremberg, 1613, containing twelve German madrigals, *a* five, and two Latin texts, *a* 6 ; 'Meletemata Sacra,' Nuremberg, 1620, 20 *a* 3 and 1 *a* 6. Besides several occasional compositions, he also contributed twenty-five settings, *a* 5, to Erhardi's *Harmonisches Chor und Figuralgesangbuch*, Frankfort, 1659, five of which reappear in Schöberlein's *Schatz des liturgischen Chorgesanges*, 1872, and show him to be a good harmonist. In Eitner's *Monatshefte für Mus. Wiss.* 1900 (Anhang), W. Nagel has printed in score a previously unknown MS. composition by Herbst, 'Symphonia gratulatoria, Beatus Vir,' *a* 5, with basso continuo. J. R. M.

HERCULES, by Handel ; the words by Rev. Thos. Broughton ; composed between July 19 and August 17, 1744. Announced as a 'musical drama' ; performed and published as an 'oratorio.' First given at the King's Theatre, Haymarket, Jan. 5, 1745 ; at the Lower Rhine Festival, Düsseldorf, May 17, 1875 ; and by H. Leslie, June 8, 1877. G.

HEREFORD FESTIVAL. See THREE CHOIRS.

HERMAN, NICOLAS (HEERMANN), born about 1485, cantor at Joachimsthal in Bohemia about the middle of the 16th century, and esteemed also as versifier ; he died May 3, 1561. There are chorales extant, of which both words and music are by him, *e.g.* 'Erschienen ist der herrlich Tag' and 'Lobt Gott, ihr Christen alle gleich.' For tonality and clear rhythm his chorales sound more modern than most of his age. A list of the earliest extant editions of his works is given in the *Quellen-Lexikon.*

HERMANN, MATHIAS. See WERRECORENSIS.

HÉRODIADE. Opera in four acts, libretto by Paul Milliet and Henri Grémont, music by Jules Massenet. Produced at the Théâtre de la Monnaie, Brussels, Dec. 19, 1881 ; in an Italian version by A. Zanardini, at the Scala, Milan, Feb. 23, 1882 ; and at the Théâtre des Nations (now the Théâtre Sarah-Bernhardt), Paris, Feb. 1, 1884 ; and, with certain alterations insisted on by the censorship, as 'Salomé' at Covent Garden, July 6, 1904. A. C.

HÉROLD, LOUIS JOSEPH FERDINAND, born in Paris, Wednesday, Jan. 28, 1791, at 30 Rue des Vieux Augustins, now 10 Rue d'Argout ; only child of François Joseph Hérold (1755-1802) an able pianist of the school of Emanuel Bach. Louis's gifts for music were soon apparent. He was educated at the Institution Hix, where he distinguished himself, and at the same time worked at solfège under Fétis, and the pianoforte under his godfather Louis Adam, father of Adolphe. In 1806 he entered the Conservatoire, where he obtained the first piano prize, studied harmony under Catel, and composition under Méhul, whom he always held in great admiration, and at length, in 1812, carried off the 'Grand prix de Rome' for his cantata 'Mlle. de la Valliére,' the unpublished score of which is in the library of the Conservatoire, together with his *envois de Rome.* These are, a 'Hymne à 4 voix sur la Transfiguration' with orchestra ; a Symphony in C (Rome, April 1813) ; a second, in D (May) ; 'Scena ed Aria con cori' (June) ; and three Quartets, in D, C, and G minor (July 1814), all written at Naples. These works, which are not given correctly in any previous biography, are short, but contain many interesting ideas ; the only one performed in public was the second Symphony, which is by no means a 'youthful indiscretion.' The quatuors also contain much that might even now be heard with pleasure ; and altogether these *envois de Rome* show that Hérold would have shone in symphony if he had adhered to that branch of composition. The stage, however, possesses an irresistible attraction for a man gifted with ardent imagination and capacity for expressing emotion. It was natural that he should wish to make his début as a dramatic composer at Naples, where he was pianist to Queen Caroline, and where he led a happy life, in good relations with the court and society. With Landriani's assistance he compiled a libretto from Duval's comedy 'La jeunesse de Henri V.,' and the opera was a success. The libretto was printed (Naples, 1815) anonymously, but the music remains in MS.

Shortly after this he left Italy, and made a stay of some months at Vienna on his way home. On his return to Paris he at once tried to procure a good opera-book, but might have waited long for an opportunity of coming before the public, if Boieldieu had not asked him to write the latter half of 'Charles de France,' an *opéra de circonstance* produced June 18, 1816. This led to his obtaining the libretto of 'Les Rosières,' three acts (Jan. 27, 1817), which was a complete success. 'La Clochette,' three acts (Oct. 18 of the same year), was full of new and fresh ideas ; the charming air 'Me voilà' soon became popular, while those competent to judge were struck by the advance in knowledge of the stage, and the originality of instrumentation which it displayed. His industry and fertility were further proved by 'Le premier venu' (1818), 'Les Troqueurs' (1819), 'L'Amour platonique' (1819), and 'L'Auteur mort et vivant' (1820) ; but unfortunately he accepted librettos that were neither interesting nor adapted for music. 'Le Muletier' (May 12, 1823), however, is full of life and colour, and assured his reputation with all who were competent to judge. After the success of this lively little piece it is difficult to understand how a man of literary tastes and culture could have undertaken dramas so tame and uninteresting as 'L'asthénie' (Sept. 1823), and 'Le Lapin blanc' (1825). The fever of production which consumes all composers of genius, affords the only possible explanation. In fact, rather than remain idle he undertook any employment however

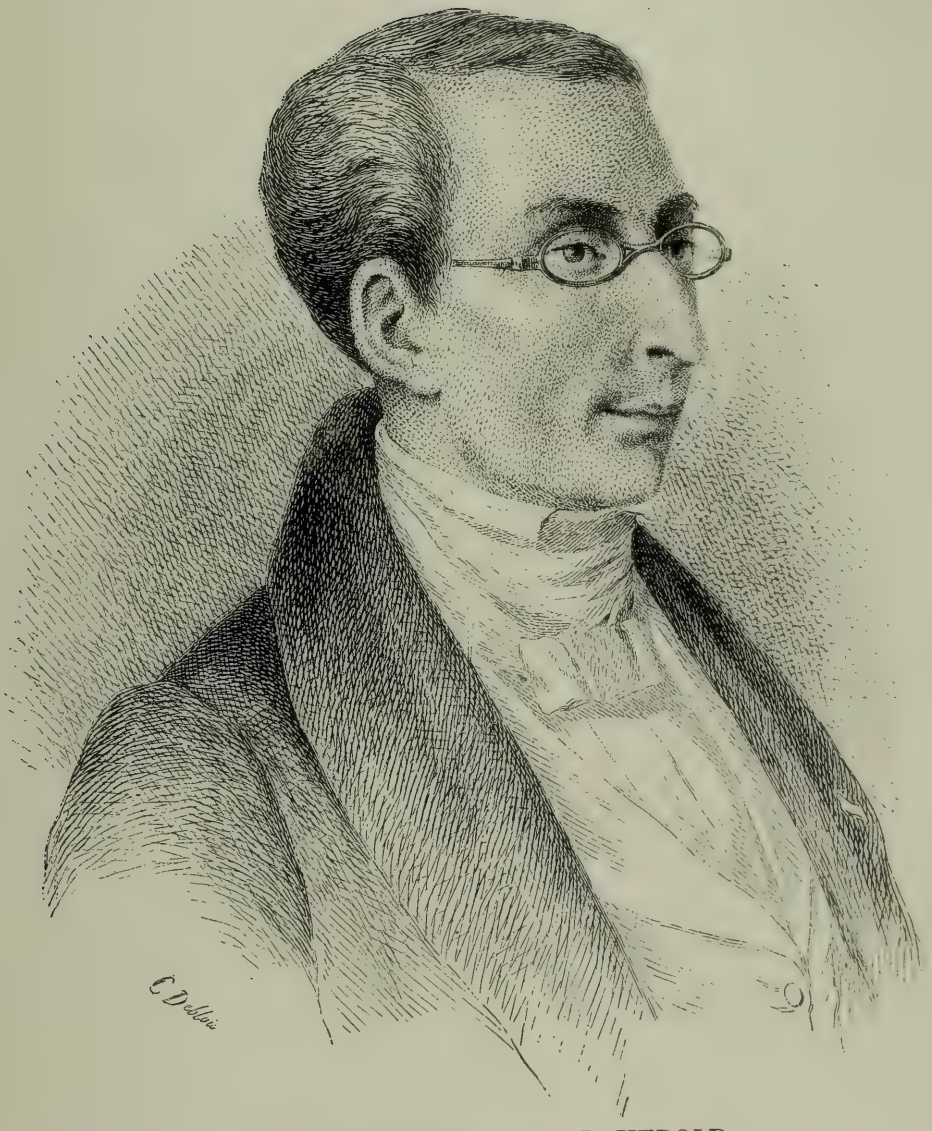
uninviting. Thus from 1820 to 1827 he was pianiste-accompagnateur to the Opéra Italien; and in 1821 was sent to Italy to engage singers, among whom he brought back no less a person than Mme. Pasta, and Galli. In 1827 he became choirmaster at the Académie de Musique, and began to write ballets. During these laborious years, Hérold threw off for the publishers an immense quantity of pianoforte music. Fifty-nine of these pieces, on which he laid no value, have been engraved, but we need only mention the sonata in A♭; another called 'L'Amante disperato'; variations on 'Au clair de la lune,' and on 'Malbrook'; a 'Rondo dramatique'; and a caprice, 'Pulcinella.' He also made arrangements for the piano, Rossini's 'Moïse' among the rest, and like a true artist managed to turn even such work as this to account. In the midst of his daily drudgery, however, Hérold kept one aim steadily in view; that of becoming a great composer. Any opportunity of making himself known was welcome, and accordingly he consented to join Auber in writing an *opéra de circonstance*, 'Vendôme en Espagne' (1823); and also composed 'Le Roi René,' two acts (1824), for the fête of Louis XVIII. In 'Marie,' three acts (Aug. 12, 1826), a charming opera which has kept the boards, he evinces thorough knowledge of the stage, great sensibility, and graceful and refined orchestration. It contains perhaps too many short pieces, and the treble and tenor voices unduly predominate, but these drawbacks are redeemed by original and varied melody, by charming effects, and great skill in the arrangement. The scene of Marie's despair is the work of a master of pathos, and a true dramatic poet.

Urged by a desire to give a practical scope to his fancy, Hérold composed a series of ballets, 'Astolphe et Joconde'; 'La Sonnambule' (Jan. 29, and Sept. 19, 1827); 'Lydie'; 'La Fille mal gardée' (Nov. 17, 1828); and 'La Belle au bois dormant' (April 27, 1829). [He also wrote music to a play, 'Missolonghi,' for the Odéon.] It was largely owing to him that the music of French ballets acquired its peculiarly graceful, poetical, expressive, and passionate character. These works gave him the same facility and command of his pen that writing verses does to an author. This is clearly seen in his next opera 'L'Illusion,' one act (July 18, 1829), the remarkable finale of which contains a valse with a melody of a very high order. 'Emmeline' (Nov. 28, 1829) was a fiasco, chiefly owing to the libretto; and in the following year he collaborated with Carafa in 'Auberge d'Aurey'; a rich compensation for 'Emmeline' was in store for him in the brilliant success of 'Zampa' (May 3, 1831). Speaking briefly we may say that the quartet in the first act, 'Le voilà,' is a model of dignity and refinement; the recognition duet in the second, is full of life, taste, and dramatic skill; and the deep and eminently characteristic pathos of the principal number of the third act, the duet 'Pourquoi trembler,' makes it one of the finest inspirations in modern opera. There is also much variety, both of form and movement, in the different pieces. The first finale, with its richly contrasted effects, is entirely different from the second, the stretto of which is full of tune and inspiration. In a word, we recognise in 'Zampa' the hand of a master, who to the spirit of Italian music unites the depth of the German and the elegance of the French school.

It is a curious fact that Hérold's own countrymen rank the 'Pré aux Clercs' (Dec. 15, 1832) above 'Zampa,' while the Germans give the preference to the latter. This arises probably from the criticism to which a French audience instinctively subjects the *literary* part of an opera. Any want of unanimity between dramatist and composer is felt at once. In 'Zampa' this is very marked; for the book, excellent as it is in the number and variety of the dramatic situations, bears marks of being the work of one who does not believe a word of the story he is telling, and has therefore no sympathy with his characters. Hence there is a want of relation between the librettist, who is no true poet, and the composer, who moves others because he is moved himself, and is eloquent because he is sincere. In the 'Pré aux Clercs,' on the other hand, the action takes place in a region more accessible to the ordinary run of play-goers, and the drama is a very pleasing national poem, free from incongruities and well adapted for music. In setting it Hérold not only did much to elevate the tone of French opéra-comique, but had the satisfaction of treating a historical subject. We might specify each number, from the overture—as full of warmth and colour as that to 'Zampa,' but forming an independent symphony not built upon the materials of the opera—to the scene of the barque, where the expressive tones of the violas and violoncellos complete the narrative of the voices, and the whole forms one of the finest effects of pathos ever produced on the stage. The work is characterised throughout by unity of style, variety of accent, and sustained inspiration, always kept within the limits of dramatic truth. The great requisites for a creative artist are colour, dramatic instinct, and sensibility. In colour Hérold was not so far behind Weber, while in dramatic instinct he may be said to have equalled him. His remark to a friend a few days before his death shows his own estimate of his work: 'I am going too soon; I was just beginning to understand the stage.'[1] So modest are the utterances of these great poets, who are the glory of their art and their nation!

On Jan. 19, 1833, within a few days of his forty-second year, and but a month after the production of his chef-d'œuvre, Hérold succumbed to the chest-malady from which he had been

[1] Thus, too, Haydn, at the end of his career, spoke of himself as having just begun to know how to use the wind instruments.



LOUIS JOSEPH FERDINAND HEROLD

suffering for some time; and was buried with great pomp three days after.[1] He died at a house in Les Ternes, which had been his home since his marriage with Adèle Elise Rollet in 1827, and now forms the corner of the Rue Demours and the Rue Bayen, on the side of the even numbers. Here were born his three children:—FERDINAND, an able avocat, subsequently a senator; ADÈLE, married in 1854 to M. Clamageran, a member of the Paris Conseil municipal; and EUGÉNIE, born 1832, a gifted musician, who was carried off in 1852 by consumption.

Among the many critical and biographical articles on this eminent composer, we may mention those of Chaulieu, Castil-Blaze, Scudo, Adolphe Adam, a brief but very accurate notice with portrait in the *Magasin pittoresque* for 1873 (pp. 156-159), and, above all, *Hérold, sa vie et ses œuvres*, by Jouvin (Paris, Heugel, 1868, 8vo), which contains many of his own letters and memoranda. [An interesting criticism of 'Zampa' is contained in Berlioz's *Les Musiciens et la Musique.*] In society he showed himself a brilliant and original talker, though inclined to sarcasm. The best portrait is that in the *Magasin pittoresque.* His friend David d'Angers made a medallion of him in Rome in 1815; and there are busts by Dantan (1833), Demesmay—now in the *foyer* of the Paris Opéra, and by Charles Gauthier—in the library of the Conservatoire. G. C.

HERRINGHAM, HENRY, printer of many musical works in the years 1650-89. His address was at 'the signe of the Blew Anchor in the New Exchange.' In 1670, he issued the fourth edition of Carew's Masque, 'with the songs set to Musick by Mr. Henry Lawes.' He also printed some works by Purcell, including the first edition of D'Urfey's 'A Fool's Preferment,' in 1688. On the title-page of this work is added: 'together with all the Songs and Notes to 'em excellently compos'd by Mr. Henry Purcell.' W. H. G. F.

HERRMANN, JAKOB. See ZEUGHEER.

HERSCHEL, SIR FREDERICK WILLIAM, K.C.H., D.C.L. ('Sir William Herschel'), born at Hanover, Nov. 15, 1738, was second son of a musician there. He received a good education, and being destined for the profession of his father, was, at the age of fourteen, placed in the band of the Hanoverian regiment of guards. He came to England with the regiment about 1757 and was stationed at Durham. He soon became organist of Halifax parish church, and continued so until 1766, when he was appointed organist of the Octagon Chapel, Bath. Whilst residing at Bath he turned his attention to astronomy, and pursued his studies for several years during the intervals of his professional duties. He constructed a telescope of large dimensions, and in 1781 announced the discovery of a supposed comet, which soon proved to be the planet Uranus. He was thereupon appointed private astronomer to the king, with a salary of £400 per annum, and abandoned the musical profession. He removed to Datchet and afterwards to Slough, was created a knight of the Hanoverian Guelphic Order, and received an honorary degree at Oxford. In the summer of 1792 he was visited at Slough by Haydn. He died August 23, 1822. He published a symphony for orchestra and two military concertos for wind instruments in 1768.

JACOB HERSCHEL, his elder brother, born about 1734, was master of the king's band at Hanover, came to England and died here in 1792. He composed some instrumental music. W. H. H.

HERVÉ, whose real name was Florimond Ronger, was born June 30, 1825, at Houdain, near Arras. He received his musical education at the School of Saint Roch, and became an organist at various Parisian churches. In 1848 he produced at the Opéra National, 'Don Quixote and Sancho Pança,' appearing in it himself with Joseph Kelm the chansonnette singer. In 1851 he became conductor at the Palais Royal; in 1854 or 1855 he was manager of the Folies-Concertantes, Boulevard du Temple, a small theatre converted by him from a music hall, in which he was composer, librettist, conductor, singer, machinist, and scene painter, as occasion required. Of his then compositions we must name 'Vade au Cabaret,' and 'Le Compositeur toqué' (played by him at the Lyceum and Globe Theatres in 1870 and 1871). In 1856 he retired from the management, but continued to write for his theatre, afterwards the 'Folies Nouvelles.' He played successively at the Débareau, 1858, at the Délassements Comiques at Marseilles with Kelm 'in his own repertory,' at Montpellier in small tenor parts such as Cantarelli ('Pré aux Clercs'), Arthur ('Lucia'), etc., and at Cairo. He reappeared at the Délassements, and in 1862 produced two new operettas 'Le Hussard Persecuté' and 'Le Fanfare de Saint Cloud'; was for two or three years composer and conductor at the Eldorado Music Hall, and afterwards conductor at the Porte Saint Martin; he wrote new music in 1865 for the celebrated revival of the 'Biche aux Bois,' and composed an opera in three acts, 'Les Chevaliers de la Table Ronde,' Bouffes, Nov. 17, 1866. During the next three years he composed some of his most popular three-act operas, produced at the Folies Dramatiques, viz. 'L'Œil crevé,' Oct. 12, 1867 (Globe Theatre, by the Dramatiques Company, June 15, 1872; in English as 'Hit or Miss,' in one act and five scenes, freely adapted by Burnand, Olympic, April 13, 1868; and another version, three acts, Opéra Comique, Oct. 21, 1872); 'Chilpéric,' libretto by himself, and at first a failure, Oct. 24, 1868 (in French at the Globe by the above company, June 3, 1872; in English at the

[1] Halévy completed the unfinished score of 'Ludovic.'

Lyceum for the début of Hervé, Jan. 22, 1870; frequently revived at other theatres, as at the opening of the Empire Theatre and as recently as 1903 at the Coronet Theatre, Notting Hill) he himself wrote a parody 'Chilméric' for the Eldorado; 'Le Petit Faust,' his most successful work, April 23, 1869 (in English at the Lyceum, April 18, 1870, and revived at various theatres); 'Les Turcs,' a parody of 'Bajazet,' Dec. 23, 1869. None of his subsequent operas attained the same success; many of them, on the contrary, were disastrous failures, but 'La Belle Poule,' Folies Dramatiques, Dec. 30, 1876, was played in English at the Gaiety, March 29, 1879. He was afterwards very successful in new songs, etc., written for Mme. Judic, Dupuis, and others, such as the 'Pi . . . Ouit,' the 'Chanson du Colonel,' the Provençal song, 'Quès aco?' 'Babet et Cadet,' the 'sneezing duet,' the 'Légende de Marfa,' and other music, introduced into the musical comedies performed at the Variétés, viz. the 'Femme à Papa,' Dec. 3, 1879, 'La Roussotte,' with Lecocq and Boulard, Jan. 28, 1881, 'Lili,' Jan. 10, 1882, Gaiety, with Judic, June 1883, 'Maam'zelle Nitouche,' Jan. 26, 1883 (Gaiety, June 1884), 'La Cosaque,' Feb. 1, 1884 (Gaiety, June 1884), in English at Royalty, April 12 of the same year. 'Fla-Fla,' three acts (Théâtre des Menus-Plaisirs), reached only five representations in Sept. 1886. M. Hervé has in addition composed for the English stage 'Aladdin the Second,' played with great success at the Gaiety, Dec. 24, 1870, but without success, as 'Le Nouvel Aladin,' at the Déjazet, Dec. 1871. He wrote some of the music of 'Babil and Bijou,' August 29, 1872, and in 1874 was conductor at the Promenade Concerts in London, when he introduced a Heroic Symphony, 'The Ashantee War,' for solo voices and orchestra. On June 29, 1886, his 'Frivoli' was brought out at Drury Lane, and on Dec. 22, 1887, the ballets 'Dilara' and 'Sport,' were produced at the Empire Theatre, of which he was for a few years conductor. 'La Rose d'Amour' (1888), 'Cléopâtre' (1889), and 'Les Bagatelles' (1890) are to be added to the number of his ballets. One of his latest works 'Bacchanale,' brought out at the Théâtre des Menus-Plaisirs, Oct. 22, 1892, was a failure. A. C.

HERVEY, Arthur, born in Paris of Irish parents, Jan. 26, 1855. Educated at the Oratory, Birmingham; studied with Berthold Tours and Edouard Marlois. He was intended for the diplomatic service, but from 1880 took up the profession of music. He was musical critic to *Vanity Fair* from 1889 until his appointment in 1892 to a similar position on the *Morning Post*. It will readily be guessed that the duties of such appointments do not leave much time for composition, and Mr. Hervey's music is of such excellent quality that his friends are apt to grudge the time necessarily devoted to journalism. A one-act opera, 'The Fairy's Post-Box,' to words by Palgrave Simpson, was produced at the Court Theatre in 1885, and a more serious opera is still in MS. Of his charming songs, several sets have been published ('Sechs Liebeslieder,' 'Herzens Stimmen,' 'Neue Liebeslieder,' etc.), as well as single songs. A scena for baritone and orchestra, 'The Gates of Night,' was performed at the Gloucester Festival of 1901. His dramatic overture 'Love and Fate' (St. James's Hall, 1890, and Crystal Palace, 1892) had made it quite clear that Mr. Hervey was a master of the orchestra; and a couple of tone-poems, 'On the Heights' and 'On the March,' played at the Cardiff Festival of 1902 enhanced his reputation. Another overture, 'Youth,' was played with great success at the Norwich Festival of 1902, and a third tone-poem, 'In the East,' was given at the Cardiff Festival of 1904. A graceful romance for violin is well known, and other pieces for violin are often played. Mr. Hervey is the author of *Masters of French Music* (1894), and *French Music in the Nineteenth Century* (1904). M.

HERZ, Heinrich, born at Vienna, Jan. 6, 1806, son of a musician who, after teaching the boy himself and giving him lessons from Hünten at Coblenz, was anxious to turn his early talent for the piano to the best account, and wisely entered him in 1816 at the Conservatoire at Paris under Pradher. He carried off the prize for pianoforte-playing in his first year, and thenceforward his career was continually successful. He became virtually a Parisian, and was known as Henri Herz. In 1821 Moscheles visited Paris, and though there is no mention of Herz in that part of his Journal, yet we have Herz's own testimony that Moscheles had much influence in the improvement of his style.[1] For the next ten years he enjoyed an immense reputation in Paris both as a writer and a teacher, and his compositions are said to have fetched three or four times the prices of those of much better composers. In 1831 he made a tour in Germany with Lafont, but to judge from the notices in the *Allg. Zeitung* Lafont made the better impression of the two. In 1833 he made his first visit to London, played at the Philharmonic on June 10, and gave a concert of his own, at which he played duets with Moscheles and with J. B. Cramer. In 1842 he was made Professor of the Pianoforte in the Conservatoire. He returned the following year, appeared again at the Philharmonic, May 5, and took a long tour, embracing Edinburgh and Dublin. About this time he was tempted to join a pianoforte-maker in Paris named Klepfa, but the speculation was not successful, and Herz lost much money. He then established a factory of his own, and to repair his losses and to obtain the necessary capital for this made a journey through the

[1] Quoted in Fétis.

United States, Mexico, California, and the West Indies, which lasted from 1845 till 1851, and of which he himself wrote an account (*Mes voyages*, etc., Paris, 1866). He then devoted himself to the making of pianos, and at the Exposition of 1855 his instruments obtained the highest medal, and they now take rank with those of Pleyel and Erard. In 1874 he relinquished his Chair at the Conservatoire, and died in Paris, Jan. 5, 1888.

Herz left eight concertos for PF. and orchestra, and other compositions for his instrument in every recognised form, reaching to more than 200 in number, and including an immense number of Variations. His Études and his PF. Méthode are the only things out of this mass that are at all likely to survive their author. His brilliancy and bravura and power of execution were prodigious, but they were not supported by any more solid qualities, as in the case of Thalberg, Liszt, Tausig, Bülow, and other great executants. Herz found out what his public liked and what would pay, and this he gave them. 'Is Herz prejudiced,' says Mendelssohn, 'when he says the Parisians can understand and appreciate nothing but variations?'[2]

Schumann was never tired of making fun of his pretensions and his pieces. His *Gesammelte Schriften* contain many reviews, all couched in the same bantering style. In fact Herz was the Gelinek of his day, and like that once renowned and popular Abbé is doomed to rapid oblivion. G.

HERZ, MEIN HERZ, WARUM SO TRAURIG? One of the most universally popular of German Volkslieder, the words of which were written about 1812 by Joh. Rudolph Wyss, junr., in the dialect of Berne, and the music composed by Joh. Ludwig Friedrich Glück, a German clergyman (1793-1840). The popular 'In einem kühlen Grunde' ('Das zerbrochene Ringlein') is a setting of Eichendorff's words by the same composer. Both date from about 1814. M.

HERZOG, Johann Georg, an eminent German organ player, born Sept. 6, 1822, at Schmölz in Bavaria. He was educated at Altdorf in Bavaria, and his earlier career was passed in Munich, where in 1842 he became organist, in 1849 cantor, and in 1850 professor at the Conservatorium. In 1854 he removed to Erlangen, and became teacher in the University and Director of the Singakademie. His *Präludienbuch* and his *Handbuch für Organisten* are widely and deservedly known. His Organ School is a work of very great merit, and his Fantasias are fine and effective compositions. He retired in 1888, and has since lived in Munich. G.

HERZOGENBERG, Heinrich Von (full name Heinrich, Baron von Herzogenberg-Peccaduc), born June 10, 1843, at Graz in Styria, studied at the Vienna Conservatorium in 1862-64, after which his time was divided between Graz and Vienna, until 1872, when he went to Leipzig. From 1875 to 1885 he was conductor of the Bach-verein in that town, and was subsequently appointed head of the department of theory and composition at the Hochschule at Berlin. In the spring of 1886 he succeeded Kiel as professor, and at the same time became head of an academical 'Meisterschule' for composition. In 1888 he retired, owing to his wife's ill-health, but resumed his labours after the death of his successor, Bargiel, in 1897. His works are for the most part remarkable for breadth, vigour, and originality. That they bear trace of the influence of Brahms is surely no reproach, nor is that influence so marked as to impeach their individuality of style. The list includes: 'Columbus,' a cantata, op. 11; 'Odysseus,' a symphony, op. 16; 'Deutsches Liederspiel,' for soli, chorus, and pianoforte; 'Der Stern des Liedes,' op. 55; 'Die Weihe der Nacht,' op. 56; 'Nannas Klage,' op. 59, two psalms, opp. 70 and 71, a requiem, op. 72; 'Totenfeier,' op. 80; a mass, op. 81; 'Die Geburt Christi,' op. 90 and 'Die Passion,' op. 93—all important works; variations for two pianos, and a second set, op. 23, on a theme by Brahms; trio for piano and strings in C minor, op. 24; two trios for strings alone, op. 27; choral songs or volkslieder, opp. 26, 28, 35; Psalm cxvi. for chorus, op. 34; sonata for pianoforte and violin in A, op. 32 (the only work by which, through the agency of Joachim, the composer's name has yet become known in England); trio in D minor for pianoforte and strings, op. 36; a second violin sonata in E♭, op. 54; a sonata for pianoforte and violoncello, op. 52; organ fantasias on chorales, opp. 39 and 46; three string quartets, op. 42; symphony in C minor, op. 50; piano pieces and duets, opp. 25, 33, 37, 49, and 53; songs and vocal duets, opp. 29-31, 38, 40, 41, 44, 45, 47, 48. Frau von Herzogenberg, *née* Elizabeth Stockhausen, was born in 1848, was an excellent pianist, and died at San Remo, Jan. 7, 1892. Herzogenberg himself died at Wiesbaden, Oct. 9, 1900. (Information from Dr. A. Dörffel, etc.) M.

HESDIN, Pierre, a French composer of the earlier half of the 16th century, mentioned as a singer in the Chapel of Henry II., King of France. Two of his masses and a motet were copied into the large choir-books of the Sixtine Chapel under Pope Paul III. Other masses and motets appeared in the printed collections of the time. Two of Hesdin's chansons have been reprinted in modern score, one in Expert's reprint of Attaingnant, 1529, the other in Eitner's sixty chansons, 1899. It is only a pity that the texts of many of these melodious chansons are so utterly scandalous. In complete editions it may be necessary to reproduce everything as

[1] *Goethe and Mendelssohn*, p. 48.

it stands, but in making selections it might perhaps be better only to choose pieces with fairly unobjectionable texts. J. R. M.

HESELTINE, James, a pupil of Dr. Blow, was in the early part of the 18th century organist of St. Katherine's Hospital, near the Tower. In 1711 he was elected organist of Durham Cathedral, retaining his London appointment. Heseltine composed many excellent anthems, etc., a few of which are still extant in the books of some of the cathedrals, but the major part were destroyed by their composer upon some difference between him and the Dean and Chapter of Durham. He died at Durham, June 20, 1763. A portrait of him is in the Music School, Oxford. W. H. H.

HESS, Willy, violinist, born in Mannheim, July 14, 1859. Studied first with his father, a professional violinist, pupil of Spohr. In 1865 visited America, where he resided with his family and continued his studies, receiving in 1868 an engagement to tour through the States with the Thomas orchestra. In 1872 left America for Holland, playing in various Dutch towns with his sister. The following year he moved to Heidelberg in Germany, making that town a point of departure for tours in various continental musical centres. In 1874 visited London for the first time, and in 1876 went to Berlin to study under Joachim, with whom he remained for two years, until his appointment as leader of the opera and Museum Concerts at Frankfort, where he also founded a string quartet and a trio with Kwast and Hugo Becker. In 1886 succeeded Professor Wirth as professor at the Rotterdam Conservatorium, and in 1888 took the place of Ludwig Straus as leader of Sir Charles Hallé's orchestra in Manchester, where he remained for seven years. He then received an invitation to return once more to Germany, this time to Cologne, where he found a very fine musical position awaiting him, comprising the leadership of the Gürzenich Quartet, and conductorship of the Gürzenich orchestra. In 1903 he accepted the position vacated by Emile Sauret as professor of the violin at the Royal Academy of Music, but in 1904 went to Boston to lead the Symphony Orchestra and a quartet. Mr. Hess is distinguished both as soloist and quartet leader, and, adding to the intellectuality of the German school a certain impetuosity of style peculiar to himself, his range is remarkably wide, and he is not less at home in the romantic than in the classic school. He plays upon a violin by J. B. Guadagnini, one of the finest known of that maker. W. W. C.

HESSE, Adolf Friedrich, great organ player and composer, son of an organ-builder, born August 30, 1809, at Breslau. His masters in the pianoforte, composition, and the organ, were Berner and E. Köhler. His talent was sufficiently remarkable to induce the authorities of Breslau to grant him an allowance, which enabled him to visit Leipzig, Cassel, Hamburg, Berlin, and Weimar, in each of which he played his own and other compositions, and enjoyed the instruction and acquaintance of Hummel, Rinck, and Spohr. In 1831 he obtained the post which he kept till his death, that of organist to the church of the Bernhardins, Breslau. In 1844 he opened the organ at S. Eustache in Paris, and astonished the Parisians by his pedal playing. In 1851 he was in London, and played on several of the organs in the Crystal Palace in Hyde Park—protesting much against the unequal temperament in some of them. But his home was Breslau, where he was visited by a constant stream of admirers from far and near up to his death, August 5, 1863. Hesse was director of the Symphony Concerts at Breslau, and left behind him a mass of compositions of all classes. But it is by his organ works that he will be remembered. His 'Practical Organist,' containing 29 pieces—amongst them the well-known variations on 'God save the King'—has been edited by Lincoln and published by Novello. A complete collection of his organ works was edited by Steggall and published by Boosey. G.

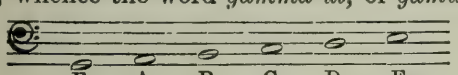
HEUBERGER, Richard Franz Joseph, born at Graz, June 18, 1850, was at first an engineer, but in 1876 devoted himself to music, becoming choirmaster of the Vienna Academische Gesangverein, and in 1878 conductor of the Singakademie in the same capital. In 1881 he gave up work as a conductor, and took up criticism, working on the *Wiener Tageblatt*, the Munich *Allgemeine Zeitung*, and the *Neue Freie Presse*, for which he wrote from 1896 to 1901. In 1902 he was a teacher in the Conservatorium, and in 1904 became editor of the *Neue Musikalische Presse*. He has written numerous vocal and orchestral works, some cantatas, etc.; and three operas, 'Abenteuer einer Neujahrsnacht' (Leipzig, 1886), 'Manuel Benegas' (*ib.* 1889), 'Miriam' (Vienna, 1894), and 'Das Maifest' (*ib.* 1904); as well as two ballets, 'Die Lautenschlägerin' (Prague, 1896) and 'Struwelpeter' (Dresden, 1897), and four operettas, 'Der Opernball' (Vienna, 1898), 'Ihre Excellenz' (*ib.* 1899), 'Der Sechsuhrzug' (1900), and 'Das Baby' (1902) (Riemann's *Lexikon*).

HEUGEL ET CIE. An important firm of French music-publishers, founded by Jacques Léopold Heugel (born at La Rochelle in 1815, died in Paris, Nov. 13, 1883). The house has a great reputation for the issue of educational works, such as the treatises or methods of Cherubini, Baillot, Mengozo, Crescentini, Cinti-Damoreau, Stamaty, Marmontel, Faure, Dubois, and others. Besides these, numerous compositions by Delibes, Massenet, Reyer, Lalo, Charpentier, and others, are published by the firm. The famous musical periodical, *Le Ménestrel*, was started in 1834 by the founder, and is still

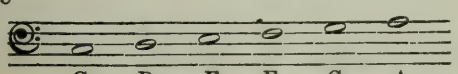
the property of the firm. Since 1883 the business has been under the control of Henri Heugel, son of the founder, with whom has been associated as a partner, his nephew, Paul Chevalier Heugel, since 1891. G. F.

HEXACHORD. In order to remove certain grave difficulties connected with the Tetrachords of the Greek tonal system, Guido Aretinus is said to have proposed, about the year 1024, a new arrangement, based upon a more convenient division of the scale into Hexachords—groups of six sounds, so disposed as to place a diatonic semitone between the third and fourth notes of each series, the remaining intervals being represented by tones. The sounds of which these Hexachords are composed are sung, by the rules of this system, to the syllables *ut, re, mi, fa, sol, la*, the semitone falling always between the syllables *mi* and *fa*. But, in addition to this syllabic distinction, the notes of each entire octave are provided with alphabetical names, exactly similar to those now in use—A, B, C, D, E, F, G; and, these names being immutable, it follows, that, as the Hexachords begin on different notes, and constantly overlap each other, the same syllable is not always found in conjunction with the same letter. At this point arises the only complication with which the system is burthened—a complication so slight that it is well worth the student's while to master it, seeing that its bearing upon the treatment of the Ecclesiastical Modes, and the management of Real Fugue, is very important indeed.

The first, or Hard Hexachord (*Hexachordon durum*), begins on G, the first line in the bass: a note which is said to have been added, below the Greek scale, by Guido, who called it Γ (*gamma*), whence the word *gamma-ut*, or *gamut*—

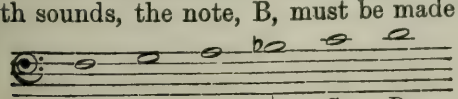


The second, or Natural Hexachord (*Hexachordon naturale*), begins on C, the second space—



On comparing these two examples it will be seen that the note which, in the first Hexachord, was sung to the syllable *fa*, is here sung to *ut*. Hence, this note, in the collective gamut, is called C *fa ut*. And the same system is followed with regard to all notes that occur in more than one Hexachord.

The third, or Soft Hexachord (*Hexachordon molle*), begins on F, the fourth line: and, in order to place the semitone between its third and fourth sounds, the note, B, must be made flat.

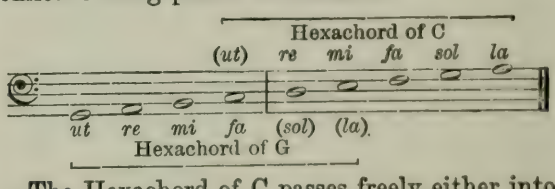


The note, sung, in the second Hexachord, to the syllable *fa*, is here sung to *ut*, and is therefore called F *fa ut*. The next note, G, is sung to *sol*, in the second Hexachord, *re*, in the third, and *ut*, in the next Hard Hexachord, beginning on the octave G; hence this note is called G *sol re ut*. And the same rule is followed with regard to all notes that appear in three different Hexachords. The note B♭, occurring only in the Soft Hexachord, is always called B *fa*. B♮ is called B *mi*, from its place in the Hard Hexachord, where alone it is found.

The four remaining Hexachords—for there are seven in all—are mere recapitulations of the first three, in the higher octaves. The entire scheme, therefore, may be represented, thus—

Hex. 1	Hex. 2	Hex. 3	Hex. 4	Hex. 5	Hex. 6	Hex. 7	The Gamut.
						E *la*	E *la*.
					D *la*	D *sol*	D *la sol*.
				Hex.	C *sol*	C *fa*	C *sol fa*.
				5	B♭ *fa*	B♮ *mi*	B *fa*. B *mi*.
				A *la*	A *mi*	A *re*	A *la mi re*.
			Hex.	G *sol*	G *re*	G *ut*	G *sol re ut*.
		Hex.	4	F *fa*	F *ut*		F *fa ut*.
		3	E *la*	E *mi*			E *la mi*.
		D *la*	D *sol*	D *re*			D *la sol re*.
	Hex.	C *sol*	C *fa*	C *ut*			C *sol fa ut*.
	2	B♭ *fa*	B♮ *mi*				B *fa*. B *mi*.
	A *la*	A *mi*	A *re*				A *la mi re*.
Hex.	G *sol*	G *re*	G *ut*				G *sol re ut*.
1	F *fa*	F *ut*					F *fa ut*.
E *la*	E *mi*						E *la mi*.
D *sol*	D *re*						D *sol re*.
C *fa*	C *ut*						C *fa ut*.
B *mi*							B *mi*.
A *re*							A *re*.
Γ *ut*							Γ *ut*.

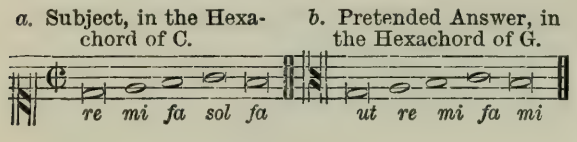
The art of correctly adapting the syllables to the sounds is called Solmisation. So long as the compass of a single hexachord is not exceeded, its solmisation remains immutable. But, when a melody extends from one hexachord into the next, or next but one, the syllables proper to the new series are substituted—by a change called a Mutation—for those of the old one. In the following example, the bar shows the place at which the syllables of the hexachord of C are to be sung in place of those belonging to that of G; the syllables to be omitted being placed in brackets.

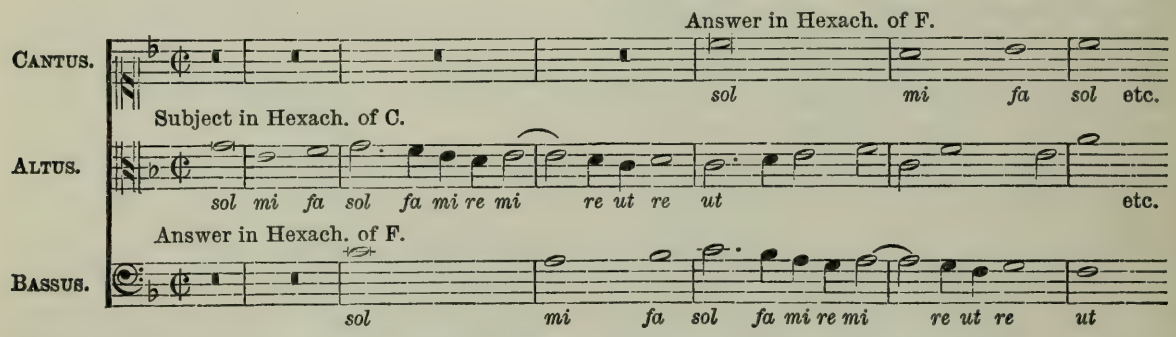


The Hexachord of C passes freely either into that of G, or F; but no direct communication between the two latter is possible, on account of the confusion which would arise between the B♭ and B♮. The mutation usually takes place at *re*, in ascending; and *la*, in descending.

We have said that this subject exercises an important bearing upon the treatment of Real

Fugue, in the Ecclesiastical Modes. Without the aid of Solmisation, it would sometimes be impossible to demonstrate, in these modes, the fitting answer to a given subject; for, in order that the answer may be a strict one, it is necessary that its solmisation shall correspond, exactly, in one hexachord, with that of the subject, in another. Failing this characteristic, the passage degenerates into one of mere imitation. The answer, therefore, given at *b*, in the following example, to the subject at *a*, is, as Pietro Aron justly teaches, an answer in appearance only, and none at all in reality.
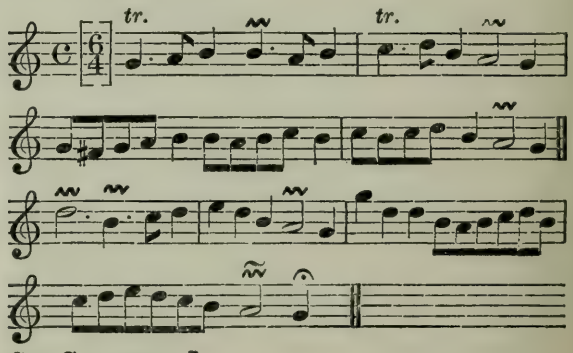




As an instance of the strict method of treatment, it would be difficult to find a more instructive example than the opening of Palestrina's 'Missa brevis,' in the Thirteenth Mode transposed, where the solmisation of the answer, in the hexachord of F, is identical with that of the subject in the natural hexachord.

Now, this answer, though the only true one possible, could never have been deduced by the laws of modern Tonal Fugue: for, since the subject begins on the second degree of the scale —by no means an unusual arrangement in the Thirteenth and Fourteenth Modes—the customary reference to the Tonic and Dominant would not only have failed to throw any light upon the question, but would even have tended to obscure it, by suggesting D as a not impossible response to the initial G.

It would be easy to multiply examples: but we trust enough has been said to prove that those who would rightly understand the magnificent real fugues of Palestrina and Anerio, will not waste the time they devote to the study of Guido's hexachords. To us, familiar with a clearer system, their machinery may seem unnecessarily cumbrous. We may wonder, that, with the octave within his reach, the great Benedictine should have gone so far out of the way, in his search for the means of passing from one group of sounds to another. But, we must remember that he was patiently groping, in the dark, for an as yet undiscovered truth. We look down upon his Hexachords from the perfection of the Octave. He looked up to them from the shortcomings of the Tetrachord. In order fully to appreciate the value of his contribution to musical science, we must try to imagine ourselves in his place. Whatever may be the defects of his system, it is immeasurably superior to any that preceded it: and, so long as the modes continued in general use, it fulfilled its purpose perfectly. W. S. R.

HEY, or HAY. The name of a figure of a dance frequently mentioned by Elizabethan writers. Its derivation is unknown; the word may come from the French *haie*, a hedge, the dancers standing in two rows being compared to hedges. Its first occurrence is Thoinot Arbeau's description of the passages-at-arms in the Bouffons, or Matassins, one of which is the Passage de la haye. This was only danced by four men, in imitation of a combat. Chappell (*Popular Music*, p. 629) remarks that 'dancing a reel is but one of the ways of dancing the hay. . . . In the "Dancing Master" the hey is one of the figures of most frequent occurrence. In one country-dance "the women stand still, the men going the hey between them." This is evidently winding in and out. In another, two men and one woman dance the hey,—like a reel. In a third, three men dance this hey, and three women at the same time,—like a double reel.' There is no special tune for the hey, but in Playford's *Musicks Hand-maid* (1678) the following air, entitled 'The Canaries or the Hay,' occurs:—



[See Canaries.] W. B. S.

HEYTHER[1] or HEATHER, William, Mus.D., born at Harmondsworth, Middlesex, about 1584, was a lay vicar of Westminster Abbey, and on March 27, 1615, was sworn a gentleman

[1] His own spelling. In his will it is Heather.

of the Chapel Royal. He was the intimate friend of Camden; they occupied the same house in Westminster, and when, in 1609, Camden was attacked by a pestilential disease, he retired to Heyther's house at Chislehurst to be cured, and there he died in 1623, having appointed Heyther his executor. When Camden founded the history lecture at Oxford in 1622, he made his friend Heyther the bearer to the University of the deed of endowment. The University on that occasion complimented Heyther by creating him Doctor of Music, May 18, 1622. [It is fairly certain that Gibbons's anthem, 'O clap your hands,' served for Heyther's exercise. [See GIBBONS, ORLANDO.] In 1626-27 Heyther founded the music lecture at Oxford, and endowed it with £17:6:8 per annum. The deed bears date Feb. 2, of 2 Charles I. Richard Nicholson, Mus.Bac., organist of Magdalen College, was the first professor. Dr. Heyther died in July 1627, and was buried August 1, in the south aisle of the choir of Westminster Abbey. He gave £100 to St. Margaret's Hospital in Tothill Fields, commonly known as the Green Coat School. There is a portrait of him in his doctor's robes in the Music School, Oxford, which is engraved by Hawkins (chap. 120). W. H. H.

HIAWATHA. Scenes from Longfellow's 'Song of Hiawatha' set to music for soprano, tenor, and baritone solos, chorus and orchestra, by S. Coleridge Taylor, op. 30. The first section, 'Hiawatha's Wedding-Feast,' was first performed at a students' concert at the Royal College of Music, Nov. 11, 1898; the second, 'The Death of Minnehaha,' at the North Staffordshire Musical Festival (Hanley), Oct. 26, 1899; and the third, 'Hiawatha's Departure,' by the Royal Choral Society at the Albert Hall, March 22, 1900, on which occasion the whole trilogy was given for the first time. N. G.

HIBERNIAN CATCH CLUB. The oldest existing musical society in Europe. Founded by the Vicars Choral of St. Patrick's and Christ Church Cathedrals, Dublin, in the winter season of 1679-80, for the cultivation of catches and vocal music. In 1698 the place of assembly was in Francis Street, and a visitor (Henry Eeles) in 1730 describes the Hibernian Catch Club as then of fifty years' standing (Letter to the Earl of Burlington). The existing records go back to 1740, and a volume of their favourite catches was published in 1741. On the occasion of Earl Hardwicke's visit to the club on May 4, 1803, Stevenson received the honour of knighthood. From the second decade of the 19th century the club met 'every second Tuesday in the month during the season,' at Morrisson's Hotel—the President for the year being selected from the members in rotation. Ever since the year 1844 the club has its habitat at the Antient Concert Rooms, and is still (1905) in a flourishing condition, meeting on the second Tuesday in every month from December to May, at 7.15 P.M. The late Duke of Cambridge was elected an honorary member in 1847, and the Duke of Connaught in 1877. W. H. G. F.

HICKFORD'S ROOM, if not the first, was one of the first regular public concert-rooms in London. After the death of THOMAS BRITTON and consequent discontinuance of the musical gatherings in the long room over his shop in Clerkenwell, the only room previous to Hickford's where music could be heard seems to have been the music room at Clayton's House in York Buildings (see CLAYTON).

Of Hickford himself very little is known. He appears to have been a dancing-master during the latter part of Queen Anne's reign and in the early Georgian days, for the first advertisements of concerts held in his room mention it as 'Mr. Hickford's Dancing School' or 'Mr. Hickford's Great Dancing Room.' Later it was called simply 'Mr. Hickford's Great Room' or 'Hickford's Room.' It was originally in James Street, Haymarket, opposite the Royal Tennis Court (the building of which is still standing), and its probable site is now occupied by the Comedy Theatre. It must have been a room of very considerable size to begin with, and was perhaps enlarged, since, two or three years after it was opened, we hear of an entrance from Panton Street; and in 1719, on the occasion of a concert for the benefit of Mr. Dahuron, the Flautist, it is stated that 'Coaches and Chairs may come into James Street or into Panton Street, there being a passage into the room both ways.' The first concert in this room took place on April 4, 1713, for the benefit of Signor Claudio Roieri, followed by one on April 17 'by subscription for Signor Nicolino Haym.' The only other concert of that year took place on May 20, for the celebrated 'Baroness' and Mrs. Paulina. Hickford's Room became very quickly a favourite place of entertainment with audiences and performers, and with good reason. For the former, it was situated in a fashionable part of the town, close to the leading theatres, in a most convenient locality much frequented by the 'quality'; for the latter, it was probably cheaper and less trouble to arrange for a concert there than at the Opera House or one of the City Companies' Halls, where some concerts were given. It must have had considerable advantages; for most of the great performers, both vocal and instrumental, who visited England, gave their concerts there, and those who resided in London held their benefits there year after year. In 1714 there are records of six concerts in the room. On Feb. 1 'an extraordinary Consort of Vocal and Instrumental musick by the best Masters of the Opera,' for the benefit of Mr. Rogier. The Baroness held her benefit on March 17, when the 'famous Signor Veracini' performed several Sonatas, and the great Violinist had a benefit of his own on April 22, the Concert consisting entirely of his own

compositions, both vocal and instrumental, and 'several solos on the Violin never played before.' Signora Stradiotti, a player on the harpsichord, 'who has never yet performed since her arrival in England,' gave a concert on April 29. Signor Pardini had a benefit on May 20 ; and the *Daily Courant* of May 18 gives notice 'that the concert for the benefit of Mr. Matthew Dubourg, which was to have been at Mr. Hickford's school, is deferred to May 27.' Dubourg was then eleven years old, and though he is reported to have played in public at the age of eight, he was evidently, in 1714 and long after, considered an extraordinary youthful prodigy ; for in the advertisements of his annual benefits which for some years invariably took place at Hickford's Room his age is always mentioned.

The development of chamber music, and consequent increase in the number of concerts, was doubtless due very largely to the influence of Handel, lately come to England with George I. When Handel began his work of improving the opera, and procured celebrated performers for England, many of these, in addition to their engagements at the opera, took the opportunity of giving one or two concerts for their own benefit. The patrons of the opera could hardly refuse to attend a concert given by some favourite artist of the day, and Mr. Hickford's great dancing-room soon became one of the fashionable resorts of the town. In 1715 nine or ten concerts were given by and for various more or less well-known people. But the first concert of that year is thus advertised in the *Daily Courant* of March 21 :—'By desire of several Ladies of Quality. For the benefit of Mrs. Smith. At the Great Room in James Street near the Haymarket, on Wednesday next, being the 23rd of March will be performed a compleat Consort of Musick by the best Masters of the Opera.' Mrs. Smith, or Betty Smith as she was sometimes called, was wigmaker to the opera for many years, and this was not the only occasion on which the 'Ladies of Quality' desired and obtained for her a benefit at Hickford's Room.

On March 31 Valentini who, though not singing at the opera, appears to have been in England, held a benefit concert, at which he was assisted by the gifted and fascinating Anastasia Robinson. The Baroness was a very faithful patroness of Hickford's Room for many years. At her benefit concerts she almost always managed to introduce some new and attractive instrumentalist, or some new compositions. In this year she announces 'a Consort of Musick entirely new. Particularly several solos on the violin by Mr. Alexander Bitti, newly arrived from Italy.' Only two other concerts of 1715 call for any particular notice. Mr. Dubourg, mentioned as 'the youth of 12,' held his annual benefit, playing several solos, and a concert was given 'for the benefit of a lady under misfortune.' This would seem to mark the beginning of charity concerts, for it is the first announcement of its kind. The first concert of 1716 was a benefit for the violinist Castrucci, and may possibly have been his first appearance in England, for he is announced as being 'lately come from Italy.' It is in the advertisements of this concert that mention is first made of an entrance from Panton Street into the room. Besides being appointed leader at the opera, Castrucci quickly obtained many concert engagements, and after his first appearance at Hickford's Room he played at most of the best concerts there for some years. On March 15 he performed the instrumental music at Signora Isabella Aubert's concert, and again on March 21, for the benefit of the Baroness, who on that occasion introduced several songs out of the opera 'Pyrrhus and Demetrius'—'to be sung in Italian and English.' On April 12 there was a ball and masquerade by Mr. Dumirail, together with 'several entertainments of dancing performed by Mr. Dumirail and his son, who is lately come from Paris, and others. This being the last time of their 'appearing in Publick before their return to Paris.' 'A compleat Consort of Vocal and Instrumental Musick by the best Masters of the Opera' was announced for the benefit of Signor Giorgio Giacomo Berwillibald, 'Servant to his Serene Highness the Margrave of Brandenburg Anspach, Brother to Her Royal Highness the Princess of Wales.' This concert, originally intended for May 21, was put off two or three times on account of the opera, and was finally given on June 9. Up to this period it was usual for the concert season to terminate at the end of May or in the middle of June, but in 1716 two entertainments at Hickford's Room were given in December, one on the 13th, another on the 20th. In 1717 the first concert recorded was for the benefit of Castrucci on March 13 ; and at another, on the 20th, for the benefit of Signor Botelli 'lately arrived from Italy' the celebrated Nicolini Grimaldi (see NICOLINI) is announced to sing ; possibly one of his last performances in England. Dubourg and the Baroness held their annual benefits as usual in the Great Dancing-Room, as did Signor Pietro, a player on the bass-viol and German flute. These, with three or four less important concerts, complete the tale for that year. Few concerts are recorded in 1718, except the usual annual benefits of the regular performers—Dubourg, Castrucci, etc., and the only apparent novelties were those introduced at her concert by Mlle. Coraill, in the form of 'several new songs by the famous Domenico Scarlatti, never before performed in this Kingdom.' The concerts of 1719 seem to have been mostly given by various members of the opera band, including the famous hautboy player Kytch, whose name figures at several concerts, and who, at his own

benefit played 'several new solos and Concertos on the Hautboy and Little Flute': it is further stated that the 'Vocal and Instrumental Musick will be by the Best Hands from the Opera.' The *Daily Courant* of May 1 advertises 'The Benefit of Signor Francisco Scarlatti. The greatest part of his own composition, being brother to the famous Alessandro Scarlatti.'

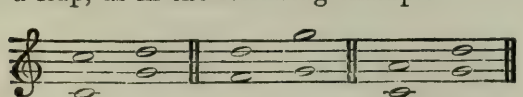
During the next ten years few concerts calling for special remark are recorded as having taken place at Hickford's Room. Among the most noticeable may be mentioned one announced for March 20, 1724, for the benefit of Signor Scarlatti, 'in which will be a Pastoral Cantata for two voices, accompanied by all sorts of instruments, composed by himself on this occasion.' The concert-giver is most likely to have been Domenico Scarlatti, who is known to have visited England, and who was a great friend of Handel. In December of the same year we hear of an entertainment of dancing by a French company, who performed 'the curious Sword Dance as it is danced in Italy, Spain, France, and Germany, which never was danced in England before.' Signor Bigonzi, the contralto, also gave a concert at Hickford's Room, as did other less noticeable singers and instrumentalists who visited England during that period, and Dubourg, Kytch, and various members of the opera band gave concerts of their own, and played at others for the benefit of their friends. Castrucci's name occurs frequently, and he always held his annual benefits at Hickford's. For these he generally advertises some novelty, sometimes concertos and solos 'by his master Corelli,' sometimes pieces in which he can show off his power of playing tricks on his instrument, such as 'a particular Concert with an Echo,' and 'a new composition called the Feasts of the Piazza di Spagnia, in which Mr. Castrucci will make you hear Two Trumpets on the Violin.' During the year 1724, and always afterwards, the room was called 'Hickford's Great Room in Panton Street,' to which street the main entrance appears to have been transferred, though at certain concerts people are requested to let their chairs wait in James Street near the old entrance which was still used as an extra exit. Early in January 1729 Granom the composer began a series of subscription concerts to take place on Saturday evenings, but no details of the performances are recorded. It would appear, however, that the weekly concert began at about this period to be a recognised form of entertainment with people of fashion, and in December 1731 Geminiani advertised a series of concerts, twenty in number, beginning on Thursday December 9, and to be continued on every succeeding Thursday till the number was completed. The subscription was four guineas, and for that amount each subscriber had a silver ticket. These tickets were non-transferable, for it is emphatically stated that 'no other Lady or Gentleman will be admitted in the absence of the subscriber, and each lady that subscribes may take another Lady with her, paying a Crown at the door, but no Gentleman will be admitted without a Ticket.' The concerts were carried on for some years; Geminiani himself performed at them, together with other instrumentalists, and he engaged popular singers of the day, such as Mrs. Young and Mr. Hull. In addition to the Geminiani concerts many others were given at Hickford's Room during the next few years, some by old habitués, some by artists who came to London for one season and were not heard of again. In 1738 there are no concerts recorded in connection with Hickford at the Panton Street room, his name does not appear at all, nor are the entertainments such as he was generally associated with; but on Feb. 9, 1739, appeared an advertisement of a concert for the benefit of Mr. Valentine Snow (see SNOW) to be given 'at Mr. Hickford's *new* Great Room in Brewer Street near Golden Square.' Of Hickford's reasons for removing from Panton Street nothing is known. The new room had the advantage of being in a fashionable part of town, for both Golden Square and Brewer Street were at that time inhabited by persons of position. The room itself is still in existence, and is built out at the back of one of the fine old Georgian houses yet remaining in Brewer Street, in which Hickford lived. It is a room of good proportions, 50 feet long by 30 broad, lofty, and with a coved ceiling. It is lighted by one large window at the southern end, in front of which is the platform, small and rather low, and there is a gallery opposite, over the door. It appears to be in much the same state now as in Hickford's time, and bears but few marks of alteration, except that the walls, cornices, and beautiful carved mouldings have been covered with paint and whitewash to their great disfigurement. At the present time the house belongs to a private club, and concerts are still given by the members in the room, which possesses good acoustic qualities, and was evidently designed and built for a music-room. It originally had a back door into Windmill Street, where, as formerly in James Street, ladies and gentlemen were desired to order their chairs to wait, but no trace of this old exit remains, and buildings of a later date now crowd closely against the back of the old house. The concerts in the new room were on a larger scale than those in the old one, and in addition to the ordinary concerts of 'Vocal and Instrumental musick' for the benefit of various soloists, oratorios, anthems, and other compositions of a like nature were given, and frequently formed the programme of some of the subscription concerts that were carried on with greater success than ever. John Christopher Smith's musical drama

'Rosalinda,' and his oratorio 'The Lament of David over Saul and Jonathan,' were both performed for the first time at Hickford's Room during the season of 1740, and were repeated three or four times 'at the particular desire of several persons of Quality.' Two new anthems by Handel, 'O sing unto the Lord,' and 'My song shall be always,' were performed in Holy week of that year, also for the first time. Among the singers were Geminiani's brilliant pupil Mrs. Arne and John Beard the famous tenor (see BEARD). During 1741 Andrioni and the celebrated violoncellist Caporale appeared several times at the subscription concerts now held every Friday, and one of the chief novelties of that season was Hasse's 'Salve Regina,' much advertised beforehand, and performed three times.

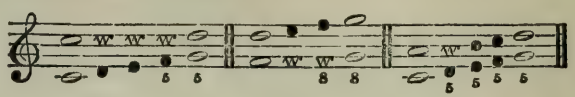
One of the most noticeable concerts of the later days of Hickford's Room was that given by Mozart and his sister on May 13, 1765. It was announced some weeks beforehand, and the following advertisement appeared in the *Public Advertiser* on the day of performance :—

'For the benefit of Miss Mozart of thirteen and Master Mozart of eight years of age; Prodigies of Nature. Hickford's Great Room in Brewer Street. This day May 13 will be a Concert of Vocal and Instrumental Music. With all the Overtures of this little Boy's own composition. The vocal part by Sig. Cremonini, Concerto on the Violin Mr. Barthelomon, Solo on the Violoncello by Sig. Cirii. Concertos on the Harpsichord by the little Composer and his sister, each single and both together, etc. Tickets at 5s. each to be had of Mr. Mozart at Mr. Williamson's in Thrift Street, Soho.' This was the last public concert given by the Mozarts before they left England. During the next ten years Hickford's Room continued to be used for a variety of good concerts, some being directed by Bach and Abel; and for several seasons Mr. Hay carried on a series of subscription concerts on Monday evenings. After 1775, however, most of the important concerts were given in the new rooms in Hanover Square, and Hickford's Room fell gradually into disuse. The last concert with which his name is connected took place in 1779. B. H.

HIDDEN FIFTHS AND OCTAVES (Lat. *Quintae coopertae, seu absconditae*; Germ. *Verdeckte Quinten*). Hidden Fifths, or Octaves, are held to be produced, whenever two parts proceed, in similar motion, towards a single Fifth, or Octave, to which one of them at least progresses by a leap, as in the following example—



Progressions such as these are prohibited, because, were the leaps filled up by the intervals of the Diatonic Scale, the hidden 'consecutives' [see CONSECUTIVE] would at once be converted into real ones, thus—



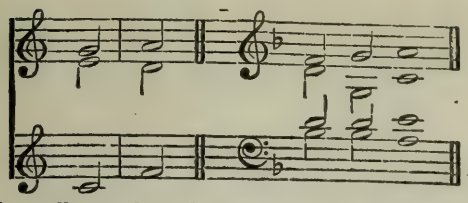
It may be urged, that, as the leaps are not intended to be filled up, the forbidden sequence is not formed, and there remains, therefore, nothing to be condemned.

The answer to this objection is twofold. In the first place, the impression left on the ear by Hidden Fifths or Octaves is sometimes almost as strongly marked as that produced by real ones; the ear itself possessing the faculty of filling up the leaps, in imagination, when tempted to do so by the nature of the progression submitted to it. Secondly, in unaccompanied vocal music—to which the prohibition most particularly refers—the least tendency on the part of an incautious singer to bridge over the leap by means of a *portamento* would instantly produce the effect indicated in the above example.

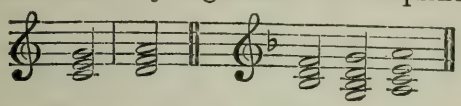
Nevertheless, the law against Hidden Fifths and Octaves is not an inelastic one. It is true, that, in two-part counterpoint, they are as sternly condemned as the most glaring sequence of real Fifths. Even in three parts their presence is scarcely tolerated. But, in four or more parts, they are only to be reprehended under certain conditions. For instance, between the extreme parts, they should only be used as a means of escape from some serious difficulty. Between one extreme and one mean part they are considered less objectionable. Between two mean parts there is little to be said against them; and, when one of the parts concerned in their formation moves a semitone, they are freely permitted, even between treble and bass. Bearing these rules in mind, the student can scarcely go very far wrong; and, should he find any difficulty in detecting the faulty progressions, it may be removed by a reference to the old law, which enacts that 'A Perfect Concord may not be approached in similar motion.'

The great masters of the 16th century were far more lenient towards Hidden Fifths and Octaves than many modern theorists. In the works of Palestrina and his contemporaries, examples, even between extreme parts, may be found on almost every page.[1] These composers also delighted in hiding Fifths and Octaves in another and a singularly beautiful way. It is of course understood that such progressions are only forbidden when they occur between the same two parts. When formed between different voices, by means of crossing the parts, they are perfectly lawful; as in the following combinations from Palestrina's 'Missa Papae Marcelli' and 'Missa Brevis' :—

[1] In the beginning of Palestrina's motet 'Fratres ego' there is indeed an instance of Hidden Fifths, in two parts: but this case is so extraordinary that the writer cannot remember ever having met with a parallel one.



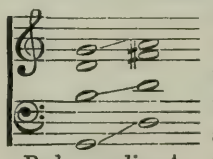
The effect of such passages as these, when sung without accompaniment, is perfectly pure and beautiful; but when arranged for keyed instruments, where the motion of the parts cannot be distinguished, they become simply intolerable. In this form they degenerate into sequences of



the most vulgar character; but this is not the form in which Palestrina intended them to be heard. W. S. R.

The above article is written from the point of view adopted by earlier theorists, whose experience of such progressions was limited chiefly to their employment in pure unaccompanied vocal music of an essentially contrapuntal character. The development of music upon a harmonic basis has, of course, greatly influenced the human mind in its attitude of listening to music, with the result that all laws of harmonic progression which have been handed down from previous times, and which are explained in their relationship to the special nature and condition of the Art of those times, and derive their authority from its special requirements, must, before their authority can be admitted in connection with the latest developments of the Art, be justified by modern practice, or must submit to be modified by the light of modern experience. In no rules of harmonic progression do such considerations apply with greater force than those which refer to the employment of hidden octaves and fifths. Viewed from the modern standpoint, the term 'hidden,' itself, as applied to perfect octaves or perfect fifths approached in similar motion, seems a misnomer. The idea that the listener unconsciously fills up the gaps in the parts which proceed by similar motion to a perfect octave, or a perfect fifth, and so create forbidden consecutives, which do not exist in the music itself, can only be regarded as an interesting tradition of the past, which, in the present day, no intelligent musician can pretend to believe. When so-called hidden octaves or fifths do produce an objectionable musical effect, it is obviously due to the fact that the octave or the fifth which *is* present is itself thrown into undue prominence, and what is unsatisfactory in the progression is the result of the exceptional 'exposure' of the perfect interval which is present, and not to a faulty progression which is supposed to exist in the imagination of the listener. This fact is now admitted by the more progressive amongst musical theorists, and in modern text-books the traditional and misleading term 'hidden' is being gradually displaced by the more accurate one 'exposed,' the universal adoption of which is certainly desirable in the interests of all students and teachers of Harmony.

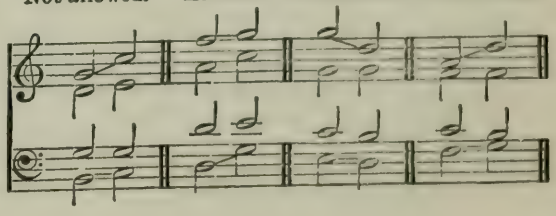
With reference to the employment, of what in future will be referred to as 'exposed octaves' and 'exposed fifths,' not only do the rules given in different text-books to regulate their employment reveal wide differences of opinion upon this subject amongst theorists themselves, but these rules are quite out of touch with the established practice of composers. In connection with the different views held by theorists representing different schools of thought, it is worthy of passing notice that some of the most eminent continental theorists impose restrictions upon the employment of octaves and fifths so formed, either between two inner parts, or between one inner and one outside part, which are not recognised by English theorists. Both Tchaikovsky in his *Guide to the Practical Study of Harmony* (Leipzig, 1900), and Jadassohn in his *Manual of Harmony* (1890), forbid the employment of many such octaves and fifths, and that in portions of their text-books, which obviously are not merely for the guidance of beginners, but for the fairly advanced student. When such restrictions and prohibitions extend so far as to describe as bad, and forbid the employment of the progression shown below, it is doubtful whether such rules are not merely devoid of all musical authority, but whether they possess any value even for the purposes of mental discipline; whether, in fact, they do not tend to make the introduction of any kind of spontaneous musical thought into the work of the student absolutely impossible.



Bad according to Jadassohn.

The following example indicates some of the differences of opinion upon this subject which prevail amongst leading modern theorists. All the progressions illustrated are familiar ones, and some are even commonplace; yet so much are the accepted rules out of touch with the practice of composers that upon no single progression are these theorists all agreed, nor is there one progression which all of them allow to be employed:—

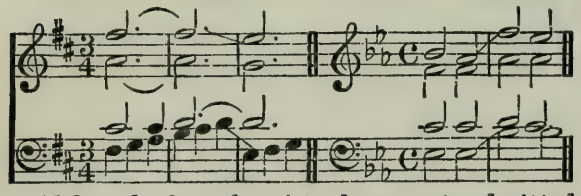
Jadassohn—
Allowed. Not allowed. Possible. Not allowed.
Tchaikovsky—
Not allowed. Not allowed. Not allowed. Allowed.
Macfarren and Prout—
Not allowed. Allowed. Not allowed. Not allowed.



Having glanced at the attitude of modern theorists towards exposed octaves and fifths we will now briefly consider their employment in musical composition, from the point of view adopted by English theorists, that is, when they are formed between the outside parts. The examination of many examples of exposed octaves and exposed fifths, approached in various ways, seems to suggest that the effect of such progressions varies (and is more or less satisfactory) according to the extent to which the particular effect of the exposed interval dominates the effect of the second chord of the progression. When the nature of the individual chords forming the progression, their harmonic relationship, the number of parts employed, or their general progression, is such as to neutralise the effect of the exposed interval, no unsatisfactory effect is produced.

By the nature of the individual chords is meant whether either or both of the chords be a discord, or whether both are concords. When the second chord is a discord, to whatever extent an exposed interval may be thrown into prominence, the effect of this exposure is almost invariably neutralised by the dissonant character of the chord, as shown below:—

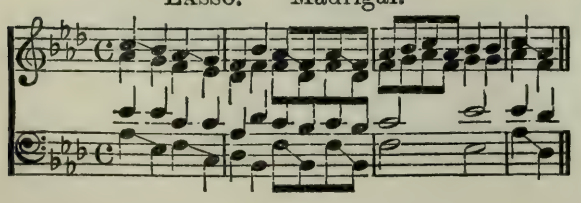
ELVEY. Anthem. GOUNOD. Motet.



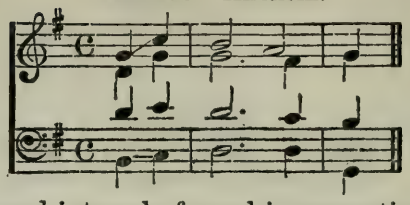
Although few theorists have yet admitted the fact, yet the works of modern composers prove that other rules of harmonic progression, besides those referring to exposed intervals, lose much of their musical authority (at least so far as the universal application of them is concerned), when either or both of the chords forming the progression are discords.

With reference to exposed intervals formed between triads and their inversions, the presence of some form of harmonic connection between the two chords helps to mitigate the effect of an exposed interval. In connection with triads and their inversions whose roots are a fourth or a fifth apart, and which, therefore, have one note in common, when one of the parts moves by step, the other part leaping, the effect is rarely unsatisfactory. When both parts leap, especially when the leaps are made in a downward direction, neither part leaping more than a fifth, the effect may be excellent. The following illustrate exposed intervals so formed :—

LASSO. Madrigal.

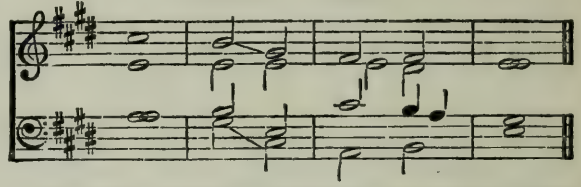


WESLEY. Anthem.



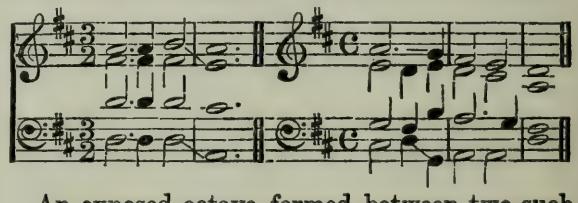
Exposed intervals formed in connection with triads and their inversions whose roots are a third (or a sixth) apart, vary very much according to the nature of the progression itself. The strength of such progressions depends largely upon the respective degrees of the scale upon which such triads are formed, some such progressions being strong and bold, while others are weak and unsatisfactory. That two triads, so related, have two notes in common, implies the presence of a strong and direct harmonic connection between them, which naturally tends to neutralise the effect of the exposed interval. In the majority of instances such exposed intervals are more satisfactory when approached from above than when approached from below. The following progression is by no means an unfamiliar one :—

TURLE. Chant.



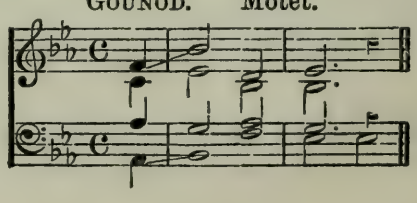
Exposed intervals formed in connection with triads and inversions whose roots are adjacent, and therefore which have no direct harmonic connection, vary considerably in musical effect, both according to the degrees of the scale upon which such triads are formed, and also partly as to whether either chord is in an inverted form. When one of the chords is in an inverted form, and the highest part moves by step, while the lower part leaps either a fourth or a fifth, the effect is almost invariably good—

SULLIVAN. 'Te Deum.' GARRETT. 'Te Deum.'



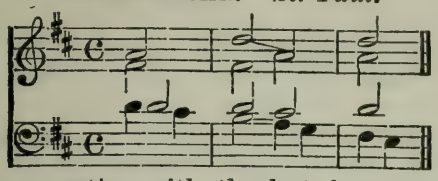
An exposed octave formed between two such triads, the second being in its second inversion, is also unobjectionable when one part moves by step and the other leaps a fourth—

GOUNOD. Motet.



The following illustration shows an exposed octave formed between two such triads in their original position, the lower part moving a second, and the higher one a fourth—

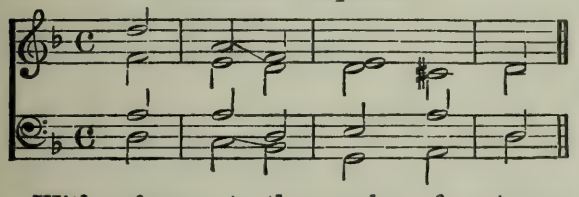
MENDELSSOHN. *St. Paul.*



In connection with the last four examples, the strong and characteristic movement of the two parts, by a second and by a fourth or fifth, exerts considerable influence in the direction of strengthening the effect of the progressions.

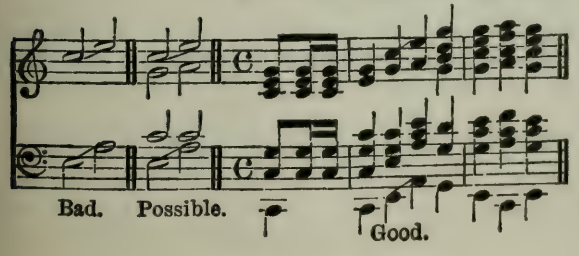
An exposed fifth formed between two triads having adjacent roots, the first triad being in an inverted form, and the bass falling a second, as shown below, is perfectly satisfactory—

BRAHMS. *Requiem.*



With reference to the number of parts employed in the formation of the progression, in all matters of harmonic progression the 'fulness' of the chords employed, which is produced by the doubling or duplication of the several notes of the chord in different octaves (especially when the doubling results in harmony of more than four parts) exerts a large influence upon the musical effect of the progression, and one which has hardly been sufficiently recognised by those who have framed the rules of harmonic progression. In connection with exposed intervals the number of parts which make up the progression is a most important factor in determining the ultimate musical effect. A comparison of the different musical effect of the same progression heard first in few parts and then in a large number of parts, proves that progressions which are unsatisfactory in two or even three parts, may be quite good in four or five parts. When the two chords forming the progression have one or more notes in common it is obvious that an increase in the number of parts means the strengthening of the direct harmonic connection between the chords by the doubling of the common notes, as shown in the following example:—

WAGNER. *Die Meistersinger.*

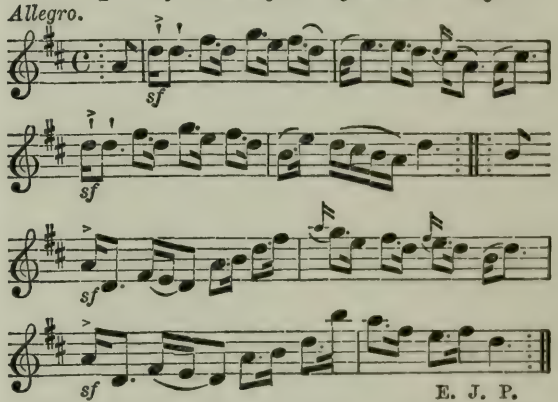


When the chords have no such connection, as the number of parts increase, the attention of the listener is distributed over the movement of a greater number, and the progression of any two parts (even when they are outside parts) must in some corresponding proportion become less noticeable.

In any general consideration of exposed intervals viewed from a modern standpoint, it is hardly incorrect to say that, in harmony of not less than four parts, there are very few progressions which, while satisfactory from every other point of view, are made really objectionable by the presence of an exposed octave or fifth. F. G. S.

HIGHLAND FLING. A step in dancing, peculiar to the Scotch Highlands. The name is commonly transferred to the dance itself. The term 'fling' expresses the *kicking* gesture which characterises it. When a horse kicks by merely raising one leg and striking with it, he is said, in grooms' parlance, to 'fling like a cow.' The performer dances on each leg alternately, and *flings* the other leg in front and behind. The Highland Fling, in which three, four, or more persons may take part, is danced to the music of the Strathspey. The following is a specimen:—

Marquis of Huntly's Highland Fling.



E. J. P.

HIGH MASS (Lat. *Missa Solemnis*; Fr. *Grand'-messe*; Germ. *Grosse Messe*). Mass, sung throughout, with full ceremonial, the Priest being assisted by Deacon and Subdeacon, Master of Ceremonies, Thurifer, and two Acolytes. A Mass, sung with equally solemn music, but without the assistance of a Deacon and Subdeacon, and without the use of Incense, is called a *Missa cantata*, or Sung Mass.

Low Mass is said by the Priest, without music, and with the assistance of one Server only. [See MASS.] W. S. R.

HILDEBRAND, ZACHARIE (1680-1743), and his son JOHANN GOTTFRIED, were eminent organ-builders in Germany. The latter, who was the principal workman of the Dresden Silbermann, built the noble organ of St. Michael's, Hamburg, in 1762, which cost more than £4000. V. DE P.

HILES, HENRY, born Dec. 31, 1826, at Shrewsbury, received instruction from his brother John; he was organist successively at Shrews-

bury, as his brother's deputy; at Bury in 1846; at Bishopwearmouth in 1847; St. Michael's, Wood Street, in 1859; at the Blind Asylum, Manchester, in Aug. 1859; at Bowden in 1861; at St. Paul's, Manchester, 1863-67. In 1852-59 he travelled round the world on account of ill-health. He received the degrees of Mus.B. Oxon., 1862, and Mus.D. 1867. In the latter year he resigned his post of organist; in 1876 he became lecturer on harmony and composition at Owens College, and in 1879 at the Victoria University; he was one of the promoters of the National Society of Professional Musicians (see p. 464). He was conductor of several musical societies in Lancashire and Yorkshire, and was editor and proprietor of the *Quarterly Musical Review*, a modern namesake of the well-known magazine of that name, which lasted from 1885 to 1888. In 1893 he was appointed Professor at the Manchester College of Music. He retired to Pinner, near Harrow, in 1904, and died at Worthing on Oct. 20 of that year. His compositions include 'David,' oratorio, 1860; 'The Patriarchs,' oratorio, 1872; 'War in the Household,' operetta, 1885, from the German of Castelli ('Häusliche Krieg'), originally composed by Schubert; 'Harold,' overture, composed 1893; 'Watchfulness,' 'Fayre Pastorel,' and 'The Crusaders,' cantatas; settings of Psalms xlvi. and xcvi.; several anthems, services, and part-songs (his glee, 'Hushed in Death,' is very popular; it obtained the prize offered by the Manchester Gentlemen's Glee Club, 1878); 'Installation Ode,' Victoria University, 1892, and other choral works. Prelude and Fugue in A; Do. in D minor, a Sonata in G minor, six Impromptus, two Sets, 'Festival March,' 'Youth,' a concert-overture, etc. for organ; pianoforte pieces and songs. He has written books on music, *Grammar of Music*, two vols., Forsyth Bros. 1879; *Harmony of Sounds*, three editions, 1871, 1872, 1879; *First Lessons in Singing*, Hime & Addison, Manchester, 1881; *Part Writing or Modern Counterpoint*, Novello, 1884. *Harmony or Counterpoint?* 1889; *Harmony, Choral or Contrapuntal*, 1894. (A biographical sketch appeared in the *Musical Times* for July 1900.)

His elder brother, JOHN, born 1810, at Shrewsbury, was also an organist at Shrewsbury, Portsmouth, Brighton, and London. He wrote pianoforte pieces, songs, and musical works, *A Catechism for the Pianoforte Student*, *Catechism for the Organ* (1878), *Catechism for Harmony and Thorough Bass*, *Catechism for Part Singing*, *Dictionary of 12,500 Musical Terms* (1871), etc. He died in London, Feb. 4, 1882. A. C.

HILL, HENRY, a distinguished English viola player, a son of Henry Lockey Hill, the violin-maker, was born in London, July 2, 1808, and died on June 11, 1856, in the same city. His early life as a musician was uneventful, and the success that he achieved in after life was not due to any particular training he received, but to his own inherent ability. He became the leading viola player of his time at the Opera, the provincial Festivals, and the principal oratorio concerts, and he especially made a name for himself as a player of chamber music. He was a cultured musician and a man of scholarly attainments. He was a member of the Queen's Private Band, of Ella's Musical Union, and the Queen's Square Select Society, playing at most of their concerts; and in association with Mr. Alsager he was one of the founders of the Beethoven Quartet Society, for the analytical programmes of which he was responsible. He made the acquaintance of Berlioz, and he played the solo part in 'Harold en Italie' on the occasion of its first performance in London, Feb. 7, 1848. Berlioz, in his *Soirées de l'Orchestre*, speaks of Hill and his incomparable instrument, which it is interesting to add was made by the English maker, Barak Norman. An admirable lithograph portrait of Henry Hill was drawn by Baugniet, a well-known draughtsman of the time. A. F. H.

HILL, JOSEPH, a London violin and other instrument maker, who was born in 1715 and died in 1784. He worked at 'Ye Harp and Hautboy' in Piccadilly, then in High Holborn; afterwards at the 'Violin' in Angel Court, Westminster, and finally at the Harp and Flute in the Haymarket in 1762. From this address he issued some volumes of music, being sets of lessons for the harpsichord by different authors. He was ancestor to a line of fiddle-makers, the descendants of whom are Messrs. W. E. Hill & Sons, of New Bond Street. [Information from Mr. Arthur F. Hill.] F. K.

HILL, THOMAS HENRY WEIST-, born in London, Jan. 23, 1828; was taught violin-playing by Sainton at the Royal Academy of Music, and in 1845 was elected King's Scholar. He first appeared at an Academy Concert in 1847, in Spohr's 9th Concerto, and subsequently went to America, where he introduced Mendelssohn's Violin Concerto. He afterwards undertook a professional tour in Europe, and in 1849 became a member of Costa's band at the Royal Italian Opera and elsewhere. In 1871 he followed his old conductor to Drury Lane, where he filled the post of Director of the Ballet Music, and then to Her Majesty's till 1879. In 1873, and in 1875-76, he was conductor at the Alexandra Palace, and displayed great energy in that department, giving performances of Handel's 'Esther' and 'Susanna,' Gade's 'Spring Fantasia,' Berlioz's 'Danse des Sylphes,' compositions of Saint-Saëns, etc. Mr. Hill introduced to the British public the works of Bizet and Massenet, the former by his 'Patrie' Overture, the 'Arlésienne' Suite, and Ballet music, 'Fair Maid of Perth'; the latter by his 'Scènes Pittoresques.' In 1877 and 1878 he conducted a short season of English opera at Her

Majesty's Theatre. In 1878-79 he was conductor of Mme. Viard-Louis's orchestral concerts, and gained much reputation for himself and his orchestra during the short term of their existence. Among the novelties produced were Svendsen's first Symphony; Salvayre's Stabat Mater, and 'Fandango' Ballet; Cherubini's 'Ali Baba' Ballet; Davenport's 'Twelfth Night' Overture; 'The Rivulet,' by Corder; Danse Macabre by Saint-Saëns; Berlioz-selections and works by Bourgault-Ducoudray and Gevaert. Massenet also conducted his orchestral suite, called 'Shakespeare,' April 30, 1878, on his first appearance in England, and again on Dec. 17, 1878. Goetz was first introduced to the British public by his only Symphony. In 1880 Mr. Weist-Hill was conductor of the Promenade Concerts, Covent Garden, where, on Oct. 20, he introduced Bizet's 'Roma' to an English audience. It was played at the Crystal Palace on the following Saturday, Oct. 23. In the same year he was appointed Principal of the Guildhall School of Music. In this post, which he retained until his death on Dec. 25, 1891, he was very successful; under his energetic direction the number of pupils rose to upwards of 2500. A. C.

HILL, W., & SON are organ-builders in London. The house was founded by John Snetzler about 1755, who was succeeded in 1780 by his foreman, Ohrmann. [SNETZLER.] The latter had a partner, W. Nutt, in 1790, who was afterwards joined by Thomas Elliott about 1803. After Elliott had done business for some time alone, he took as partner, in 1825, William Hill, a Lincolnshire man, who had married his daughter, and died in 1832, Hill remaining alone until 1837, when he was joined by Frederic Davison. After 1838 Davison left to become a partner of John Gray, and the firm became W. Hill & Son. [GRAY & DAVISON.] Hill died Dec. 18, 1870. He deserves the gratitude of English organists for having, in conjunction with Gauntlett, introduced the CC compass into this country.

Elliott & Hill built the present organ in York Minster, since which the Hills have built, amongst many others, the organs of Ely, Worcester, and Manchester Cathedrals; Birmingham Town Hall; St. Peter's, Cornhill; and All Saints', Margaret Street, London; Melbourne Town Hall, etc. Mr. Arthur George Hill, one of the partners in the firm, is the author of a valuable book on *Organ-cases and Organs of the Middle Ages and Renaissance*, etc., 1883. V. DE P.

HILL, W. E., & SONS; a London firm of violin makers, dealers and repairers, carrying on business at 140 New Bond Street, and holding in the musical world a position of recognised authority on all matters relating to the violin. Most of the famous instruments by Stradivari and other makers have passed from time to time through their hands. The firm, which consists at the present time of four brothers, Arthur Frederick Alfred Ebsworth, William Henry, and Walter Edgar Hill, and which is connected traditionally with the 'Mr. Hill, the instrument maker' mentioned in Pepys's Diary (1660), was founded by Joseph Hill (1715-84, see above), who was apprenticed to Peter Wamsley, and afterwards carried on business at the sign of the 'Violin' in Holborn in 1762, and later at the sign of the 'Harp and Flute' in the Haymarket. He turned out, in his time, many good instruments, and his violoncellos are to this day in good repute both here and on the continent. His five sons, William, Joseph, Lockey, Benjamin, and John, were all violin-makers and musicians, the names of three of them appearing in the orchestra at the first Handel Commemoration in 1784. As much may be said of many other members of the family. One of them belonged to Queen Anne's Band; others appeared late in the 18th century in the Minute Books of the Royal Society of Musicians, and in the records of the Musicians Company. The connection between the art and the craft has always been maintained, and Henry Hill (see above) ranked as the leading English viola player of his day, and was one of the founders of the Beethoven Quartet Society. His brother, William Ebsworth Hill (died 1895), father of the present members of the firm, was one of the worthies of the violin world, a genuine craftsman, whose judgment could be relied upon where the authenticity of old instruments was concerned. He was gifted, it may be added, with a keen sense of humour. Alfred Ebsworth Hill and Walter Edgar Hill both learned their craft of *luthier* in the old French violin-making town of Mirecourt, the former being the first Englishman to do so. William Henry Hill began life as a professor of the viola. The firm has established workshops near London, and although the number of instruments produced has not been large (about a hundred and fifty), some good results have been attained. All the brothers have co-operated in the editing of various pamphlets dealing with the violin, of which the *Life and Work of Maggini*, from the pen of Lady Huggins, is the most important; and in writing a *Life of Stradivari*, which has been welcomed by every lover of the violin at home and abroad, being not only a compendium of all that is known of the master, but containing, in addition, the results of independent research extending over a series of years. W. W. C.

HILLEMACHER, two brothers whose works, written in collaboration, have attained a high position in French music. Both were born in Paris; PAUL, on Nov. 25, 1852, and LUCIEN, on June 10, 1860; both studied at the Conservatoire; the elder obtained a second *accessit* in harmony and accompaniment in 1870, a first *accessit* in counterpoint and fugue in 1872, a second prize in 1873, the second grand prix de Rome in 1873, and the first in 1876. The younger brother gained a first *accessit* in harmony

and composition in 1877, a first prize in 1878, the second grand prix de Rome in 1879, and the first in 1880. The practice of writing in collaboration was adopted in 1881, with the signature 'P. L. Hillemacher.' Their first important work was 'Loreley,' a Légende symphonique (Grand Prix de la ville de Paris, 1882); 'Saint-Mégrin,' four-act opera (Brussels, March 2, 1886); 'Une aventure d'Arlequin,' four-act opéra-comique (Brussels, March 22, 1888); 'Le Régiment qui passe,' one-act opéra-comique, (Royan, Sept. 11, 1894); 'One for Two,' one-act pantomime (London, Prince of Wales's Theatre, May 26, 1894); 'Le Drac' ('Der Fluthgeist'), lyrical drama in three acts (Carlsruhe, Nov. 14, 1896); and 'Orsola,' lyric drama in three acts (Paris, Grand Opéra, May 21, 1902). 'Circé,' lyric drama in three acts, accepted in 1898, by the Opéra Comique, has not yet been performed. The brothers have also brought out several albums of songs, and choral pieces, as well as works for orchestra and chamber music. Refined musicians, possessed of remarkable technical knowledge and a profound dramatic instinct, the Hillemachers are among the most distinguished of modern French composers; but the complete development of their originality has been to some extent retarded by the undue influence upon them of Wagner's music. G. F.

HILLER, Ferdinand, was born of Jewish parents at Frankfort-on-the-Main, Oct. 24, 1811. His first music-lessons were from a violinist named Hofmann, who did little beyond allowing him to form his taste by playing the sonatas of Mozart and Beethoven. Instruction on the pianoforte he received from Aloys Schmidt, and in harmony and counterpoint from Vollweiler. At ten he played a concerto of Mozart's in public, and at twelve began to compose. Though educated for a learned profession, he was allowed to take up the study of music in earnest; and in 1825 was placed with Hummel at Weimar. Here for a time his attention was absorbed by composition; for Hummel, recognising his obvious bent, allowed him to take his own course. His master's criticisms on his early compositions were severe and disheartening, but Hiller proved the reality of his artistic impulse by never allowing himself to be discouraged. In 1827 he accompanied Hummel on a professional tour to Vienna, and had the privilege of seeing Beethoven on his death-bed and of witnessing the dissipation of the cloud which had once interrupted his intercourse with Hummel. Of this meeting he has given an interesting account from memory in his *Aus dem Tonleben* (2nd series). While in Vienna he published his op. 1, a pianoforte quartet written in Weimar. He then returned to Frankfort, but stayed there only a short time, in spite of his advantageous intercourse with Schelble, as he was anxious to push on to Paris, at that time the headquarters of music and everything else. His stay in Paris lasted from 1828 to 1835, with one break caused by the death of his father. He acted for a time as professor in Choron's 'Institution de Musique,' but afterwards lived independently, perfecting himself as a pianist and composer, enjoying the best society. Besides Mendelssohn, whom he met as a boy at Frankfort and with whom he remained in the closest friendship to a late date, he was intimate with Cherubini, Rossini, Chopin, Liszt, Meyerbeer, Berlioz, Nourrit, Heine, and many others. Fétis, in his *Biographie Universelle*, gives further particulars of this stay in Paris, and especially of Hiller's concerts, in which Fétis took part. Suffice it to say here that his performances of Bach and Beethoven had an important share in making the works of those great masters better known in France. He was the first to play Beethoven's E♭ Concerto in Paris; and his classical soireés, given in company with Baillot, excited much attention at the time. From Paris he returned to Frankfort, conducted the Cäcilien-Verein in 1836 and 1837 during Schelble's illness, and then passed on to Milan, where he again met Liszt and Rossini. Rossi furnished him with the libretto of 'Romilda,' which he set to music, and which, through the intervention of Rossini, was produced at the Scala in 1839, but without success. Here also he began his oratorio 'Die Zerstörung Jerusalems,' perhaps his most important work, and one that interested Mendelssohn so much that he induced Hiller to pass the winter of 1839 in Leipzig, personally superintending its production (April 2, 1840), which was most successful, and was followed by performances at Frankfort, Berlin, Dresden, Vienna, Amsterdam, and elsewhere. On his second journey to Italy in 1841, he went to Rome, and studied old Italian Church music under the guidance of Baini, of whom he has recorded his recollections (*Tonleben*, ii. 101). On his return to Germany he lived successively in Frankfort, Leipzig (conducting the Gewandhaus Concerts of 1843-44), and Dresden. Here he produced two more operas, 'Traum in der Christnacht,' and 'Conradin.' During this time he lived on intimate terms with Spohr, Mendelssohn, the Schumanns, David, Hauptmann, Joachim, and many more illustrious artists. A lasting memorial of this period is preserved in the dedication of Schumann's PF. Concerto to him—'freundschaftlich zugeeignet.' In 1847 he became municipal capellmeister at Düsseldorf, and in 1850 accepted a similar post at Cologne, where he organised the Conservatorium, and became its first director. This post he retained till his death, May 10, 1885, and in his various capacities of composer, conductor, teacher, and *littérateur*, he exercised an important influence on music in the Rhenish Provinces. He gave such an impetus to the musical society of which he was conductor, that its concerts have been long considered among the best in Germany. The Lower Rhine Festivals, which he conducted from 1850 as often as they

were held at Cologne, chiefly contributed to gain him his high reputation as a conductor. As a teacher his career was closely connected with the history of the Cologne Conservatorium. Among his numerous pupils there, the best known is Max Bruch. He occasionally left Cologne to make concert-tours in Germany, or longer excursions abroad. He conducted the Italian opera in Paris for a time (1852-53), and visited Vienna and St. Petersburg, where in 1870 he conducted a series of concerts by the Russian Musical Society. England he visited several times, first in 1852, when he conducted a work of his own at the London Philharmonic Concert of June 28; and again in 1870, when his cantata, 'Nala und Damajanti,' was performed at the Birmingham Festival, and in 1872, when he was enthusiastically received both as a pianist and conductor of his own works at the Monday Popular and Crystal Palace Concerts, and also in Liverpool and Manchester.

Hiller's published works are very numerous. They include, Chamber music—five PF. quartets; five trios; five string quartets; Sonatas for PF. alone, and with violin and violoncello; a suite 'in Canone' for PF. and violin; Serenade for PF. and violoncello; 'Moderne Suite' for PF.; and a mass of other pianoforte compositions, including twenty-four Études, 'rhythmische Studien,' Impromptu 'zur Guitarre,' operettas without words, etc. etc. Orchestral works—four overtures, including that to 'Demetrius'; a Festival March for the opening of the Albert Hall; three symphonies, including that with the motto 'Es muss doch Frühling werden'; etc. etc. Vocal compositions—two oratorios, 'Die Zerstörung Jerusalems' and 'Saul'; five operas, including 'Die Katacomben,' 'Der Deserteur,' and many smaller works; Lieder; choruses, mixed and for men's voices only; motets, psalms, etc.; a number of cantatas for soli, chorus, and orchestra, especially 'O weint um Sie' from Byron's Hebrew Melodies, op. 49, 'Ver sacrum,' op. 75; 'Nala und Damajanti,' written for Birmingham; 'Israels Siegesgesang,' op. 151; 'Prometheus,' op. 175; and 'Rebecca,' op. 182. His literary works include a crowd of interesting articles, biographical, critical, and miscellaneous, contributed to the *Kölnische Zeitung*, many of them republished under the title *Aus dem Tonleben unserer Zeit*, two volumes in 1867, with a *Neue Folge* in 1871, and a fourth vol., *Persönliches und Musikalisches*, in 1876. He has also published his recollections of Mendelssohn—which appeared in *Macmillan's Magazine*, and were reprinted separately with a dedication to Queen Victoria—and a very interesting paper on Cherubini, first printed in the same periodical. He edited a volume of letters by Hauptmann to Spohr and other well-known musicians. To complete the list, we may add—additional accompaniments for Handel's 'Deborah' (for the Lower Rhine Festival, 1834), and 'Theodora'; and an instruction book *Uebungen zum Studium der Harmonie und des Contrapuncts* (2nd ed. 1860).

A. M.

HILLER, Johann Adam, whose real name was Hüller, born Dec. 25, 1728, at Wendisch-Ossig near Görlitz in Prussia, the son of a schoolmaster and parish-clerk. He lost his father when barely six, and had a hard struggle to obtain his education. He possessed a fine treble voice, and had already acquired considerable facility on various instruments, and he quickly turned these talents to account. He passed in 1747 from the Gymnasium at Görlitz to the Kreuzschule at Dresden, where he studied the harpsichord and thorough-bass under Homilius. It was, however, the operas and sacred compositions of Hasse and Graun which exercised the most lasting influence upon him. Hasse's operas, of which he had the opportunity of hearing excellent performances, had a special attraction for him, and he copied the scores of several. In 1751 he went to the University of Leipzig, where, besides his legal studies, he devoted much attention to music, 'partly from choice, partly from necessity,' as he himself relates. He took part in the so-called 'Grosses Concert' both as flautist and singer, and began to make his way as a composer and author. In 1754 he entered the household of Count Brühl, the Saxon minister, as tutor, and in this capacity accompanied his pupil to Leipzig in 1758. A hypochondriacal tendency, which overshadowed his whole life, caused him not only to resign this appointment, but also to refuse the offer of a Professorship at St. Petersburg. Henceforward he lived independently at Leipzig, engaged in literature and music, and actively employed in promoting the revival of public concerts, temporarily given up during the war; and it is largely owing to his exertions that they afterwards reached so high a pitch of excellence. He was appointed director in 1763, when the concerts were called 'Liebhaber-concerte,' and immediately took steps to improve the choruses. In 1771 he founded a school for the cultivation of singing, which he supported from 1775 by giving performances of the oratorios of Handel, Graun, etc. As paid director of a society for the practice of music, he established 'Concerts Spirituels' in 1776 (so called after the Paris concerts of that name), which took the place left vacant by the failure of the old 'Grosses Concert.' In 1781 this 'Concert-Institut' moved into the newly-built hall of the 'Gewandhaus,' and thus originated the 'Gewandhaus Concerts' of world-wide celebrity (see vol. i. p. 712, and *ante*, pp. 163, 164). Not content with this he composed for the then flourishing theatre at Leipzig, a series of 'Singspiele,' which are sufficient of themselves to perpetuate his name in the history of music. Though doubtless an adaptation of the French operetta,

Hiller established the German 'Singspiel' as a separate branch of art. He took for his basis the simple 'Lied,' a form which brought it within the capacities of the company, who were by no means trained singers; but within these narrow limits he developed a variety of invention and expression, a delicacy and precision of character, which at once secured universal approval, and have sufficed to maintain this class of piece to the present day. He enlarged both the form and substance of the 'Lied' proper, by departing from the simple strophe, and giving to the songs a specific dramatic colouring in accordance with the character. He also introduced 'morceaux d'ensemble,' and traces are not wanting of the beginnings even of the dramatic 'scena.' Of these 'Singspiele' Hiller composed fourteen, each containing thirty numbers of this 'lied'-like character. The best known are 'Lisuart und Dariolette' (1768), 'Lottchen am Hofe' (1769), 'Liebe auf dem Lande' (1769), 'Dorfbarbier' (1771), and especially 'Die Jagd' (1771), which has kept the stage for more than a century, and is even still performed. He also wrote a quantity of sacred songs and 'Lieder,' which had their share in bringing to perfection this style of composition—so significant a contrast to the Italian 'aria.' Having been induced to accompany his pupils, the two Fräulein Podleska, to the court of the Duke of Courland at Mittau, in 1782 Hiller made so favourable an impression, that on his departure in 1784, he was appointed Hofcapellmeister, with a salary. He resigned his post at the 'Gewandhaus' concerts in 1785, and in 1789 his many services to the cause of music were recompensed by the appointment as Cantor and musical director to the Thomasschule in Leipzig. He was at first appointed as deputy to Doles, and succeeded to the post after the latter's death in 1797. This post he held till 1801, and his death took place on June 16, 1804, after much trouble from the old hypochondria. As composer, conductor, teacher, and author, Hiller's industry was indefatigable. His instrumental compositions are now quite antiquated, but not so his vocal works. These consist chiefly of motets and the 'Singspiele' already named; but the following must not be omitted:—'Choralmelodien zu Gellerts geistlichen Oden und Liedern' (1761); 'Weisse's Lieder für Kinder' (1769); '50 geistliche Lieder für Kinder' (1774); and 'Vierstimmige Chorarien' (1794). Of his larger works may be cited, a 'Passions-cantata,' and a 100th Psalm, both much prized by his contemporaries. Hiller also composed a *Choralbuch* (1793), with two appendices (1794 and 1797), largely used in his day, though since widely condemned. It should be remembered that he lived in a time of general softness and relaxation, when all music took its tone from Italian opera. Hasse and Graun were the models of his taste, whom he revered all his life. But he was by no means insensible to the influence of the great renovation of music originated by Haydn and Mozart, and was powerfully impressed by Handel, while for Bach and Gluck he entertained a bare outward respect, with no real sympathy. He had deeply imbibed the spirit of that insipid and shallow age, which being entirely without feeling for historical propriety, permitted arbitrary changes in the treatment of older works, which in our day of historical enlightenment seem as astounding as they are impertinent. This is very remarkable in Hiller's careful editions of classical works. Thus he introduced many alterations of his own into a German edition of Handel's 'Jubilate' under the title of the 100th Psalm: and arranged Pergolesi's two-part 'Stabat Mater' for a four-part choir. He also edited Hasse's 'Pilgrimme auf Golgatha,' Graun's 'Tod Jesu,' and Haydn's 'Stabat Mater' with German words, and in an abridged form for pianoforte. Still much praise is due to him for his frequent performances of oratorios, chiefly those of Handel. The 'Messiah' especially was given at Berlin, Breslau, Leipzig, and other places, with nearly as much éclat as at the great English festivals. As an author Hiller was painstaking and prolific. [His first important book seems to have been *Abhandlung von der Nachahmung der Natur in der Musik*, 1753.] Besides several single articles in periodicals he edited a weekly paper, *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (1766-1770). He had always given great attention to the cultivation of singing, and two instruction books of that kind—*Anweisung zum musikalisch-richtigen Gesange* (1774), and *Anweisung zum musikalisch zierlichen Gesange* (1780), are among the most valuable of his works. He also published a good method for violin. He edited *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (1 vol. 1784), with his autobiography. Two of his collections also deserve mention—*Musikalische Zeitvertreib* (1760), of German and Italian airs, duets, etc., and 'Vierstimmige Motetten,' etc. (6 vols. 4to, 1776-91), containing motets by many celebrated composers—a work of real value. [For complete list of his works, both musical and literary, see the *Quellen-Lexikon*.] His grateful pupils, the sisters Podleska, erected in 1832 a small monument to his memory on the Promenade at Leipzig, before the windows of his official residence at the Thomasschule, and close to Mendelssohn's Bach memorial. A. M.

HILTON, John (1), contributed a five-part madrigal, 'Fair Oriana, Beauty's Queen,' to the 'Triumphs of Oriana,' 1601. He is there called 'Batcheler of Musick,' very likely correctly, though no record exists of his having taken his degree. He may probably be identified with John Hilton, a counter-tenor in Lincoln Cathedral Choir, first mentioned in 1584. The Lincoln Chapter gave him 30s. (Jan. 21, 1593), for helping to prepare two Comedies to be acted by

the Choristers. As a reward for good and faithful service, the Chapter allowed him to dispose of his house in the Close on his being elected organist of Trinity College, Cambridge, Jan. 26, 1594; he is then described as 'late Poor Clerk and Organist of the Cathedral,' but he can only have been assistant organist, for Thomas Butler was organist. [Canon Maddison, in Associated Architectural Societies' *Reports*, etc., 1885, vol. xviii. pt. ii. p. 110.] Hilton was probably dead before 1612, when George Mason was organist of Trinity. [West, *Cathedral Organists.*] A seven-part anthem, 'Call to remembrance,' by 'John Hilton, senior,' is in the Bodleian Library (MS. Mus. f. 25-28). Possibly some of the compositions assigned below to the younger Hilton may prove to be by the elder. G. E. P. A.

HILTON, John (2), was born in 1599, according to the date on his portrait at Oxford. He may very well have been the son of the first John Hilton. In 1626 he took his degree of Mus. Bac. at Cambridge from Trinity College. In supplicating for the degree he mentions that he has studied the science of music for ten years. In 1627 he published 'Ayres, or Fa La's for Three Voyces' (edited by Warren for the Mus. Antiquarian Society, 1844). In dedicating 'these unripe First-fruits of my Labours,' as he calls them, to Dr. Heather, founder of the Oxford Professorship of Music, Hilton speaks of them as 'but a drop that I receiv'd from you the Fountaine'; which may be taken to mean that Heather was either his master or his patron. In 1628, Hilton was made Parish Clerk and Organist of St. Margaret's, Westminster, receiving for the former office a salary of £6 : 13 : 4 a year. It is assumed that on the suppression of the organs in 1644, he retained the post of Clerk. [Hawkins's *History*, 1875, p. 578.] An Elegy by Hilton on the death of William Lawes 'Bound by the neere conjunction of our Soules' for three voices and bass, was printed among other similar compositions in Lawes's Choice Psalms, 1648. In 1652 he published 'Catch that catch can, or A Choice Collection of Catches, Rounds, and Canons for three or four Voyces,' dedicated to his 'much Honoured Friend, Mr. Robert Coleman.' This contains a large number of compositions by Hilton himself as well as by other musicians; among his Rounds being the still popular 'Come follow me.' The second edition is dated 1658. In the British Museum (Add. MS. 11,608), among a number of airs and dialogues by Hilton, are two songs, which have been thought to be his latest dated works, 'Love is the sun,' and 'When first I gazed,' both bearing the date 1656; but as the first is also dated Feb. 16, 1641, in neither case can 1656 be taken as the date of composition.

Anthony Wood, in his MS. Notes on Musicians, now in the Bodleian Library, says, 'He died in the time of Oliver, and was buried in the Great Cloysters at Westminster; at which time the singing at burials being silenced, as popish, the Fraternity of Musitians who intended to sing him to his grave, sang the Anthem in the House over the corps before it went to the church, and kept time on his coffin.' Wood seems to have been wrong as to the place of his burial, for it is entered in the Registers of St. Margaret's, Westminster, on March 21, 1656-57.

Two Madrigals by Hilton, 'One April Morn,' and 'Smooth-flowing Stream,' were printed by Oliphant 'from an old MS.,' with words adapted by the editor. Rimbault printed a Service by him in his *Cathedral Music*, 1847, professedly from a MS. at Westminster Abbey. Among his works still remaining in MS. are the anthems, —'Teach me, O Lord' (Oxford Mus. School); 'The Earth is the Lord's' (Christ Church, Oxford); 'Sweet Jesus,' and 'Hear my cry' (Peterhouse, Cambridge); the last is also in a MS. at Lichfield which calls Hilton 'organist of Newark' (see Peterhouse Catalogue, Ecclesiologist, 1859), but this is an error; John Hinton, not Hilton (died 1688), was organist of Newark. In the British Museum are two songs for the Lute (Egerton MS. 2013), and eight short pieces for three viols (Add. MSS. 29,283-5); the latter were in Warren's collection, and are needlessly described by him as being written in too late a style to be the work of this Hilton. Six Fantasies in three parts are at Christ Church, Oxford. The organ part of an evening service and six anthems is in Batten's *Organ Book* (Warren's edition of 'Ayres, or Fa-La's').

It should be mentioned that Hilton's name is given as composer of the anthem 'Lord, for Thy tender mercies' sake' (usually ascribed to Farrant), in a MS. copy made by James Hawkins, organist of Ely, 1682-1729, whence Tudway copied it for his collection. Rimbault also speaks of a MS. copy in Blow's writing, dated 1686, with Hilton's name. This ascription, however, has not found general acceptance.

The portrait of Hilton at the age of fifty, dated Sept. 30, 1649, is in the Oxford Music School Collection; the head was engraved for Hawkins's *History of Music.* G. E. P. A.

HIME, a family of music-publishers who in the latter part of the 18th century and in the early years of the 19th did the largest provincial trade in this country. The firm was commenced by Humphrey and M. Hime (brothers), who were in business in Liverpool at 56 Castle Street, prior to 1790. Before 1795 M. Hime had gone to Dublin, and established an extensive concern there. Owing to the fact that at this period music, copyrighted in England, had no protection in Ireland, great numbers of English works were re-engraved by the Irish publishers and in many cases sent over to England for sale at cheaper rates. The Liverpool Hime s connection with his Dublin brother no doubt was advantageous to him in this respect. Wm.

Gardiner, in *Music and Friends*, mentions how he was thus enabled to obtain from Hime of Liverpool some cheapened works of Haydn; and Michael Kelly, in his *Reminiscences*, tells how he had to travel to Dublin in 1813, being subpœnaed as a witness in a law suit against Hime of Dublin, for this kind of piracy. M. Hime was first at 26 Dame Street, Dublin, but before 1795 he was at 34 College Green, from which address most of his publications were issued. About 1812-13 the number at College Green became 29, and shortly after this date published music bearing his name ceases. Humphrey Hime retains his address in Castle Street, Liverpool, from 1790 to 1805, when, taking his son into partnership, they have additional premises in Church Street, and this place of business was held by the family until well into the seventies. The shop was then taken over by a music-selling firm, 'Henry Lee, late Hime.' F. K.

HIMMEL, Friedrich Heinrich, a man of some mark in his day, born Nov. 20, 1765, at Treuenbriezen, Brandenburg. He was intended for the Church, and studied theology at Halle; but the excellence of his pianoforte playing induced the king, Frederick William II., to have him educated as a musician. After three years' harmony and counterpoint under Naumann at Dresden, he took to Berlin 'Isacco,' an oratorio, performed (1792) by the court-chapel with brilliant success, and a cantata 'La Danza.' The king gave him 100 Friedrichs for his oratorio, made him his chamber-composer, and sent him to Italy for two years. While there he produced 'Il primo Navigatore' at the Fenice in Venice (1794), and 'Semiramide' at San Carlo in Naples (Jan. 1795). Reichardt having been dismissed from the Court-capellmeistership at Berlin, the king gave the appointment to Himmel, who thereupon returned at once. When in office he composed several *pièces de circonstance*, such as a Trauer-cantate for the funeral of King Frederick William in 1797, and a Te Deum for the coronation of his successor. In 1798 he visited Stockholm and St. Petersburg, where the Emperor commissioned him to write 'Alessandro,' an opera for which he received 6000 roubles. [In 1769 he was at Riga.] In 1801, in which year his 'Frohsinn und Schwärmerei' was given at Berlin, he produced 'Vasco di Gama' at Copenhagen, proceeded thence to France, England—where he made only a short stay of which we have no particulars—and Vienna, returning to Berlin in December 1802. After the battle of Jena he retired first to Pyrmont, and then to Cassel, and died of dropsy at Berlin, June 8, 1814. Besides the works already mentioned he composed—'Fanchon, das Leiermädchen' (1804), libretto by Kotzebue, his best opera; 'Die Sylphen' (1806), 'Der Kobold' (1814); all produced in Berlin; a 'Vater Unser'; Psalms; motets, masses, etc.; PF. sonatas; dance music and concerted music for PF.; and a number of songs. The sonatas and songs abound in melody, and are the work of a sound musician, but though popular in their day, they are now quite forgotten. [A list of compositions is in the *Quellen-Lexikon*.] Himmel had much intercourse with Beethoven during the visit of the latter to Berlin in 1796. If Beethoven hurt his feelings by a rude joke on his extemporising, Himmel had certainly the better of the encounter in the end. [See vol. i. p. 277.] A song by him, 'An Alexis,' is in the *Musical Library*, vol. i. M. C. C.

HINDLE, John, Mus.Bac., born in Westminster in 1761, was a lay vicar of Westminster Abbey. He matriculated at Oxford in 1791. He published 'A Collection of Songs for One and Two Voices,' and 'A Set of Glees for 3, 4, and 5 voices.' His favourite glee 'Queen of the silver bow,' first appeared (with another) in the 'Professional Collection.' He also composed a well-known chant. He died in 1796. W. H. H.

HINE, William, born at Brightwell, Oxfordshire, in 1687, became a chorister of Magdalen College, Oxford, in 1694, and continued so until 1705, when he was appointed a clerk. He was removed from his place in the same year, when he came to London and studied under Jeremiah Clarke. In 1712 he succeeded Stephen Jefferies as organist of Gloucester Cathedral, and shortly afterwards married Alicia, daughter of Abraham Rudhall of Gloucester, the famous bell founder. Hine died August 28, 1730. His wife survived him until June 28, 1735. Both were interred in the eastern ambulatory of the cloisters, where a mural tablet to their memory informs us that the Dean and Chapter had voluntarily increased Hine's stipend in consideration of his deserts. Dr. Philip Hayes presented a portrait of Hine (his father's instructor) to the Music School, Oxford. After Hine's death his widow published, by subscription, 'Harmonia Sacra Glocestriensis; or, Select Anthems for 1, 2 and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ.' The Te Deum is by Henry Hall, and the other compositions by Hine. The voluntary furnishes a curious example of the style of organ playing then in vogue. W. H. H.

HINGSTON, John, was a pupil of Orlando Gibbons, and one of the musicians to Charles I., and afterwards entered the service of Oliver Cromwell, whose daughters he instructed in music. When the organ of Magdalen College was removed from Oxford to Hampton Court, about 1654, Hingston was appointed organist to the Protector at a salary of £100 per annum, and with two boys, his pupils, was accustomed to sing Dering's Latin motets to Cromwell, who greatly delighted in them. He had concerts at his house, at which Cromwell was often present. Hingston has been said to have been Dr. Blow's master, but this is doubtful. He composed some Fancies. He was buried at St. Margaret's,

Westminster, Dec. 17, 1683. A portrait of him is in the Music School, Oxford. W. H. H.

HINTON, Arthur, born at Beckenham, Kent, Nov. 20, 1869, was educated at Shrewsbury School, and at first intended for a commercial career. With his father's consent, however, he was entered at the Royal Academy of Music, where he studied the violin with Sainton and Sauret, and composition with F. W. Davenport. After his three years' course, he was appointed a sub-professor of the violin, and after three years more in London, he went to Munich to study with Rheinberger. His first symphony, in B flat, was played at a Conservatorium concert there, under the composer's direction. Some time was spent at Vienna, Rome, and Albano, and the fruits of this stay abroad were an opera, 'Tamara,' in two acts, an orchestral fantasia, 'The Triumph of Caesar,' and other things. The fantasia was played at a concert given by a group of young English composers in the Queen's Hall in Dec. 1896. Since that time the composer has lived in London, getting experience as conductor of theatre orchestras, and in many other ways. Two scenes from *Endymion* for orchestra were given at New Brighton at Mr. Granville Bantock's interesting concerts there, and his second symphony in C minor was played at a concert at the Royal College of Music in 1903. A sonata in B flat for violin and pianoforte was played by M. Sauret, to whom it is dedicated, and a suite in D, op. 20, for the same instruments, was played at one of the Broadwood concerts in January 1903. A trio in D minor, op. 21, was given at the composer's concert in June 1903, a scherzo for piano, violin, and violoncello has also been performed, and a 'Chant des Vagues' for violoncello has become very popular. Among the composer's unpublished works are a dramatic romance, on *Porphyria's Lover*, for orchestra, and a tenor scena from *Epipsychidion*. His operettas for children, 'The Disagreeable Princess' and 'St. Elizabeth's Rose,' have had much success, and while his songs have been more or less frequently sung, his pianoforte pieces have found an ideal interpreter in his wife, known as Miss Katharine Goodson. She was born June 18, 1872, at Watford, Herts, and after various provincial appearances as a pianist, when only twelve years of age, went to the Royal Academy of Music, where she studied with Oscar Beringer from 1886 to 1892. She was under Leschetitzky in Vienna from 1892 to 1896, and on her return to England in the latter year, made a great success at the Popular Concerts, after which she gave an interesting set of recitals, and made a provincial tour in 1897. In that year and every year since, she played with great success in various parts of the continent, her début in Berlin taking place in 1899. In Vienna her first appearance was in 1900, when she played at the New Philharmonic Concerts, with the Bohemian Quartet, and at recitals. She played Tchaikovsky's concerto at a Richter Concert in London, 1901, and toured with Kubelik in 1902, 1903, and 1904. She was married to Mr. Hinton in 1903. Her playing is marked by an amount of *verve* and animation that are most rare with the younger English pianists. She has a great command of tone-gradation, admirable technical finish, genuine musical taste, and considerable individuality of style. M.

HINTZE, Jacob, born Sept. 4, 1622, at Bernau near Berlin, became in 1666 court musician to the Elector of Brandenburg at Berlin; but he retired to his birthplace, in 1695, and died at Berlin, May 5, 1702, with the reputation of being an excellent contrapuntist. He edited the 12th and subsequent editions of Crüger's 'Praxis pietatis,' Berlin, 1666, 1690, 1695, adding to it sixty-five hymns to the Epistles by himself, none of which are said to be ever used now; but others in the book are his, some of which continue to be favourites, especially 'Gieb dich zufrieden' and 'Alle Menschen müssen sterben' (if the latter be really by him). Concerning the chorales composed by Bach, refer to Spitta's *Bach*, vol. iii. pp. 108, 114, 287, etc. (English translation.) M.

HIPKINS, Alfred James, F.S.A., born at Westminster, June 17, 1826, entered the pianoforte business of Messrs. Broadwood & Sons in 1840, and remained in it until his death, sixty-three years afterwards, on June 3, 1903. The practical experience he gained in the business was turned to the best account, and he gradually and quietly established his position as the highest authority in England on many points connected with the pianoforte. During Chopin's visits to England, he always insisted on using a piano tuned by Hipkins, and thus the young man enjoyed frequent opportunities of hearing the composer play. As need hardly be said, he was, in after years, very difficult to please in performances of Chopin by the younger players. His own playing of Chopin was of exquisite beauty, for he was a highly accomplished pianist, and was an unrivalled authority on the old keyboard instruments. His studies, guided by the perusal of C. P. E. Bach's treatise, made him a master of the harpsichord, concerning which, before his time, but little was really understood in modern days; his methods of disposing the two keyboards, so as to play the 'Goldberg' variations of Bach, or the sonatas of Domenico Scarlatti, with their continual crossings of hands, are undoubtedly right, and to him is to be ascribed the resuscitation of a practical interest in this instrument, as well as in the clavichord, the secrets of which he divined from long practice on an instrument lent to him by Carl Engel, whose friendship was of great value to him for many years. He was the first in modern times to perform the pieces already named upon the harpsichord, and

the 'Fantasia cromatica' of Bach on the clavichord. Besides the professional work involved in his holding a position of the highest importance and responsibility in the Broadwood business, he found time to study most thoroughly the scientific side of music, becoming a specialist on the questions of Temperament and Pitch. His support of the practical adoption of Equal Temperament dates from 1844; and his investigations into the history of musical pitch, which he prosecuted from 1855 onwards, at length bore fruit in the substitution of a pitch nearly in accord with the *diapason normal* (A = 439 at a temperature of 68° Fahrenheit), instead of the old 'Philharmonic' pitch. This good work was not finally accomplished until 1896. His studies on musical pitch led in 1876 to an acquaintance with Dr. A. J. Ellis, with whom he was closely associated in his later writings, such as *The History of Musical Pitch*, 1880; *Musical Scales of all Nations*, 1885, and the second edition of Ellis's translation of Helmholtz in the latter year. The latest fruits of his researches on the Pianoforte and on Pitch are embodied in articles contributed to the ninth edition of the *Encyclopædia Britannica*, and throughout the first edition of this Dictionary he contributed valuable articles on the keyboard and other instruments. His final corrections for the present edition, carried down as far as the article 'Harpsichord,' represent the last work of his life.

The following works, only one of which is of any great bulk, have become classics in their own way; *Musical Instruments, Historic, Rare, and Unique* (1888), the outcome of Hipkins's connection with the Music and Inventions Exhibition of 1885, with a beautiful series of coloured illustrations by William Gibb; the concise and learned little *History of the Pianoforte and its Precursors*, 1896-97; *Dorian and Phrygian, re-considered from a non-harmonic point of view*, 1902. This last was reprinted in the *Sammelbände* of the Int. Mus. Ges. in the year after its publication. Besides these he wrote reviews on books dealing with ethnology and antiquity, articles for many musical works and magazines, and prefaces to various catalogues of musical exhibitions, etc., all of which are of great and permanent value.

Between 1883 and 1896 he gave many interesting lectures, published in contemporary journals; many of them have been translated into French, German, Italian, and Japanese. For one, on the *Pianoforte*, the Society of Arts awarded him a silver medal, an honour repeated for his paper on the *Standard of Musical Pitch*. At the Royal Society he gave two lectures on *Certain Harmonics in a Vibrating String*, recorded in vol. xxxvii. p. 363, and vol. xxxviii. p. 83, of the *Proceedings*. He also gave lectures, illustrated by himself on the old instruments, at the Royal Academy of Music, Royal College of Music, the musical clubs of Oxford and Cambridge, and various musical societies in the country. His services to various exhibitions must not be passed over; they began with the Great Exhibition of 1851, in connection with which he gave a series of pianoforte recitals, over forty in number; here, too, he acted as interpreter to Fétis, one of the jurors at the Exhibition. In the Exhibition of 1885, before mentioned, he took a principal part in the formation of the loan collection. Other exhibitions claimed his services, such as Bologna, 1888; the Military Exhibition, 1891; the Music Exhibition at Vienna, 1892; the Victorian Exhibition, 1897; and finally the Paris Exhibition of 1900. Besides all these services to musical art he established, when on a visit to Potsdam, the claim of Cristofori to be considered as the inventor of the Pianoforte. He had permission from the Empress Frederick, then Crown Princess, to make the necessary examination of the instruments in the Royal collection.

He enjoyed the friendship of an extraordinary number of great musicians, from Cramer, Sterndale Bennett, Chopin, Liszt, Von Bülow, Rubinstein, Wagner, down to the youngest aspirants for musical fame, who found in him a wise counsellor and the kindest of supporters. His geniality of manner, his earnestness, modesty, good humour, and the generosity with which his vast knowledge and skill were put at the disposal of any one who was in earnest, made him universally beloved. He was a member of the Council of the Royal College of Music, and honorary curator of its Museum, and a Fellow of the Society of Antiquaries. His collection of Tuning Forks, together with those of his collaborator, Dr. A. J. Ellis (who made him his literary executor), was given after his death to the Royal Institution, and his splendid collection of musical instruments to the Royal College of Music. M.

HIS. The German name for B sharp.

HIS MAJESTY; or, THE COURT OF VINGOLIA. Comic opera in two acts, libretto by F. C. Burnand and R. C. Lehmann; music by Sir A. C. Mackenzie; produced at the Savoy Theatre, Feb. 20, 1897.

HIS MAJESTY'S THEATRE. See KING'S THEATRE.

HISPANIAE SCHOLA MUSICA SACRA, a valuable collection of Spanish Church music of the 15th-18th centuries, begun about 1894, and apparently still in progress. The editor is Señor Felipe Pedrell, the eminent musical archæologist; the contents of the volumes already published are as follows:—

Vol. i. Requiem, Magnificat, and motets by Cristoforo Morales.
" ii. Magnificat, Passions, and motets by Francisco Guerrero.
" iii. and iv. Organ Music by A. de Cabezón.
" v. Requiem, motets, etc., by J. G. Perez.
" vi. 'Psalmodia modulata (vulgo fabordones), a diversis auctoribus, inter quos Fr. Thomas a Sancta Maria, Franciscus Guerrero, Thomae Ludovici a Victoria, Ceballos, aliique incerti aut ignotis.'
" vii. Organ Music by A., H., and J. de Cabezón.
" viii. Organ Music by Antonio de Cabezón.

HISTORIES OF MUSIC. It will be necessary in this article to confine our attention almost exclusively to Histories proper, except in cases where there are none of the subject under treatment; so that only occasional mention will be made of Musical Biographies, Dictionaries, Manuscripts, and Periodicals, or works on the Theory of Music. Most of the works enumerated, unless marked with an asterisk, will be found in the library of the British Museum. The dates of the first and latest editions are usually given. For convenience we shall adopt four principal headings, namely :—General Histories of Music, Histories of separate Countries, of Musical Instruments, and of a few other special subjects arranged alphabetically; and most of these will have to undergo further subdivision.

I. General Histories of Music

(a) *Ancient Music.* The earliest writings bearing at all upon the history of music are the Ἁρμονικῆς ἐγχειρίδιον of Nicomachus (see Meibom), and the περὶ μουσικῆς of Plutarch, edited by Richard Volkmann in 1856, and by Rudolf Westphal in 1865. Pausanias's *Graeciae Descriptio Accurata* also contains frequent allusions to music and musicians. Other early works relating partially to music are the *Deipnosophistae* of Athenaeus and the *Stromata* of Titus Flavius Clemens (Clement of Alexandria), the latter dated A.D. 194. From that period down to the Renaissance musical writers appear to have been too deeply engrossed in the development of the music of their own time to bestow much thought upon that of the past; and it is only by the chronological juxtaposition and study of the works of such authors as St. Augustine, Boethius, St. Isidore of Seville, Bede, Hucbald, Guido d'Arezzo, Philip de Vitry, Odington, Dunstable, Gafori, Glarean, etc., that we can obtain an adequate history of music in the early and middle ages. Johannes Tinctor wrote a treatise *De Origine Musicae* in the 15th century; Rud. Schlickius's* *Exercitatio de musicae origine*, published at Spiers in 1588, was thought highly of in its day; the *De Musica* of F. Salinas, 1592, is chiefly theoretic. In 1652 appeared M. Meibom's excellent work *Antiquae musicae Auctores Septem*, in 2 vols. which was not surpassed till the publication in 1784 of Abbé Martin Gerbert's *Scriptores Ecclesiastici de Musica*, in 3 vols. Abbé P. J. Roussier also wrote a *Mémoire sur la Musique des Anciens*, in 1770, which is spoken highly of. In the 19th century we have G. W. Fink's *Erste Wanderung durch die älteste Tonkunst*, 1831; C. von Winterfeld's *Gabrieli und sein Zeitalter*, 1834; C. E. H. de Coussemaker's invaluable works, *Histoire de l'Harmonie au Moyen Age*, 1852; *Les Harmonistes des 12e et 13e Siècles*, 1864; *Scriptorum de Musica Medii Aevi Nova Series*, 4 vols. 1864-76; *L'Art harmonique au Moyen Age*, 1865; *Traités inédits sur la Musique du Moyen Age*, 1865; Carl Engel's *Music of the most ancient Nations*, 1864; Rudolf Westphal's *Geschichte der Alten und Mittelalterlichen Musik*, 1865; Albert von Thimus's *Die harmonikale Symbolik des Alterthums*, 1868; F. J. Fétis's *Histoire générale de la Musique*, 5 vols. 1869-76 (unfinished), William Chappell's *History of Music from the Earliest Records to the Fall of the Roman Empire*, 1874; Fr. Auguste Gevaert's *Histoire et Théorie de la Musique de l'Antiquité*, 1875-81; W. Brambach's *Musikliteratur des Mittelalters*, 1883; F. X. Haberl's *Bausteine für Musikgeschichte* (a series of musical biographies, beginning with Willem Dufay), 1885; J. F. Rowbotham's *History of Music* (down to the Troubadours), 3 vols. 1885-87; *Primitive Music*, by Richard Wallaschek, 1893, translated by R. H. Legge.

(b) *Modern Music.* The best histories are Abbé G. J. Vogler's *Ein Beitrag zur Geschichte der Tonkunst im 19. Jahrhundert*, 1814; Gustav Schilling's *Geschichte der heutigen Musik*, 1841; A. L. Blondeau's *Histoire de la Musique Moderne*, 1847; A. B. Marx's *Die Musik des 19. Jahrhunderts*, 1855; John Hullah's *History of Modern Music*, 1862-75, and *Lectures on the Transition Period of Musical History*, 1865-76.

(c) *General Histories*, of Ancient and Modern Music combined. Sethus Calvisius's important work *De initio et progressu Musices* appeared in 1600, and a second edition in 1611; this was followed shortly by Michael Praetorius's still greater *Syntagma Musicum*, 1615. Other useful works of this period bearing on the subject are Père M. Mersenne's *Traité de l'Harmonie Universelle* with the Latin version *Harmonicorum Libri xii*, 1627-48; J. Albert Bannus's *De Musices Natura*, etc., 1637; Pietro della Valle's *Della Musica dell' eta nostra*, 1640, containing a good description of music in the 15th, 16th, and early 17th centuries (see G. B. Doni's works, vol. ii.); Pater Athanasius Kircher's *Musurgia Universalis*, 1650; Wolfgang C. Printz's *Historische Beschreibung der Edelen Sing- und Kling-Kunst*, 1690—this little work is interesting as the first real history of music by a German; it is published in the 1749 edition of Printz's *Musical Lexicon*.

The following is a list of the principal musical histories of later date:—Jacques Bonnet's *Histoire de la Musique et de ses Effets*, 2 vols. 1715, 1716; Hon. Roger North's *Memoirs of Musick*, 1728 (reprinted 1846); Bourdelot's *Histoire de la Musique*, 3 vols. 1743; Olivier Legipont's *De Musica ejusque . . . Origine* (a well-written work, contained in his *Dissertationes philologicae-bibliographicae*, 1747); F. W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik*, 5 vols. 1754-78, and *Kritische Einleitung in die Geschichte . . . der . . . Musik*, 1759 (unfinished); Padre G. B. Martini's splendid *Storia della Musica*, 3 vols. 1757-81; Dr. Charles Burney's *General History of Music*, 4 vols. 1776-89; Sir John Hawkins's *General History of the Science and Practice of Music*, 5 vols. 1776, with reprints in 1853 and 1875, in 2 vols.; J. B. de la Borde's *Essai sur la Musique Ancienne et Moderne*, 4 vols. 1780; J. N. Forkel's *Allgemeine Geschichte der Musik*, 2 vols. 1788-1801; C. Kalkbrenner's *Histoire de la Musique*, 2 vols. 1802; *Musical Biography* (1500-1800), 2 vols. 1814; Dr. T. Busby's *General History of Music*, 2 vols. 1819; W. C. Stafford's *History of Music*, 1826-30 (vol. 52 of Constable's Miscellany); Dr. W. C. Müller's *Aesthetisch-historische Einleitungen in die Wissenschaft der Tonkunst*, 2 vols. 1830; F. J. Fétis's *La Musique mise à la portée de tout le monde*, 1830, with the English version, *A History of Music, or How to understand and enjoy its Performance*, 1846; Dr. W. Crotch's *Lectures on Music*, 1831; R. G. Kiesewetter's *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, 1834-46, translated into English as *A History of Modern Music in Western Europe*, in 1848; George Hogarth's *Musical History*, 1835; C. Czerny's *Umriss der ganzen Musikgeschichte*, 1851; F. Brendel's *Geschichte der Musik in Italien, Deutschland und Frankreich*, 1852-75; Dr. Joseph Schlüter's *Allgemeine Geschichte der Musik*, 1853-63 (of which an English translation appeared in 1865); W. Bauck's *Musikens Historia*, 1862, in *Swedish*; August Reissmann's *Allgemeine Geschichte der Musik*, 1863-64; E. O. Lindner's *Abhandlungen zur Tonkunst*, 1864; C. Abraham Mankell's *Musikens Historia*, 1864; A. W. Ambros's *Geschichte der Musik*, 4 vols. 1864-78; vol. v. in 1882, and continuation by W. Langhans, 1882-86; A. von Dommer's *Handbuch der Musikgeschichte*, 1867-77; A. Galli's *La Musica ed i Musicisti dal secolo X sino ai nostri giorni*, 1871; Dr. F. L. Ritter's *Student's History of Music*, 1875-80; H. A. Köstlin's *Geschichte der Musik im Umriss*, 1875-98; H. B. Hunt's *Concise History of Music*, 1879; Emil Naumann's *Illustrirte Musikgeschichte*, 2 vols. 1880-85 (English translation, edited by Sir F. A. Gore Ouseley); O. Fouqué's *Les Révolutionnaires de la Musique*, 1882; W. Langhans's *Geschiedenis der Muziek*, 1882, etc. in Dutch; L. Nohl's *Allgemeine Musikgeschichte populär dargestellt*, 1882; Félix Clément's *Histoire de la Musique* (copiously illustrated, 1885); Sir G. A. Macfarren's *Musical History*, 1885; W. S. Rockstro's *General History of Music*, 1886; Otto Wangemann's* *Grundriss der Musikgeschichte*; R. Pohl's *Höhenzüge der musikalischen Entwickelung*, 1888. Sir Hubert Parry's *Art of Music*, 1893, was included in the *International Science Series* in 1896, and here, as well as in the 'second' (*i.e.* third) edition (1897), was called *The Evolution of the Art of Music*. James E. Matthew's *Handbook of Musical History and Bibliography*, 1898, is of considerable value. *The Oxford History of Music* is published by the Clarendon Press, and edited by W. H. Hadow. The first two volumes, of which the first only is published as yet (1905), deal with the earliest period, down to the revolution of 1600, and are by Professor Wooldridge. Vol. iii. *The Seventeenth Century*, is by Sir C. Hubert H. Parry. Vol. iv. *The Age of Bach and Handel*, by J. A. Fuller Maitland. Vol. v. *The*

Viennese School, by W. H. Hadow, and vi. *The Romantic Period*, by E. Dannreuther.

II. Histories of Separate Countries

(a) AFRICA.—M. Villoteau's *De l'État actuel de l'art musical en Égypte*, 1812: see also articles in Conté and Jomard's *La Description de l'Égypte*, 1809-26.

(b) AMERICA.—G. Hood's (of Philadelphia) *History of Music in New England*, 1846: N. D. Gould's *History of Church Music in America*, 1853; F. L. Ritter's *Music in America*, 1883; H. E. Krehbiel's *Notes on the Cultivation of Choral Music, and the Oratorio Society of New York*, 1884; W. S. B. Mathews's *A Hundred Years of Music in America*, 1889; H. E. Krehbiel's *Philharmonic Society of New York*, 1892; L. C. Elson's *History of American Music*, 1904.

(c) ASIA.

1. Music of the Arabs.—R. G. Kiesewetter's *Die Musik der Araber*, 1842; F. Salvator Daniel's *La Musique Arabe*, 1879; J. P. N. Land's **Recherches sur l'histoire de la Gamme Arabe*; Alexander Christianowitsch's *Esquisse historique de la Musique Arabe*, 1863.

2. Chinese.—P. Amyot's *Mémoires concernant l'histoire . . . des Chinois*, vol. vi. 1781; J. A. van Aalst's *Chinese Music*, 1884.

3. Hebrews.—The first important work on this subject, Salomon van Til's *Digt, Sang, en Speel konst . . . der Hebreen*, is written in Dutch (1692-1728). Other writings, are August F. Pfeiffer's *Ueber die Musik der alten Hebräer*, 1779, and Sir J. Stainer's *Music of the Bible*, 1879.

4. Hindoos.—William Jones's *On the Musical Modes of the Hindoos*, 1792; N. A. Willard's *Treatise on the Music of Hindostan*, 1834; S. M. Tagore's *Hindu Music*, 1875-82. Major C. R. Day's *Music and Musical Instruments of Southern India and the Deccan*, 1891.

5. Japanese.—A. Kraus's *La Musique au Japon*, 1879. F. T. Piggott's *Music and Musical Instruments of Japan*, 1893.

6. Persians.—Sir W. Ouseley's *Persian Miscellanies*, 1791, and *Oriental Collections*, 1797.

(d) EUROPE.

1. British Isles.

England.—We have had many writers on music, from Thomas Morley downwards, and even historians of music, such as Burney, Hawkins, and in modern times William Chappell and others, but few historians of note have yet thought it worth while to write a history of English Music. The following are some of the best works relating to it:—J. Parry and C. Williams's *Ancient British Music*, 1742; Joseph Ritson's *Collection of English Songs, with an Historical Essay on National Songs*, 3 vols. 1813; Richard Hooper's *Music and Musicians, especially English, to the days of Purcell*, 1855; William Chappell's *Popular Music of the Olden Time*, 2 vols. 1855-59; E. F. Rimbault's *Early English Organ Builders and their Works*, 1865-71; W. A. Barrett's *English Glee and Madrigal Writers*, 1877, and *English Church Composers*, 1882; F. L. Ritter's *Music in England*, 1883. Perhaps, however, the best History of English Music would be formed by collecting together Ouseley's contributions to Naumann's *History of Music*. *Masters of English Music*, by C. Willeby, 1893. *The History of English Music* by Henry Davey (1895) and *The Story of British Music* by F. J. Crowest (1895) are neither of them of much permanent value; far better is the work of Dr. Wilibald Nagel, *Geschichte des Musik in England*, 2 vols. 1894 and 1897. J. A. Fuller Maitland's *English Music in the Nineteenth Century* (1902), covers only a small space of time.

Ireland.—Joseph C. Walker's *Historical Memoirs of the Irish Bards*, 1786; M. W. Hartstonge's *Minstrelsy of Erin*, 1812; Hardiman's *Irish Minstrelsy*, 2 vols. 1833; Edward Bunting's *Ancient Music of Ireland*, 1840; M. Conran's work *On the National Music of Ireland*, 1846-1850. W. H. Grattan Flood's *History of Irish Music*, 1905.

Scotland.—Joseph Ritson's *Historical Essay on Scottish Song* (1794?); John Gunn's *Historical Enquiry respecting the Caledonian Harp*, 1807; Macdonald's *Ancient Music of Caledonia*, 1820; W. Dauney's *Ancient Scottish Melodies . . . with an introductory . . . History of the Music of Scotland*, 1838; Sir J. G. Dalyell's *Musical Memoirs of Scotland*, 1849.

Wales.—There are some MSS. in the British Museum, chiefly in Welsh, relating to Ancient British music, written at various periods since the time of Henry VIII., by William Penllyn, John Jones, Richard and Lewis Morris, etc. (Additional MSS. 14,905, 14,939, 15,036, etc.). Other works on Welsh Music are R. Eastcott's *Sketches of the Origin . . . of Music, with an account of the Bards*, etc., 1793-96; Edward Jones's *Musical and Poetical Relics of the Welsh Bards . . . with a history of the Bards and Druids*, 1794; John Thomas's *Songs of Wales . . . with an historical Bardic Introduction*; Ernest David's *Études historiques sur la poésie et la musique dans la Cambrie*, 1884.

2. France.

General Histories.—Dr. C. Burney's *Present State of Music in France*, etc., 1771 (a French version of the Musical Travels in France, Germany, and Italy appeared in 1809); *État actuel de la Musique du Roi*, 1773; G. Desnoiresterres's *La Musique française au XVIII^e siècle*; *Gluck et Piccinni*, 1872; C. E. Poisot's *Histoire de la Musique en France*, 1860; H. M. Schletterer's *Studien zur Geschichte der französischen Musik*, 1884; C. Bellaigue's *Un Siècle de Musique française*, 1887; Arthur Hervey's *Masters of French Music*, 1894, and his *French Music in the Nineteenth Century*, 1904, are of value.

Church Music.—J. L. F. Danjou's *De l'État du Chant ecclésiastique en France*, 1844.

Chansons, etc.—F. Marion-Dumersan's *Chants et Chansons populaires de la France*, 3 vols. 1843; Champfleury's *Chansons populaires des Provinces de France*, 1860; V. Lespy's *Notes pour l'Histoire de la Chanson*, 1861; J. Tiersot's *Histoire de la Chanson Populaire de France*, 1889.

Opera and Musical Drama.—Histories of this branch of Music were very numerous in France during the 19th century; a list of the best is subjoined:—M. Castil-Blaze's *De l'Opéra en France*, 1820; Gustave Chouquet's *Histoire de la Musique Dramatique en France*, 1873; Jacques Hermann's *Le Drame Lyrique en France*, 1878; E. G. J. Grégoir's *Les Gloires de l'Opéra*, etc., 3 vols. 1881; A. Pougin's *Les vrais Créateurs de l'Opéra français*, 1881; M. Dietz's *Geschichte des musikalischen Dramas in Frankreich*, 1885; H. M. Schletterer's *Vorgeschichte und erste Versuche der französischen Oper*, 1885; C. Nuitter and E. Thoinan's *Les Origines de l'Opéra français*, 1886. A valuable series of works was written by Adolphe Jullien, and Th. de Lajarte's *Catalogue* is indispensable. (See both names.)

Provinces, etc.—C. E. Poisot's *Essai sur les Musiciens*, Bourguignons, 1854; Mlle. E. Chuppin de Germigny's *De l'État de la Musique en Normandie*, 1837. For Alsace and Lorraine see Germany.

3. Germany, Austria, etc.

General Histories.—In spite of all the musical historians and writers whom the Fatherland has produced, from Calvisius down to Forkel, there are scarcely any general histories of German Music. The best works on the subject are:—Burney's *Present State of Music in Germany*, etc., 1773; F. H. von der Hagen's *Minnesinger*, etc., 1838, 1850; C. E. P. Wackernagel's *Das Deutsche Kirchenlied bis zum Anfange des 17ten Jahrhunderts*, 1841; Johannes Merkel's ** Betrachtungen über die Deutsche Tonkunst im 18ten Jahrhundert*; C. F. Becker's *Die Hausmusik in Deutschland im 16. 17. und 18. Jahrhundert*, 1840; Emil Naumann's *Die deutschen Tondichter*, 1871; A. Reissmann's *Illustrirte Geschichte der Deutschen Musik*, 1881; Meinardus, *Deutsche Tonkunst im 18-19 Jahrh.* 1888; F. Chorley's *Modern German Music*, 2 vols. 1854.

Volkslied, etc.—R. von Liliencron's *Die historische Volkslieder der Deutschen vom 13ten bis zum 16ten Jahrhundert*, 1865-69; F. M. Böhme's *Altdeutsche Liederbuch aus dem 12ten bis zum 17ten Jahrhundert*, 1876; E. O. Lindner's *Geschichte des Deutschen Liedes im XVIII Jahrhundert*, 1871; E. Schuré's *Histoire du 'Lied,'* 1868; 'Talvj's' *Geschichtliche Charakteristik der Volkslieder Germanischer Nationen*, 1840; A. Reissmann's *Geschichte des Deutschen Liedes*, 1874; Aug. Saran's *Robert Franz und das Deutsche Volkslied*, 1875; R. Eitner's *Das Deutsche Lied*, etc., 1876, 1880.

Opera, etc.—Schneider's *Geschichte des Oper und der kgl. Opernhauses zu Berlin*, 1852: E. O. Lindner's *Die erste stehende Deutsche Oper*, 1855; H. M. Schletterer's *Das Deutsche Singspiel*, 1863; Chrysander's *Untersuchungen über die Hamburger Oper*. 1878.

Provinces, etc.—J. P. Lobstein's *Beiträge zur Geschichte der Musik in Elsass*, 1840; A. Jacquot's *La Musique en Lorraine*, 1882; J. Sittard's *Kritische Rückschau auf das erste Stuttgarte Musikfest*, 1885; *Geschichte des Musik- und Konzert-wesens in Hamburg*, 1890; *Geschichte der Oper am Hofe zu Stuttgart*, 1890-91; A. Sandberger, *Beiträge z. Geschichte der bayrischen Hofkapelle*

unter Orlando di Lasso, 1894-95; E. Hanslick, *Geschichte des Konzertwesens in Wien*, 1869-70; Christian Ritter d'Elvert's *Geschichte der Musik in Mähren und Oesterr. Schlesien*, 1873; D. Mettenleiter's *Musikgeschichte der Oberpfalz*, 1867; G. Döring's *Zur Geschichte der Musik in Preussen*, 1852; M. Fürstenau's *Zur Geschichte der Musik des Theaters am Hofe von Sachsen*, 1861; Franz Hoffmann's *Die Tonkünstler Schlesiens*, 1830 (see also d'Elvert's work).

4. GREECE.

In the absence of Musical Histories of this country by early Greek writers, we may mention, as works useful to the student, A. Boeckh's edition of Pindar, 3 vols. 1811-21, and Plutarch's work already alluded to, which is interesting as the only surviving work of that time on the history of Greek Music. Other works on this subject are:—F. L. Perne's *Exposition de la Séméiographie, ou Notation Musicale des Grecs*, 1815; F. von Drieberg's *Die Musik der Griechen*, 1819; Friedrich Bellermann's *Die Tonleiten und Musiknoten der Griechen*, 1847; Carl Fortlage's *Das musikalische System der Griechen*, 1847. A. J. H. Vincent's *De la Musique des Anciens Grecs*, 1854; C. F. Weitzmann's *Geschichte der Griechischen Musik*, 1855; Oscar Paul's *Die Absolute Harmonik der Griechen*, 1866; Marquardt's *Harmonische Fragmente des Aristoxenus*, 1868; Johannes Tzetzes's *Ueber die altgriechische Musik*, 1874; Rudolf Westphal's *Die Musik des griechischen Alterthums*, 1883; and *Aristoxenus von Tarent*, 1883; R. G. Kiesewetter's *Ueber die Musik der neueren Griechen*, etc., 1828-38; D. B. Monro's *Modes of Ancient Greek Music*, 1894; and H. S. Macran's *Harmonics of Aristoxenus*, 1902. (See under GREEK MUSIC.)

5. HUNGARY.

F. Liszt's *Die Zigeuner und ihre Musik in Ungarn*, 1883. See also appendix to K. Abrányi's *Általános Zenetörténet*, 1886.

6. ITALY.

General Histories.—The excellent writings of Pietro della Valle and Padre Martini were not confined to the music of their own country. Some of the principal works on Italian Music are:—Peter J. Grosley's *Nouveaux mémoires . . . sur l'Italie*, 1764-74, which was thought so highly of that a German edition appeared at Leipzig in 1766; G. V. Orlov's *Traité de Musique,—Essai sur l'Histoire de la Musique en Italie*, 2 vols. 1822 (Italian and German versions in 1823-24); Emil Naumann's *Die Italienischen Tondichter*, 1874-76; C. Burney's *Present State of Music in Italy*, etc. 1771; G. A. Perotti's *Sullo stato attuale della Musica Italiana*, 1812; Chevalier X. van Elewyck's *De l'État actuel de la Musique en Italie*, 1875; Giov. Masutto's *Maestri di Musica Italiani del nostro secolo*, 1880 (2nd edition); R. A. Streatfeild's *Masters of Italian Music*, 1895.

Opera, etc.—L. Riccoboni's *Histoire du Théâtre Italien*, etc., 2 vols. 1728-31; Stef. Arteaga's well-written work *La Rivoluzione del Teatro Musicale Italiano*, 3 vols. 1783-88 (French edition, 1802).

Separate Towns, etc.—BOLOGNA. Gaet. Gaspari's *La Musica in Bologna* (19th century); Corr. Ricci's *I Teatri di Bologna*, etc., 1888. LUCCA. There is a work by an anonymous writer, *Della Musica in Lucca*, 1871. MANTUA. P. Canali's *Della Musica in Mantova*, 1881; A. Bertolotti's *Musica alla corte dei Gonzaga*, Milan, 1890. NAPLES. Marchese di Villarosa's *Memorie dei Compositori di Musica di Napoli*, 1840; Cavaliere F. Florimo's *La Scuola Musicale di Napoli*, etc., 4 vols. 1871-82; M. Scherillo's *Storia letteraria dell' Opera Buffa Napolitana*, 1883. ROME. *Die Päpstliche Sängerschule in Rom genannt die Sixtinische Kapelle*, by Eduard Schelle, 1872. SIENA. R. Morrocchi's *La Musica in Siena*, 1881-86. VENICE. A. F. Doni's *Dialoghi della Musica*, 1544; F. Caffi's *Storia della Musica sacra della Capella di San Marco*, 1854; Emil Naumann's *Das goldene Zeitalter der Tonkunst in Venedig*, 1866. VERONA. Aless. Sala's *I Musicisti Veronesi*, 1879.

7. NETHERLANDS.

Besides being rich in native musical writers and historians of General Music, such as Grétry, Fétis, Coussemaker, etc., Holland can boast of more good works devoted exclusively to its own musical history than perhaps any other country. The best are:—J.P.N. Land's *Musique et Musiciens au XVII^e Siècle*, 1882; E. van der Straeten's *Histoire de la Musique aux Pays-Bas*, 5 vols 1867-80, and *Les Musiciens Néerlandais en Italie*, 1882; E. G. J. Grégoir's *Essai historique sur la Musique et les Musiciens dans les Pays-Bas*, 1861; *Biographie des Artistes-Musiciens Néerlandais des 18^e et 19^e Siècles*, 1864; *Historique de la Facture et des Facteurs d'Orgue*, etc., 1865; and *L'Art Musical en Belgique sous . . . Léopold I. et II.*, 1879; A. Samuel's *L'Histoire de la Musique et des Musiciens Belges depuis 1830*, 1881.

8. PORTUGAL.

The only work we know on this subject is J. de Vasconcellos's *Os Musicos Portuguezes*, 2 vols. 1870.

9. RUSSIA AND THE SLAVONIC NATIONS.

Prince N. Youssoupoff's *Histoire de la Musique en Russie*, 1862; D. Razumovsky's *History of Russian Church Music*, 1867-69; César Cui's *La Musique en Russie*, 1880; W. R. S. Ralston's *Songs of the Russian People*, 1872; A. Chodzko's *Les Chants historiques de l'Ukraine*, 1879; V. Morkova's *Historical Sketch of the Russian Opera*, 1862; *Volkslieder der Serben historische eingeleitet von 'Talvj,'* 1853; J. L. Haupt, and J. E. Schmaler's *Volkslieder der Wenden* in 2 parts, 1841, 1843; A. Voigt's *Von dem Alterthume und Gebrauche des Kirchengesanges in Böhmen*, Prag, 1775; Christian Ritter d'Elvert's *Geschichte der Musik in Mähren*, etc., 1873; G. M. Dreves **Cantiones Bohemicae*, in Part I. of *Analecta Hymnica*, Leipzig, 1886. The Russian edition of Riemann's *Lexikon* (Jurgenson) contains valuable supplementary articles on Russian composers.

10. SCANDINAVIA.

Very little has been written on this subject. In the 18th century Abraham Hülphers wrote **Historisk Abhandling om Musik*, Westeras, 1773. Bauck and Mankell, though writing in the Swedish language, do not confine themselves to the music of their own country. The best modern work is M. Cristal's *L'Art Scandinave*, 1874.

11. SPAIN.

For the Visigothic notation Don F. Fabian y Fuero's *Missa Gothica*, 1770, and Don Geronimo Romero's *Breviarium Gothicum*, Madrid, 1775, may be consulted with advantage; also P. Ewald and G. Löwe's *Exempla Scripturae Visigothicae*, 1883. Francisque Michel has written *Le Pays Basque . . sa Musique*, etc., 1857. M. Soriano-Fuertes's *Historia de la Musica Española*, 4 vols. 1855-59, is the best general history. Other works are:—Don M. Menendez y Pelayo's *Historia de las Ideas estéticas en España*, 3 vols. 1883; J. F. Riano's *Notes on Early Spanish Music*, 1887. For the history of the opera we have F. Asenjo-Barbieri's *Cronica de la Opera Italiana en Madrid*, 1878; A. Peña Goni's *La Opera Española en el Siglo XIX.* 1881.

12. SWITZERLAND.

Pater Anselm Schubiger's *Die Sängerschule St. Gallens vom 8ten bis 12ten Jahrhundert*, 1858; G. Becker's *La Musique en Suisse*, 1874.

13. TURKEY.

J. A. Guer's *Mœurs et Usages des Turcs* contains a good account of their music at that time (1746).

III. MUSICAL INSTRUMENTS

(a) GENERAL HISTORIES.—A manuscript in the British Museum (Tiberius, c. vi.) contains *Descriptiones et Delineationes Instrumentorum Musicorum* of the 11th century. Other works are:—Sebastian Virdung's *Musica getutscht und auszgezogen durch S. V.* 1511; J. Charlier de Gerson's **Beschreibung Musikalischer Instrumente*, Easle, 1518 (Amsterdam, 1706); J. W. von Wasielewski's *Geschichte der Instrumentalmusik in XVI Jahrhundert*, 1878; M. Praetorius's *Syntagma Musicum*, 1614-18; Girolamo Desideri's **Discordo della Musica*, Bologna, 1671; Fil. Bonanni's *Gabinetto Armonico*, 1722—reprinted in 1806 as *Descrizioni degl' Istromenti armonici*, 2 vols.; F. Bianchini's (the Elder) *De Instrumentis Musicae Veterum*, 1742; H. W. von Gontershausen's *Magazin musikalischer Tonwerkzeuge*, 1855; Carl Engel's *Musical Instruments*, etc., 1874; H. Lavoix's *Histoire de l'Instrumentation*, 1878; Sir J. Stainer's *Music of the Bible, with an Account of the Development of Modern Musical Instruments from Ancient Types*, 1879; Léon Pillaut's *Instruments et Musiciens*, 1880. A. J. Hipkins's *Musical Instruments, historic, rare, and unique*, 1883.

(b) KEYED INSTRUMENTS.

1. ORGAN.—The history of this instrument has been written by musical historians of most of the northern races. As instances we may cite:—J. G. Mittag's **Historische Abhandlung von . . . Orgeln*, Lüneburg, 1756; Dom Bedos de Celles' *L'Art du Facteur d'Orgues*, 1766-1778, with a fourth part, 1793; J. U. Sponsel's *Orgelhistorie*, 1771; Joseph Antony's *Die Orgel*, 1832; E. J. Hopkins's *The Organ, its History and Construction*, and E. F. Rimbault's *History of the Organ*, 1855-70; X. van Elewyck's **Geschichte der Orgel*; C. L. Lindberg's *Handbok om Orgverket*, 1861; Otto Wangemann's

Geschichte der Orgel und Orgelbaukunst, 1879-80; Dudley Buck's Lecture on *The Influence of the Organ in History*, 1882; M. Reiter's *Die Orgel unserer Zeit*, 1880, and *An Explanation of the Organ Stops*, by Carl Locher (translated by Agnes Schauenburg, 1888). A. G. Hill's *Organ Cases and Organs of the Middle Ages and Renaissance*, etc., 1883.

2. PIANOFORTE, etc.—J. Fischhof's *Versuch einer Geschichte des Clavierbaues*, 1853; H. W. von Gontershausen's *Der Flügel*, 1856; E. F. Rimbault's *The Pianoforte, its Origin, Progress, and Construction*, 1860; Chevalier Léon de Burbure's *Recherches sur les Facteurs de Clavecins*, etc., 1863; C. F. Weitzmann's *Geschichte des Clavierspiels und der Clavierliteratur*, 1863; E. Brinsmead's *History of the Pianoforte*, 1863-77; Oscar Paul's *Geschichte des Claviers*, 1868; Cesare Ponsicchi's *Il Pianoforte*, 1876; Ridley Prentice's *History of Pianoforte Music*, 1885; A. J. Hipkins's *History of the Pianoforte*, 1896; Dr. Oscar Bie's *Das Klavier*, English translation as *A History of the Pianoforte and Pianoforte Players*, by E. E. Kellett and E. W. Naylor, 1899; Luigi Alberto Villanis' *L'Arte del Clavicembalo*, 1901.

3. GLAS-HARMONICA.—C. F. Pohl's *Geschichte der Glas-Harmonica*, 1862.

(c) INSTRUMENTS OF PERCUSSION.

1. BELLS.—X. van Elewyck's *Matthias van den Gheyn*, etc., 1862; Angelo Rocca's *De Campanis Commentarius*, 1612; Alexis Vierstädt's **Dissertatio Historica de Campanis*, etc.; J. B. Thiers's *Traité des Cloches*, 1702-21; Rev. A. Gatty's *The Bell*, 1848; T. Ellacombe's *Church Bells of Devon, Somerset*, etc., 1872-81; B. Lomax's *Bells and Bell-ringers*, 1879.

2. CYMBALS.—F. A. Lampe's *De Cymbalis Veterum*, 1703-4.

3. TAMBOURINE.—F. Vidal's *Lou Tambourin* (in Provençal), 1864.

(d) STRINGED INSTRUMENTS.

1. CITHARA.—J. G. Drechssler and C. Felmerius's *De Cithara Davidica*, 1670.

2. LYRE.—G. B. Doni's *Lyra Barberina*, with history of the Lyre, etc. (reprinted in 1762).

3. GUITAR.—Egmont Schroen's *Die Guitarre und ihre Geschichte*, 1879.

4. HARP.—Aptommas's *History of the Harp*, 1859.

5. LUTE.—E. G. Baron's *Untersuchung des Instruments der Lauten*, Nürnberg, 1727; A. Tolbecque's *Quelques considérations sur la Lutherie*, Paris, 1890.

6. VIOLINS, etc.—The violin has been a favourite subject with musical writers of the 19th century. so that we can give the t tles of a considerable number of writings on it and its congeners:—George Dubourg's *The Violin . . . and its Composers*, 1831-51; T. J. M. Forster's *Epistolarium* contain numerous historical notices of the violin (2 vols. 1845); F. J. Fétis's *A. Stradivari, preceded by historical and critical researches into the history of stringed instruments*, 1856; W. Sandys and F. A. Forster's *History of the Violin*, 1864; H. Abele's *Die Violine*, 1864-74; J. W. von Wasielewski's *Die Violine und ihre Meister*, 1869-83, and *Die Violine im XVII Jahrhundert*, 1874; P. Davidson's *The Violin, its Construction*, etc. (Illustrated), 1871, 1881; E. Folegati's *Storia del Violino e dell' Archetto*, 1873; Edmund Schebek's *Der Geigenbau in Italien*, etc. 1874; and an English version, *Violin Manufacture in Italy, and its German origin*, 1877; G. Hart's *The Violin*, etc. 1815-85; Ant. Vidal's *Les Instruments à Archet*, 3 vols. 1876-78; H. Ritter's *Die Geschichte der Viola Alta*, 1877; E. Heron-Allen's *The Ancestry of the Violin*, 1882, and *Opuscula Fidicularum*, London, 1882; J. Rühlmann's *Geschichte der Bogeninstrumente*, 1882; Carl Engel's *Researches into the Early History of the Violin Family*, 1883; James M. Fleming's *Old Violins and their Makers*, 1883-84; G. de Piccolellis's *Liutai antichi e moderni*, 1885; E. Heron-Allen's excellent bibliography of works relating to the Violin, *De Fidiculis Bibliographia*, London, 1890-93; P. Stoeving's *Story of the Violin*, 1904.

(e) WIND INSTRUMENTS.

1. FLUTE.—C. B. Thom and Caspar Bartholinus's *De Tibiis Veterum*, 1677-79; W. N. James's *A Word or Two on the Flute*, 1826; Cornelius Ward's *The Flute explained*, 1844; Chr. Welch's *History of the Boehm Flute*, 1883; Italo Piazza's *Dissertazione storia-critica sul Flauto*, 1890; R. S. Rockstro's *The Flute*, 1890.

2. TRUMPET. H. Eichborn's *Die Trompete*, 1881.

3. *Descriptive Catalogue of the Musical Instruments exhibited at the Royal Military Exhibition, London, 1890* (1891).

IV. SPECIAL SUBJECTS.

(a) *Church Music.*—In the subjoined list it has not been thought necessary to include all the innumerable treatises on Plain-Song. The following works have been selected as throwing most light on the subject:—Michael Praetorius's *Syntagma Musicum* (on Psalmody, etc.) 1614-18; Cardinal Giov. Bona's *De Divina Psalmodia*, 1653-1747; G. G. Niver's *Dissertation sur le Chant Grégorien*, 1683; G. E. Scheibel's *Geschichte der Kirchenmusik*, 1738; Abbé J. Lebœuf's *Traité historique et pratique sur le Chant Ecclésiastique*, etc. 1741; Gius. Santarelli's * *Della Musica del Santuario*, Rome, 1764; M. Gerbert's *De Cantu et Musica Sacra*, 2 vols. 1774; J. A. Latrobe's *Music of the Church*, 1831; H. A. Hoffmann's *Geschichte des deutschen Kirchenliedes* (1832, 1854); J. E. Häuser's *Geschichte der Kirchenmusik*, 1834; A. Mankell's *Kyrkomusikens Historia*, 1841; H. A. Daniel's *Thesaurus Hymnologicus*, 1841-46; Félix Clément's *Histoire Générale de la Musique Religieuse*, 1861-77; R. Schlecht's *Geschichte der Kirchenmusik*, 1871; J. Belcher's *Lectures on the History of Ecclesiastical Music*, 1872; A. Goovaerts's *De kerkmuziek*, with French version *La Musique de l'Église*, 1876; Y. von Arnold's *Die alten Kirchenmodi*, 1879; Dom Joseph Pothier's *Les Mélodies Grégoriennes*, 1880 (German edition, 1881); Rev. E. Hicks's *Church Music*, with Illustrations, 1881; J. Sittard's *Kompendium der Geschichte der Kirchenmusik*, 1881; Thiéry's *Étude sur le chant grégorien*, 1883; Julian's *Dictionary of Hymnology* (1892, 2nd ed. 1904); H. Caïssier's *Le Système musical de l'église Grecque*, etc., 1901; Myles B. Foster's *Anthems and Anthem Composers*, 1901.

(b) *Dance Music.*—John Playford's *English Dancing Master*, 1650, is not a regular History. J. Weaver wrote an *Essay towards the History of Dancing*, 1713. The best histories, however, of Dance Music are by Frenchmen. Of these we have L. de Cahusac's *La Danse*, 3 vols. 1754; C. Compan's *Histoire de la Danse*, 1787, 1802; C. Blasis' *Manuel Complet de la Danse*, or the *Code of Terpsichore*, 1830; J. A. Lenoir de la Fage's *Histoire de la Musique et de la Danse*, 2 vols. 1844; F. Fertiault's *Histoire de la Danse*, 1854; A. Czerwinski's *Geschichte der Tanzkunst*, etc., 1862, and *Brevier der Tanzkunst*, 1879. Some of the latest works on this subject have been written by Germans, F. L. Schubert and O. Umgewitter having been the authors (in 1867 and 1868 respectively) of works bearing the title *Die Tanzmusik*; F. M. Böhme's *Geschichte des Tanzen im Deutschland*, etc., 1886.

(c) *Gipsy Music.*—The only work of importance on this subject is Liszt's, alluded to above under Hungary; a French edition was published in 1859, and a Hungarian in 1861.

(d) *Military Music* has been treated of by very few authors; we need only instance J. G. Kastner's *Les Chants de l'Armée française, avec un Essai, historique sur les Chants Militaires des Français*, 1855, Albert Perrin's *Military Studies, Military Bands*, etc. 1863; H G. Farmer's *Memoirs of the Royal Artillery Band*, 1904, an excellent book of its kind.

(e) *National Music.*—Works on this subject have been mentioned under the countries to which they specially relate; other general works are:—C. Engel's *Introduction to the Study of National Music*, 1866, and *Literature of National Music*, 1879; H. F. Chorley's *National Music of the World*, published in 1880-82 after the author's death.

(f) *Notation.*—A. J. H. Vincent's *De la Notation Musicale attribuée à Boëce*, etc. 1855; Hucbald's *Enchiridion Musicae* (see Gerbert's *Scriptores*, vol. i.); G. Jacobsthal's *Die Mensuralnotenschrift des XII. und XIII. Jahrhunderts*, 1871; J. Bellermann's *Die Mensuralnoten und Taktzeichen des XV. and XVI. Jahrhunderts*, 1858; Père L. Lambillotte's *L'Unité dans les Chants Liturgiques*, 1851; Abbé F. Raillard's *Explication des Neumes*, 1855 (?); A. Baumgartner's *Geschichte der musikalischen Notation*, 1856; Hugo Reimann's *Studien zur Geschichte der Notenschrift*, 1878, and *Die Entwickelung unserer Notenschrift*, 1879, etc.; E. David and M. Lussy's *Histoire de la Notation Musicale*, 1882; Abbé Tardife's **Plain Chant*, Angers, 1883; C. F. Abdy Williams's *Story of Notation*, 1903. The most important work in this department is Johannes Wolf's *Geschichte der Mensural-Notation*, 1250-1460 (1904).

(g) *Opera and Musical Drama.*—Among the numerous writings on this branch of music we select the following:—G. B. Doni's *Trattato della Musica Scenica* (see the 1768 edition of his works); Claude F. Menestrier's *Des Réprésentations en Musique anciennes et modernes*, 1682; J. Mattheson's *Die Neueste Untersuchung der Singspiele*, 1744; Gabriel Gilbert's *Histoire de l'Opéra*, in two parts,

1757; **Lyric Music revived in Europe, a critical display of Opera in all its Revolutions*, London, 1768; Ant. Planelli's *Dell' Opera in Musica*, 1772; A. B. Marx's *Gluck und die Oper*, 1862; G. W. Fink's *Wesen und Geschichte der Oper*, 1838; Geo. Hogarth's *Memoirs of the Musical Drama*, 2 vols. 1838, and *Memoirs of the Opera* (in French, German, and English), 1851; H. Sutherland Edwards's *History of the Opera*, 2 vols. 1862; F. Clément and P. Larousse's *Dictionnaire Lyrique, ou Histoire des Opéras*, 1869-80; E. Schuré's '*Le Drame Musical*, 2 vols. 1875; A. Reissmann's *Die Oper*, 1885; H. Sutherland Edwards's *Lyrical Drama . . . Essays on Modern Opera*, 1881; L. Nohl's *Das Moderne Musikdrama*, 1884; Hugo Riemann's *Opern-Handbuch*, 1887; R. A. Streatfeild's *The Opera*, 1896-1902; W. F. Apthorp's *The Opera, Past and Present*, 1901.

(h) *Oratorio.*—C. H. Bitter's *Beiträge zur Geschichte des Oratoriums*, 1872; Otto Wangemann's *Geschichte des Oratoriums*, 1882; Dr. Annie Patterson's *Story of Oratorio*, 1902.

(i) *Part Music.*—P. Mortimer's *Der Choral-Gesang zur Zeit der Reformation*, 1821; Thomas Oliphant's *La Musa Madrigalesca* (A Short account of Madrigals), 1836; E. F. Rimbault's *Bibliotheca Madrigaliana*, 1847; H. Bellermann's *Ueber die Entwicklung der Mehrstimmigen Musik*, 1867.

(j) *Song.*—F. C. Diez's *Leben und Werke der Troubadours*, 1829; A. B. Marx's *Die Kunst des Gesanges*, 1826; R. G. Kiesewetter's *Schicksal . . . des weltlichen Gesanges*, 1841; H. F. Mannstein's *Geschichte . . . des Gesanges*, 1845; K. E. Scheider's *Das musikalische Lied*, 3 vols. 1865; G. Fantoni's *Storia universale del Canto*, 2 vols. 1873; T. Lemaire and H. Lavoix's *Le Chant, ses Principes, et son Histoire*, 1881.

(k) *Sonata.*—J. S. Shedlock's *The Pianoforte Sonata*, 1895.

(l) H. Riemann's *Geschichte des Musiktheorie, in 9 bis 19ter Jahrh.*, 1898.

For further information see the articles on DICTIONARIES, SONG, VIOLIN, etc. in this work, and similar articles in Mendel and Reissmann's *Musik-Conversations Lexikon*. J. N. Forkel's *Allgemeine Literatur der Musik* may also be consulted with advantage for early works on the history of music. A. H. H.

HOBBS, JOHN WILLIAM, was born August 1, 1799, at Henley-on-Thames, where his father was bandmaster of a volunteer corps. He sang in public at the early age of three years, and at five was admitted a chorister of Canterbury Cathedral, of which his father was a lay vicar. The beauty of his voice attracting the attention of John Jeremiah Goss, the alto singer and singing master, young Hobbs was articled to him. He appeared as principal singer at a Musical Festival at Norwich in 1813. On arriving at manhood his voice had developed into a tenor of limited compass, but of remarkable purity and sweetness. He became a member of the choirs of King's, Trinity and St. John's, Cambridge, and afterwards of that of St. George's Chapel, Windsor, of which his father was already a member. In 1827 he was appointed a gentleman of the Chapel Royal, and in 1836 a lay vicar of Westminster Abbey. Hobbs long held a prominent position as a concert-singer. His singing was distinguished by taste, refinement, and expression. He was the composer of a very large number of songs, several of which gained prizes from the Melodists' Club, and many were highly popular, especially 'When Delia sings,' 'Phillis is my only Joy,' 'My Ancestors were Englishmen,' and 'The Captive Greek Girl.' He died at Croydon, Jan. 12, 1877. W. H. H.

HOBRECHT. [See OBRECHT.]

HOCHSCHULE (Berlin). The KÖNIGLICHE HOCHSCHULE FÜR MUSIK, or the Royal High School for Music at Berlin, was established in its present form in 1875, on the reorganisation of the Royal Academy of Arts. It was formed by the amalgamation of two distinct bodies. The first of these, which constitutes the 'Abtheilung für musikalische Composition' of the present School, was founded in March 1833. In 1869 the 'Abtheilung für ausübende Tonkunst' (consisting only of instrumental classes for violin, violoncello, and piano) was added under the direction of Professor Joachim. In 1871 an Organ class, in 1872 classes for Brass Instruments, Double Bass, and Solo Vocalists, and in 1873 a Choral class were added; and in 1874 a full chorus was organised: the 'A Capella' choir of the school has attained great renown in the performance of works by Bach and others. The High School thus consists of two departments. The first of these is devoted solely to instruction in Composition. The second department is devoted to executive music, and is under the direction of Professor Joachim. There are thirty-six professors, and instruction is given in the violin, violoncello, quartet playing, pianoforte (both as a principal and a secondary subject), playing from score, organ, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, ensemble playing, solo playing with orchestral accompaniment, orchestral playing, solo singing, part singing, choral singing, training choruses, theory of vocal instruction, declamation and acting, Italian, pianoforte (with regard to vocal music), theory, and history. The number of pupils in 1904 was 288. This division receives from the State a grant of 149,868 marks (£7493). The receipts are estimated at 41,760 marks (£2088), so that the institution costs the State about £5400. One-fifth of the number of pupils receive free instruction, awarded according to progress, or talent, and a yearly sum of 1200 marks is devoted to the assistance of needy and deserving pupils. The orchestra consists of seventy or eighty performers, amongst whom are ten professional leaders, each with a salary of 600 marks (£30). Since 1872 the pupils of the Hochschule have given three or four public concerts every year, and since 1876 operatic performances have been given by the pupils on an average three or four times in the year. In 1902 a new building in Fasanenstrasse, Charlottenburg, was opened with much ceremony. W. B. S.

HOCHZEIT DES CAMACHO, DIE (The Wedding of Camacho). A comic opera in two acts; words by Klingemann, after Don Quixote; music by Mendelssohn (op. 10); score dated August 10, 1825. Produced in the small theatre, Berlin, April 29, 1827, and not performed a second time. The music was

published in PF. score by Laue of Berlin. [See MENDELSSOHN.] G.

HOCKET. A term which occurs in old English writers on music, beginning with De Handlo (1326), for passages which were truncated or mangled, or a combination of notes and pauses. The term puzzles Sir John Hawkins (*Hist.* chap. 53), but it is certainly a corruption of *hocquet*, a hiccup. [Professor Wooldridge (*Oxford Hist. of Mus.* vol. i. p. 250) defines it as 'a sudden hiatus in the voice governed by the rhythmical mode of the passage. In modes consisting of longs and breves either the long or the breve is omitted in the *hoquet* from its proper situation, and . . . for the sake of continuity, the hiatus created in one voice is filled by another.' See also OCHETTO.] G.

HODGES, EDWARD, Mus.D., born July 20, 1796, at Bristol, was organist of Clifton Church, and afterwards of the churches of St. James (from 1819) and St. Nicholas (from 1821), Bristol. At the age of fifteen he developed remarkable inventive faculties, and some of his projects have since been adopted in different branches of mechanical science. Connected with music were improvements in organ bellows, etc., and, more important than all, the introduction of the C compass into England is claimed for him. The new organ in St. James's church, remodelled under his direction, and opened 1824, contained the first CC manual, and CCC pedal made in England. He produced a Morning and Evening Service and two Anthems on the reopening of St. James's organ, May 2, 1824, and published them in 1825. He obtained his doctor's degree at Cambridge in 1825. He was a contributor to *The Quarterly Musical Magazine*, and *The Musical World*. In 1838 he quitted England for America, was appointed organist of the cathedral of Toronto, and in the following year became director of the music of Trinity Parish, New York, taking the duty at St. John's while the new Trinity Church was being built. He published *An Essay on the Cultivation of Church Music* at New York in 1841. On the opening of Trinity Church, New York, May 21, 1846, (the organ in which had been built from his specifications), Dr. Hodges quitted St. John's to become its organist. He composed church music, published in New York and London. During his long residence in America he was much esteemed for his performance on the organ. Illness obliged him to give up duty in 1859, and in 1863 he returned to England, and died at Clifton, Sept. 1, 1867. Besides the contributions to musical literature mentioned above, he wrote many pamphlets, etc., on musical and other subjects. He was an excellent contrapuntist, and possessed a remarkable gift of improvisation, and especially of extempore fugue-playing. His church compositions are numerous and elaborate. They comprise a Morning and Evening Service in C, with two anthems, a full service in F, and another in E, Psalm cxxii., etc. (all published by Novello), besides many MS. compositions, and occasional anthems for various royal funerals, etc. His daughter, FAUSTINA HASSE HODGES, organist in Brooklyn, and subsequently of two churches in Philadelphia, composed some songs and instrumental pieces. [She died in New York in 1895, and in 1896 her memoir of her father appeared in New York and London.] His son Rev. JOHN SEBASTIAN BACH HODGES, D.D., Rector of St. Paul's Church, Baltimore, is an excellent organist. W. H. H.

HODSOLL, WILLIAM, a London music-seller and publisher who first worked in 1794, at Sevenoaks, Kent, and succeeded shortly before 1800 to the business established by John Bland (*q.v.*) at 45 High Holborn, then in the hands of Francis Linley (*q.v.*) Hodsoll published sheet music, country-dances, and other collections, and held the business until about 1831, when it was taken over by Zenas T. Purday, noted for his great issue of the comic songs of his period. F. K.

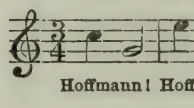
HOEY, JAMES, a famous Dublin printer of the first half of the 18th century. In 1728 he issued the 'Beggar's Opera,' and in 1742 published the word-book of the 'Messiah.' In 1749 he printed a book of songs with symphonies and thorough-bass, by Lampe, then residing in Dublin, and some pieces by Pasquali. His address was 'the signe of the *Mercury* in Skinner Row.' James Hoey died in 1773 in extreme old age. W. H. G. F.

HOFFMAN, RICHARD, a pianist, teacher, and composer of English birth and European training; but for over half a century intimately associated with the best musical activities of New York. He was born in Manchester, May 24, 1831, and studied at various periods with his father, Leopold de Meyer, Pleyel, Moscheles, Rubinstein, Döhler, and Liszt. He was sixteen years old when he went to New York in 1847, and a year later embarked on his first concert tour with Joseph Burke, a precocious Irish lad, who was both actor and violinist. Meanwhile he had introduced himself to New York as a pianist, effecting his début at a concert of the Philharmonic Society on Nov. 27, 1847, with Mendelssohn's Concerto in G minor. He played again the next season, and in March 1854 gave the society's patrons their first opportunity to hear Chopin's Concerto in E minor. He had spent some of the intervening time on a concert tour with Jenny Lind, and stood so high with the musicians of the city that the Philharmonic Society now elected him an Honorary Member. His name figures on the society's programmes for sixteen seasons, and forty-five years after his first appearance in New York, at the age of sixty-one, he took part in the concert with which the Philharmonic celebrated the fiftieth anniversary of its foundation. Ten years later he was still interested in his profession,

though enjoying well-deserved ease and comfort, sweetened and dignified by the affectionate admiration of hundreds of former pupils. Mr. Hoffman composed and published many pianoforte pieces of the brilliant kind in vogue in his early period, including an excursion into the field of folk-music in the shape of some Cuban Dances. H. E. K.

HOFFMANN, Ernst Theodor Wilhelm, a man of genius, and an extraordinarily clever and eccentric musician and *littérateur*, who though a voluminous composer will not live by his compositions so much as by some other productions of his pen. He was born at Königsberg, Jan. 24, 1776; learned music and law at the same time, and bid fair to rise in the official world; but an irrepressible love of caricaturing put an end to such solid prospects and drove him to music as his main pursuit. [His music to Goethe's 'Scherz, List, und Rache' was given at Posen in 1801, and three other compositions in the department of incidental music are mentioned in Riemann's *Lexikon*. His operas include 'Der Kanonikus von Mailand' (1805), 'Schärpe und Blume' (1805, to his own libretto), 'Der Trank der Unsterblichkeit' (Bamberg, 1808), 'Das Gespenst' (1809), 'Aurora' (1811), and 'Undine' (Berlin, 1816). One act of another, 'Julius Sabinus,' was unfinished at his death, as well as a ballet, 'Harlekin.'] His first musical appointment was to the theatre at Bamberg in 1809, but it was a post without salary, on which he starved. It fortunately urged him to writing a set of papers in the character of 'Johannes Kreisler the Kapellmeister' for the *Allgemeine musikalische Zeitung* of Leipzig. They appeared at intervals from Sept. 26, 1810, and onwards, and in 1814 Hoffmann republished them with other essays in the same vein in two volumes as *Fantasiestücke in Callot's Manier*, with a preface by Jean Paul, in whose style they are couched. Among the most interesting, and at the same time most practically valuable, are the essay on Beethoven's instrumental music—far in advance of the day—another on Gluck, and a third on 'Don Giovanni.' The essays, which have often been reprinted, are all more or less humorous, some extremely so. They were followed by the *Elixiere des Teufels*, a novel (1815); *Nachtstücke* (1817), *Serapionsbrüder* (4 vols. 1819-21); and by the *Lebensansichten des Kater Murr*, etc., or *Views of life of Murr the tomcat, with fragments of the biography of Johann Kreisler, the Kapellmeister, from loose and spotted sheets.* [Many single stories from the above have been translated into English in various periodicals; a version of the *Serapionsbrüder*, as *Serapion Brethren*, by Major Alex. Ewing, appeared in 1886.] Schumann's admiration of these pieces may be inferred from his imitations of them in his Florestan and Eusebius, and his adoption of their nomenclature in the titles of his music. After the fall of Napoleon, Hoffmann again obtained official employment at Berlin, which he discharged with efficiency, and kept till his death at a Silesian bath on June 25, 1822, of gradual paralysis, after much suffering for four months. He was fantastic and odd in the greatest degree, much given to liquor and strange company, over which 'he wasted faculties which might have seasoned the nectar of the gods.' (Carlyle.) He sang, composed, criticised, taught, conducted, managed theatres, wrote both poetry and prose, painted—all equally well; and in fact could, and did, turn his hand to anything. The list of his works is extraordinary—eleven operas (MSS. in the Berlin Library) [see above], one of which ran for fourteen nights, incidental music for three plays, a ballet, a requiem, two symphonies, etc. etc.

Beethoven took the unusually spontaneous step of addressing him a letter (March 23, 1820). This probably led to a closer acquaintance, to judge from the canon in his letter to the *Cäcilia* (Nohl, No. 328)—



which it is difficult not to refer to him.

Hoffmann's devotion to Mozart led him to add Amadeus to his Christian names. Weber knew and loved him, and he died keenly regretted by many friends. Carlyle has translated his *Goldne Topf* in *German Romance* (vol. ii.), and gives a sketch of his life, which is also in the *Miscellanies* (vol. iii.). His life by Rochlitz is in *Für Freunde d. Tonkunst*, vol. i., and Hitzig's *Aus Hoffmanns Leben*, etc. (Berlin, 1823), contains an estimate of him as a musician by A. B. Marx. F. G.

HOFFMANN, Gerard, architect, born at Rastenberg, Nov. 11, 1690; composed sacred cantatas and church music; is credited by Walther with certain improvements in musical instruments—an additional key to the horizontal flute, making it easier to tune (1727); an additional key to the oboe, by which the G♯ in both octaves was given much more correctly; a mechanical arrangement by which the whole four strings of the violin could be altered at once (a different pitch was then in use for church and chamber music); a new temperament for tuning instruments (1728); and for the organ (1733); and a gauge for the strings of violins, bass-viols, lutes, and other stringed instruments. M. C. C.

HOFFMANN, Heinrich August, surnamed 'von Fallersleben' from his birthplace in Hanover, born April 2, 1798, philologist, poet, and German hymn writer; was educated at Helmstedt, Brunswick, and (under Grimm) at the University of Göttingen (1816). In 1819 he removed to Bonn, and in 1821, after studying Dutch literature in Holland, was appointed in

1835 professor at Breslau. His political views caused his dismissal in 1843, and he was not allowed to return to Prussia till 1848. Finally he became librarian to Prince Lippé at Corvey in Westphalia, and there died Jan. 19, 1874. His *Geschichte des Deutschen Kirchenliedes* (1st ed. 1832, 2nd 1854; Rumpler, Hanover) is written in a thoroughly scientific spirit, and contains important discoveries. He edited *Schlesische Volkslieder mit Melodien* (1842), and *Deutsche Gesellschaftslieder des 16. und 17. Jahrhunderts* (1844). His original melodies, and above all his poems for children (*Kinderlieder*, 1843), are widely and deservedly popular. F. G.

HOFFMANN, Karel. See Bohemian String Quartet.

HOFFMEISTER, Franz Anton, born at Rothenburg on the Neckar, 1754; studied law at Vienna, began his musical life as a Church-Capellmeister, and in 1783 opened a book, art, and music business there. This he threw up in 1798 with the intention of going to London. He, however, got no farther than Leipzig, remained there, and in Dec. 1800, in conjunction with Ambrosius Kühnel, founded the well-known 'Bureau de Musique,' which still flourishes more than ever. [Peters.] On Jan. 2, 1805, he again relinquished his business, returned to Vienna, devoted himself to composition, and died Feb. 10, 1812. Hoffmeister was an extraordinarily prolific writer; he left 350 pieces of all dimensions for the flute alone; 120 for strings; symphonies and nocturnes for full orchestra; pieces for wind band and for clavier; songs; church music; and nine operas—all light and pleasing, and much relished by *dilettanti*. [See the *Quellen-Lexikon*.] The early publications of his firm were very coarsely engraved, as, for instance, Haydn's overture in D and quartet in D minor (known as op. 8), also Mozart's PF. quartets in G minor and E♭, which promised to be the beginning of a long series, but on Hoffmeister's allegation that they were too obscure for the public, Mozart cancelled the contract, though applying to Hoffmeister when in want of money shortly afterwards. [He started a subscription in 1801 for the publication of Bach's works.] The nature of Beethoven's relations with him is shown by his letters of 1800 and 1801, in which he offers his opp. 19, 20, 21, 22, to his 'geliebtesten Herrn Bruder.' C. F. P.

HOFHAIMER (Hoffheimer), Paul, born Jan. 25, 1459, at Radstadt in the territory of the Archbishop of Salzburg, became, apparently without much special instruction, one of the most distinguished organ players of his time. He entered first the service of Archduke Sigismund of Tyrol, but afterwards betook himself to the court of the Emperor Maximilian I. He was in high favour with the Emperor, and frequently accompanied him on his journeys. There is some uncertainty as to the precise dates of his appointments, but from 1480 to 1519 his chief place of abode would seem to have been Innsbruck, where the Emperor had his regular chapel with Hofhaimer as organist. In 1515, on the occasion of a solemn Te Deum sung in St. Stephen's Church, Vienna, when Hofhaimer played the organ in the presence of three crowned heads, he was, at the Emperor's request, created a Knight of the Golden Spur by King Ladislaus of Hungary, and was raised to the rank of nobility by the Emperor himself. After the Emperor's death in 1519 he would seem to have returned to Salzburg, where from 1526 to his own death in 1539 he was in the service of the Archbishop as Cathedral organist. It was chiefly as an organ player that Hofhaimer acquired fame in his lifetime and was celebrated by his contemporaries. Ottomar Luscinius praises his playing in the highest terms, describing it as full of warmth and power, uniting the most wonderful finger-skill with a majestic flow of harmony previously unsurpassed. But of his organ compositions little if anything remains. In a MS. of song compositions by Isaac, Senfl, and others, now in the Imperial Library, Vienna, Ambros was fortunate enough to discover a piece with Hofhaimer's name, which appeared to be a three-part organ fantasia upon a song, 'On freudt verzer ich manchentag.' Ritter in his *Geschichte des Orgelspiels* (p. 97), where the piece is reproduced (n. 58), confirms the judgment of Ambros as to its being really an organ piece, and considers that it alone suffices to give Hofhaimer his place as a master of the organ beside Arnold Schlick, who, if he surpasses Hofhaimer in the invention of florid passages for the organ, is inferior to him as a harmonist. But it is chiefly as the composer of simple four-part German songs that Hofhaimer is now known to us. Eitner is able to reckon up fifteen songs as certainly by Hofhaimer, but many more by him may be hidden among the anonymous works in the various collections of the time. Five of them are found without name in Oeglin's *Liederbuch*, 1512 (see the reprint by Eitner, 1880). Several others besides these are to be met with in Forster's *Liederbuch*, 1539. Kade in the Noten-Beilagen to Ambros has reprinted three from Forster, one of which is the same as in Oeglin. These songs, as Eitner says, are distinguished by a rare tenderness of feeling and unusual loveliness of expression. They are written for the most part in very simple four-part harmony, without much contrapuntal elaboration. In the *Monatshefte*, xxv. p. 191, Eitner gives a specimen of Hofhaimer's different contrapuntal treatment of a three-part song. In one of the four-part songs reprinted by Kade, ('Meins trauern ist') Ambros calls attention to the remarkable resemblance to the melody of the well-known chorale, 'Aus tiefer Noth.' Another work of Hofhaimer's to be noticed is his *Harmoniae Poeticae, sive carmina nonnulla Horatii*, 4 voc., published at Nuremberg in 1539.

This work consists of forty-four simple harmonic settings (thirty-five by Hofhaimer, nine by Senfl) of Odes of Horace in strict accordance with the rules of Latin prosody. The idea of writing music in strict accordance with the rules of metre was one of the fruits of the classical humanism of the time, and had considerable influence in helping forward the movement in favour of homophonic music, as also on the development of the simple note-for-note setting of the Protestant Chorale. These settings of the Horatian Odes have been reprinted in recent times. J. R. M.

HOFMANN, Heinrich Karl Johann, born Jan. 13, 1842, in Berlin, was a chorister in the Domchor at nine years old, and at fifteen entered Kullak's academy, studying the piano with that master, and composition under Dehn and Wüerst. For some years after leaving this institution he played in public and gave lessons. His earliest compositions were pianoforte pieces, but he first came before the public as a composer with his comic opera, 'Cartouche,' op. 7, produced 1869, and performed successfully in several places. In 1873 the production of his 'Hungarian Suite,' op. 16, for orchestra, obtained such renown that he determined to devote himself thenceforth to composition alone. In the next year his 'Frithiof' symphony, op. 22, was brought out with extraordinary success at one of Bilse's concerts in Berlin, and rapidly became known all over Germany; in 1875 his cantata, 'Die schöne Melusine,' op. 30, gained a similar success, and from that time onwards he held a position equalled, in respect of immediate popularity, by scarcely any living composer. As in many other cases, this ephemeral popularity led to almost complete oblivion on the part of the musical public of Germany, even before his death, which took place on July 16, 1902. In 1882 he was made a member of the Berlin Academy. Besides the works mentioned, the following are the most important of his productions:—'Nornengesang,' for solos, female chorus, and orchestra, op. 21; two orchestral suites, opp. 16 and 68; string sextet, op. 25; violoncello concerto, op. 31; trio, op. 18; quartet, for piano and strings; an octet, op. 80; cantatas, 'Aschenbrödel,' 'Editha,' 'Prometheus,' 'Waldfräulein,' and 'Festgesang,' op. 74; the operas 'Der Matador,' 1872, 'Armin' (produced at Dresden 1877), 'Aennchen von Tharau,' 1878, 'Wilhelm von Oranien' (three acts, op. 56), 1882, the words of the first two by Felix Dahn, and 'Donna Diana' (op. 75, Berlin, Nov. 13, 1886). Among his later compositions are a Liederspiel (op. 84) for solo quartet with PF. accompaniment, entitled 'Lenz und Liebe,' a set of songs for baritone and orchestra, 'Die Lieder des Troubadours Raoul' (op. 89), and 'Harald's Brautfahrt' for baritone solo, male chorus, and orchestra (op. 90), 'Johanna von Orleans,' 'Nordische Meerfahrt,' etc. An orchestral suite, 'Im Schlosshof,' is op. 78, a serenade for strings and flute, op. 65, serenade for strings, op. 72, concertstück for flute, op. 98, an orchestral scherzo, 'Irrlichter und Kobolde,' op. 94. Many concerted vocal works, songs, duets, and pianoforte pieces have also been published. M.

HOFMANN, Josef, was born at Cracow in 1877. His father was a professor at the Warsaw Conservatoire and conductor of the Warsaw opera, his mother having been a distinguished singer. Till 1892 he studied the piano with his father, and then till 1894 he studied with Rubinstein, who declared him a boy such as the world of music had never before produced. At the early age of six he played in public, and when only nine made a tour of Germany, Denmark, Norway, Sweden, playing also in Vienna, Paris, and London. Whilst touring in America in 1887 he was overworked, giving fifty-two concerts in two and a half months, which caused great indignation, and ended in the Society for Prevention of Cruelty to Children taking the matter up, his health having given way under the strain. After six years' rest in Berlin, he reappeared stronger, more mature, and more musical, making his début in Dresden in 1894, and in 1898 made a successful tour in America. He played in London as a mature artist in 1903. He has been summed up by an eminent critic as an astonishingly individual artist, and has been classed as one of the group of pianists that concerns itself with the orchestral development of piano tone. He has also composed for the pianoforte. W. R. C.

HOGARTH, George, writer on musical and other subjects, was born in 1783. He studied music as an amateur, and became a violoncellist and composer. He studied law in Edinburgh, associating with the literary characters of the day and taking part in the musical life of the city as joint secretary, with G. F. Graham, to the Edinburgh Musical Festival of 1815, etc. He came to London in 1830, when he contributed articles to the *Harmonicon*, and was engaged on the staff of the *Morning Chronicle*. His eldest daughter, Catherine, was married at St. Luke's, Chelsea, April 2, 1836, to Charles Dickens, who is recorded in the parish register as Charles John Huffham Dickens. On the establishment in 1846 of the *Daily News*, under the editorship of Dickens, Hogarth was at once appointed musical critic, an office which he held until his failing health obliged him to resign in 1866. Besides filling a similar post for the *Illustrated London News*, editing for their short period of existence the *Evening Chronicle* and the *Musical Herald*, assisting Dickens in the compilation of the *Household Narrative*, and contributing articles to several periodicals, Hogarth found time to write some volumes on musical subjects, in which his judgment on contemporary art-life appears to have been sound and his mind open to the new

influences at work; for his artistic instinct was sure even where his knowledge was limited. These works are *Musical History, Biography, and Criticism*, 1835; *Memoirs of the Musical Drama*, 1838; a revised edition of the same, called *Memoirs of the Opera*, 1851; *The Birmingham Festival*, 1855; and *The Philharmonic Society, from its foundation in 1813 to its 50th year in 1862*, a history he was well qualified to undertake, owing to his connection with the Society as secretary from 1850 to 1864. Other literary works are mentioned in the *Dict. of Nat. Biog.* His musical compositions comprise ballads, glees, and editions of standard English songs.

Hogarth died on Feb. 12, 1870, in his eighty-seventh year, and was buried in Kensal Green Cemetery. L. M. M.

HOLBORNE, Antony and William. There was published in 1597 a work bearing the title of 'The Cittharn Schoole, by Antony Holborne, Gentleman, and seruant to her most excellent Maiestie. Hereunto are added sixe short Aers Neapolitan like to three voyces, without the Instrument: done by his brother, William Holborne.' It is dedicated to Thomas, Lord Burgh, Baron Gainsburghe. In the Preface the author says he was induced to publish these early works in consequence of some stranger having put forth corrupt copies of them. 'The Cittharn Schoole' contains thirty-two pieces (preludes, pavans, galliards, popular song tunes, etc.) for the cittharn alone, in tablature; twenty-three others for the cittharn with an accompaniment, in ordinary notation, for bass viol; and two more for the cittharn, with accompaniments for treble, tenor and bass viols. The six 'Aers' by William Holborne are stated to be 'the first fruites of Composition' done by him. The second of them speaks of 'Bonny Boots' as dead, agreeing in that respect with one of Morley's 'Canzonets, or, Little Short Aers to five and sixe voices,' published in the same year. 'The Cittharn Schoole' was unnoticed prior to 1847, when Dr. Rimbault partially described it in his *Bibliotheca Madrigaliana*, from a copy, presumably unique, then in his possession, but now in the library of the Royal College of Music. [Music by Antony Holborne is also in Dowland's *Varietie of Lute Lessons* (1610), and he is there called Gentleman Usher to Queen Elizabeth. A duet, 'My Heavy Sprite,' is in Dowland's *Musical Banquet* (1610), and commendatory verses by him are prefixed to Morley's *Plaine and Easie Introd.* (1595 and 1608), and to Farnaby's Canzonets, 1598.] W. H. H.

HOLBROOKE, Josef (originally Joseph Holbrook), was born at Croydon on July 6, 1878. He studied at the Royal Academy of Music, his principal teachers being F. Corder for composition, and Frederick Westlake for the pianoforte. Since leaving the Academy in 1898 he has devoted himself entirely to composition and has come frequently before the public, principally as a composer of orchestral music of pronounced modern tendencies. His first important work to be performed was a tone poem entitled 'The Raven,' after Poe, played at the Crystal Palace Concerts in 1900. This was the first of a series of symphonic poems of unusual interest. It was followed by the 'Ode to Victory' (Byron), 'The Skeleton in Armour' (Longfellow), 'Ulalume' (Poe), (London Symphony Concert, Nov. 26, 1904), 'Queen Mab' (Shakespeare), (Leeds Festival, 1904), and 'The Masque of the Red Death' (Poe). His other orchestral works include an overture entitled 'The New Renaissance,' and three fantastic sets of variations on the following popular melodies: 'Three Blind Mice,' 'The Girl I Left Behind Me,' and 'Auld Lang Syne.' Of his choral works the most important is his setting of 'The Bells,' which at the date of writing has not yet been performed. He has also written a large quantity of chamber music and some songs and smaller instrumental pieces. In these smaller forms it can scarcely be said that he is entirely successful, his methods adapting themselves only with difficulty to their narrow limits. Neither can it be said that he has as yet furnished evidence that he possesses the peculiar temperament that can find its expression through the medium of chamber music. His works in this branch almost invariably leave one with the impression that they could with advantage be scored for full orchestra. It is in his orchestral music that he has asserted himself as a thoroughly characteristic and independent member of the younger group of British composers. He possesses a vivid imagination of that type which is readily stimulated by the intensely tragic, and occasionally drifts into that debatable territory which divides the morbid from the grotesque. It is not without significance that so many of his works are based upon the writings of Edgar Allan Poe, and that these are to be reckoned the most successful. His orchestration, like his construction, is always bold and occasionally sensational. If at times it threatens to become turgid, the defect must be attributed to the impetuosity with which the effects are produced, nor is it out of keeping with most of the subjects illustrated. E. E.

HOLCOMBE, Henry, born about 1690, probably at Salisbury, where he was a chorister. He came to London while a boy, and sang in the Anglo-Italian operas at Drury Lane as Prenesto in 'Camilla' (1706, 1708), and the Page in 'Rosamond' (1707). On the breaking of his voice he left the stage and became a teacher of the harpsichord and singing, in which he was very successful. He died in London about 1750. Holcombe issued as op. 1 six solos for a violin in 1745, and about the same year published two collections of songs, viz. 'The Musical Medley; or, A Collection of English Songs and Cantatas set to Musick,' and 'The Garland;

a Collection of eleven Songs and Cantatas.' Two of his songs—'Happy Hour' (printed in the *Musical Miscellany*), and 'Arno's Vale,' were much sung in their time. See Mrs. Delany's *Autobiography*, i. 189. W. H. H.

HOLDEN, JOHN, lived in Glasgow during the latter half of the 18th century, settling there as a potter, and becoming a burgess in about 1757. He published an *Essay towards a Rational System of Music*, Glasgow, 1770; other editions appeared in Calcutta, 1799, and Edinburgh, 1807. He published a 'Collection of Church Music, consisting of New Setts of the Common Psalm Tunes, with some other Pieces; adapted to the several Metres in the Version authorised by the general assembly . . . principally designed for the use of the University of Glasgow,' 1766. Fétis's statement that he was a professor in Glasgow University is an error. W. H[E].

HOLDEN, SMOLLET. Dr. Petrie in his *Ancient Music of Ireland*, 1855, refers to him as 'the most eminent British composer of military music in his time.' He was the father of Dr. Francis Holden, who, with his sister, was instrumental in noting down many of the old Irish traditional airs. Smollet Holden kept a music shop at 26 Parliament Street, Dublin, at the end of the 18th century. He issued a very valuable collection of Irish airs, many being printed for the first time. It is in two volumes folio, and is entitled *A Collection of Old-Established Irish Slow and Quick Tunes*, circa 1806-7. Other of his publications include *A Selection of Masonic Songs*, *A Collection of Original Welsh Music*, *A Collection of (24) Quick and Slow Marches*, and a collection of Irish melodies published periodically. F. K.

HOLDER, JOSEPH WILLIAM, Mus.B., born in St. John's, Clerkenwell, in 1764, and educated in the Chapel Royal under Dr. Nares. After quitting the choir he became assistant to Reinhold, organist of St. George the Martyr, Queen Square. He next obtained the post of organist of St. Mary's Church, Bungay, which he held for many years, after which he removed to the neighbourhood of Chelmsford. He took his degree of Bachelor of Music at Oxford in Dec. 1792, his exercise being an anthem, the score of which is preserved in the Bodleian Library. Holder's compositions consist of a mass, anthems, glees (three collections published), canons, songs, and pianoforte pieces, including arrangements of many of Handel's choruses. Holder claimed descent by the father's side from Cardinal Wolsey. He died in 1832. W. H. H.

HOLDER, REV. WILLIAM, D.D., born in Nottinghamshire in 1616, and educated at Pembroke Hall, Cambridge, became, in 1642, Rector of Bletchington, Oxfordshire. [He was incorporated M.A. at Oxford in 1643, collated to the third prebendal stall in Ely Cathedral in 1652, and installed there 1660. He was presented to the rectory of Northwold in Norfolk, and to that of Tidd St. Giles, in the Isle of Ely, in 1662. He was elected F.R.S. in 1663. He had succeeded in teaching a deaf-mute to speak, and he wrote a paper on the subject in *Philosophical Transactions* for May 1668, publishing his *Elements of Speech*, etc., in the following year. He was appointed a canon of St. Paul's in 1672.] He took the degree of Doctor of Divinity in 1660. On Sept. 2, 1674, he was sworn Sub-dean of the Chapel Royal, which office he resigned before Christmas 1689, and he was also Sub-almoner to the King. [In 1687 he was presented to the rectory of Therfield, Herts, and gave two bells to the church, besides making other improvements.] He was author of *A Treatise on the Natural Grounds and Principles of Harmony*, 1694; second edition 1731, a very able work, written chiefly for the service of the gentlemen of the Chapel Royal. An Evening Service in C and two anthems by him are in the Tudway Collection (Harl. MSS. 7338 & 7339). Dr. Holder died at Hertford, Jan. 24, 1697, and was buried in the undercroft of St. Paul's Cathedral. Holder married a sister of Sir Christopher Wren, and had a considerable share in his education. [Additions from *Dict. of Nat. Biog.*] W. H. H.

HOLE, WILLIAM. It may be claimed that he was the first to engrave music in England. This was the celebrated work *Parthenia, or the Maydenhead of the First Musicke that ever was printed for the Virginalls.* Folio. The imprint says that it was 'engraven by William Hole for Dorethie Evans.' There is no date, but this has been fixed at 1611. Later editions were issued from the same plates. William Hole in 1613 engraved the *Prime Musiche nuove* of Angelo Notari, and the portrait of Michael Drayton which is prefixed to the 1627 edition of his works.

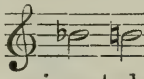
ROBERT HOLE of the same family engraved a companion work to *Parthenia* named *Parthenia Inviolate*, circa 1614. Of this work only one copy is known, which is in the hands of an American collector. F. K.

HOLLÄNDER, ALEXIS, was born in Ratibor, in Silesia, on Feb. 26, 1840. He went to Breslau, where he was a pupil of Schnabel and Hesse, and conducted the Gymnasium scholar singing society. From 1858 to 1861 he studied in Berlin at the Royal Academy under Grell and A. W. Bach, and was also a private pupil of K. Böhmer. In 1861 he was appointed instructor at Kullak's Academy, and in 1870 conducted the Caecilienverein, being nominated professor in 1888. He has written several compositions for the piano, a suite for violin and piano, a pianoforte quintet, also songs, part songs, studies as a preparation for choral singing, besides editing a volume of Schumann's pianoforte pieces. W. R. C.

HOLLÄNDER, GUSTAV, violinist, teacher,

and composer, was born in Leobschütz, in Upper Silesia, Feb. 15, 1855, and was taught the violin by his father, a physician, appearing in public as a prodigy when very young. From 1867 to 1869 he studied with David at Leipzig, and then went to Berlin, where he was for five years a pupil of Joachim. In 1875 he became the principal violin teacher at Kullak's Academy, and was appointed Royal Chamber Musician, also making a successful tour with Carlotta Patti in Austria. From 1878 to 1881 he gave a series of subscription chamber concerts in Berlin, and in 1881 became leader of the Gürzenich orchestral concerts, and teacher at the Cologne Conservatorium. After Japha's retirement he took the leadership of the Cologne string quartet, playing not only locally but in various continental towns with success. In 1884 he was leader of the Stadttheater orchestra, and in 1894 led the Professorien Streichquartette, being in the same year appointed director of the Stern Conservatorium in Berlin, a post he still holds. In 1896 he was engaged as Concertmeister of a new orchestra in Hamburg, and has toured in Belgium, Holland, and Germany. Besides being an excellent violinist, he has composed several works for violin and piano, as well as arrangements, and more recently a small violin concerto for pupils. W. R. C.

HOLLÄNDER, Victor, is a younger brother of the above, and was born in Leobschütz in 1866, and studied with Kullak. In 1897 he became substitute director of the Stern Conservatorium, and in 1901 musical director of the Metropol Theater in Berlin. He has composed pieces for the piano and a one-act comic opera 'Carmosinella,' which was produced in Frankfort-am-Main in 1888, and another 'The Bay of Morocco,' produced in London in 1894. W. R. C.

HOLLANDER, Benno, born in Amsterdam, June 8, 1853, first appeared as a violinist in London in the Hanover Square Rooms when quite a child. On the advice of Isodor Lotto, who was playing at the Promenade Concerts at the time, the boy was sent to Paris to study at the Conservatoire with Massart. Here he had the good fortune to become acquainted with Berlioz during the last years of that master's life, and had the advantage of hearing Wieniawski, from whom he learnt much, and of studying composition with Saint-Saëns. He carried off the first violin prize in 1873, and came to London in 1876 after a long tour in Sweden, Denmark, Russia, Germany, and France, where he made many successful appearances. At first, like so many young artists, he was much discouraged, but on Costa's strong recommendation he remained in London composing and playing viola while waiting for more important engagements. He joined Auer's quartet at the Musical Union, and played the viola frequently at the Popular Concerts. For the German Opera seasons of 1882 and 1884 he was leader of the orchestra under Richter, was appointed professor of the violin at the Guildhall School of Music in 1887, and was leader of the orchestra for Henschel during his seasons of London Symphony Concerts. The Wagner concerts conducted by Mottl, Strauss, Weingartner, and Levi were 'led' by Hollander, and the practical experience he had gained of conducting bore excellent fruit in the establishment of an organisation of his own, called the  (*i.e.* B.H.) Orchestral Society, which, after a preliminary experiment, began its regular work in the Kensington Town Hall in May 1903. By the conductor's skill and enthusiasm, by the intrinsic interest of his programmes, and by the eminence of the soloists who have appeared at the concerts, they have already gained a high position among the less pretentious of London enterprises. Hollander's compositions include two violin concertos with orchestra, a pastoral fantasia for the same (played by Ysaye at a Queen's Hall Symphony Concert in Feb. 1900), an opera in German (MS.), 'The Last Days of Pompeii,' a septet for piano, strings, and two horns, two string quartets, a trio for two violins and viola, a trio for piano, violin, and violoncello, two sonatas for piano and violin, a sonata for piano solo, a symphony, 'Roland,' and two pieces for orchestra, 'Drame' and 'Comédie,' as well as numerous songs and violin solos. He was appointed court violinist to the late King of Holland. M.

HOLLANDER, Christian Janszon, from 1549 choir-master at St. Walburg's, Audenarde, became in 1559 singer in the imperial chapel at Vienna under the Emperors Ferdinand I. and Maximilian II. He died before 1570. A large number of motets by him are contained in the collections of the time, and especially in the *Thesaurus of Joannelli*, 1568, from which Commer has reprinted twenty-five. The only other works of Hollander that appeared in print are (1) a collection of German songs, sacred and secular for four to eight voices (Munich, 1570), and (2) 'Tricinia' (Munich, 1573). From the former, Commer has reprinted two sacred songs for five voices, 'O Herr durch deinen bittern Tod,' 'Allmächtiger Gott der du all' ding erhältst,' and two secular songs for four voices, 'Der Wein, der schmeckt,' 'Ach edles Bild.' For a critical account of his motets, see Ambros's *Geschichte der Musik*, Bd. iii. J. R. M.

HOLLINS, Alfred, born at Hull, Sept. 11, 1865, is a remarkable example of the attainment of great proficiency in spite of total blindness. He was taught by relatives until the age of nine, when he went to the Wilberforce Institution for the Blind at York, remaining there for three years, studying under the eldest brother of Sir Joseph Barnby. In Jan. 1878 he entered the Royal Normal College for the Blind at Upper Norwood, where the pianoforte

was his principal study under Frits Hartvigson. He was soon promoted to learn the organ with Dr. E. J. Hopkins, and it is remarkable that throughout his career he has maintained his skill equally on both instruments. He was quite a boy when he played Beethoven's E flat concerto at the Crystal Palace, under Manns's direction, and only sixteen when he played to Queen Victoria at Windsor. He went to Berlin to study with Hans von Bülow, and derived much benefit from the intercourse with that inspiring teacher. He played before the King and Queen of the Belgians at Brussels, and the Empress Frederick at Berlin, and was appointed to the post of organist at St. John's Church, Redhill, in 1884. In the Music and Inventions Exhibition of 1885 he appeared with great success as an organist, and in 1886 was taken by the principal of the Royal Normal College, Dr. F. J. Campbell, to America, with a quartet party of blind performers. A second visit to the United States was made in 1888; but before that Mr. Hollins had studied again in Germany at the Raff Conservatorium at Frankfort; and in 1886 he had appeared at one of the Popular Concerts, and in 1888 at the Philharmonic Concert, in Beethoven's E flat concerto. In 1888 he was appointed the first organist of the People's Palace, and organist of St. Andrew's Presbyterian Church, Upper Norwood. During his tenure of the latter post he was a professor of pianoforte and organ in the Royal Normal College. In 1897 he was appointed organist of Free St. George's Church, Edinburgh, when the organ was first introduced into that church. In August and September 1904 he gave a number of organ recitals in Australia, creating great enthusiasm by his wonderful skill. Mr. Hollins's compositions are marked by sound musicianship, and no little originality. They include some six anthems; a trio for female voices, to words by Kingsley; a few songs, some published; a romance for violin and piano; several piano solos; and a considerable number of organ pieces, among them two concert overtures and a triumphal march, written for the Sydney recitals. He is honorary Fellow of the Royal College of Organists.

It is often the case that the performances and works of blind musicians are felt to be wanting in what may be called vitality; in many notable instances a certain dryness of style has undoubtedly been noticed; but if a practical argument against the assumption that it is universally the case were wanted, none better could be given than both the playing and the compositions of Mr. Hollins, both of which are eloquent and vividly full of vigour and feeling. An excellent article on him appeared in the *Musical Times* for October 1901, from which much of the above information is taken. M.

HOLMES, Alfred, born in London, Nov. 9, 1837, son of Thomas Holmes of Lincoln, a self-taught man, was at the age of seven initiated by his father in the practice of violin playing. With no other instruction than that of his parent and Spohr's 'Violin School,' he soon became distinguished, and especially noted for the performance of duets with his younger brother, Henry. At a later period their father made them study the classic French school of Rode, Baillot, and Kreutzer. When about ten years of age Alfred became principal soprano boy at the Oratory, then newly established in King William Street, Strand, in the building theretofore the Lowther Rooms, afterwards Toole's Theatre. On July 13, 1847, the two brothers made their first appearance in public at the Haymarket Theatre at the benefit of F. Webster, and played Auber's overture to 'Masaniello,' arranged as a violin duet. They were heard by Spohr about 1852, but did not again appear in public until 1853, in the summer of which year they played at a concert at the Beethoven Rooms, assisted by W. H. Webb, Piatti, and Lindsay Sloper. In 1855 they made their first visit to the continent and went to Brussels, where they remained for several months performing with great success. In 1856 they visited Wiesbaden, Frankfort, Darmstadt, Leipzig, Mayence, and Cassel [where Spohr paid them the compliment of dedicating his three grand duos to them]. In 1857 they went to Vienna; after that to Sweden, where they remained for two years, and then to Copenhagen in 1860 and Amsterdam in 1861, meeting everywhere with great success. In 1864 Alfred Holmes settled in Paris, where in 1866 he established a quartet party. In 1867 he made a tour in Belgium, Holland, Germany, and Russia. At St. Petersburg he produced his 'Jeanne d'Arc,' symphony with solos and chorus, which was performed for the first time in England at the Crystal Palace, Feb. 27, 1875. Returning to Paris he gave some fragments of a symphony called 'The Youth of Shakespeare,' at one of the Concerts Populaires, and an opera 'Inez de Castro,' was accepted, though never performed, at the Grand Opéra. He afterwards produced two symphonies entitled 'Robin Hood' and 'The Siege of Paris,' and composed two others under the names of 'Charles XII.' and 'Romeo and Juliet.' His overture 'The Cid,' was played at the Crystal Palace, Feb. 21, 1874, and another, 'The Muses,' after the composer's death, in London. He died, after a short illness, at Paris, March 4, 1876.

Henry Holmes, born in London, Nov. 7, 1839, was, like his brother, instructed solely by his father. In his boyhood he was also a chorister at the Oratory. After quitting his brother in Paris in 1865 he proceeded to Copenhagen and thence to Stockholm, where he remained some time, but ultimately returned to England and

settled in London, where he was highly esteemed as a solo violinist and quartet player. His principal compositions are four symphonies (No. 1, in A, performed at the Crystal Palace, Feb. 24, 1872), a concert overture, two quintets for stringed instruments, a violin concerto (in F, Crystal Palace, Dec. 11, 1875), many violin solos, two sacred cantatas for solo voices, chorus and orchestra, entitled 'Praise ye the Lord,' and 'Christmas,' and numerous songs. [A symphony, 'Boscastle,' was performed at one of the London Symphony Concerts in the spring of 1887. For some years from 1868 he gave chamber concerts under the title of Musical Evenings; he held the post of professor of the violin at the Royal College of Music from its foundation until his enforced resignation in 1894, since which time he has not appeared in public in England.] W. H. H.

HOLMÈS (properly HOLMES), AUGUSTA MARY ANNE, born in Paris, Dec. 16, 1847, of Irish parents, and naturalised in France in 1879, was, in fact, a composer of French music, for, being a member of the advanced school of Franck, she only wrote music to French words. Her parents were strongly opposed to her musical propensities, and she began her career as a prodigy, playing the piano at concerts and in drawing-rooms, and singing airs of her own composition signed with the *nom de plume* of Hermann Zenta. She studied harmony and counterpoint with H. Lambert, organist of the cathedral at Versailles, where she was then living, and received excellent advice as to instrumentation from Klosé, bandmaster of the Artillerie de la Garde Impériale, and professor of the clarinet in the Conservatoire. In reality, however, Mlle. Holmès, whose character was one of great independence, worked alone both at her musical and literary studies, for between the time of her début and her intimacy with M. Catulle Mendès she always wrote her own librettos; but in 1875 she became aware of the necessity for more serious studies under a master, and enrolled herself as a pupil of César Franck. With the exception of an opera, 'Héro et Léandre,' submitted to the directors of the Opéra Populaire, and of the Psalm 'In exitu,' performed by the Société Philharmonique in 1873, her compositions nearly all date from this time. After two years of serious study under Franck's direction, she produced at the Concerts du Châtelet (Jan. 14, 1877) an Andante Pastorale from a symphony on the subject of Orlando Furioso, and in the following year she gained a second place after Dubois and Godard (bracketed together) at the musical competition instituted by the city of Paris. Her prize composition, a symphony entitled 'Lutèce,' was afterwards played at the concerts at Angers (Nov. 30, 1884). In 1880 Mlle. Holmès again entered the second competition opened by the city of Paris, and though she only gained an honourable mention she was fortunate enough to attract the attention of Pasdeloup, who performed the entire score of her work, 'Les Argonautes,' at the Concerts Populaires (April 24, 1881), and this unexpected test proved to be entirely to her credit, and to the discomfiture of Duvernoy, whose 'Tempête' had been preferred to Mlle. Holmès's work by eleven judges against nine. On March 2, 1882, Mlle. Holmès produced at the Concerts Populaires a Poème Symphonique entitled 'Irlande'; another symphony, 'Pologne,' after its production at Angers, was played at the same concerts on Dec. 9, 1883; and a symphonic ode for chorus and orchestra with recitative, entitled 'Ludus pro patriâ,' was given on March 4, 1888, at the Concerts of the Conservatoire. The above, with a collection of songs called 'Les Sept Ivresses,' are the works by which Mlle. Holmès's vigorous and far from effeminate talent may be judged. We see the influence of Wagner, but only in the general conception; we do not light upon whole bars and passages copied literally from him, such as are found in the case of some composers. Certain portions of Mlle. Holmès's work, as the opening of 'Irlande' (1885), her most complete work, and the third part of 'Les Argonautes,' although they contain serious faults in prosody and in the union between the words and the music, are nevertheless creations of great worth, evincing by turns a charming tenderness, ardent passion, and masculine spirit. It is true that the author did not always measure her effects; she gave rather too much prominence to the brass instruments, and in seeking for orginality and grandeur she was sometimes affected and pompous; but this exuberance was at least a sign of an artistic temperament, and of a composer who had something to say and tried to give it a fitting expression. This virtue, rare enough amongst men, is exceptional in women, and is therefore worthy of the highest praise. [An 'Ode triomphale,' for solos, choir, and orchestra, was played at the Paris Exhibition of 1889; a 'Hymne à la Paix,' for the same, at Florence in May 1890, at the fêtes in honour of Dante; and 'Au pays bleu,' a symphonic suite, was played in 1891. Her four-act opera, 'La Montagne noire' was produced at the Grand Opéra in Paris, Feb. 8, 1895, and had a considerable success. Two more operas, 'Astarte,' and 'Lancelot du Lac,' remain in MS. She died in Paris, Jan. 28, 1903. On July 13, 1904, a monument to her memory was unveiled in the St. Louis Cemetery, Versailles. G. F.] A. J.

HOLMES, EDWARD, born in 1797, schoolfellow and friend of Keats, was educated for the musical profession under V. Novello, and became a teacher of the pianoforte. He was engaged as musical critic of the *Atlas* newspaper. In 1827, he made a tour in Germany, and wrote a volume entitled, *A Ramble among the Musicians of Germany*, etc. 1828. It reached a third edition. In 1845 he published

The Life of Mozart, including his Correspondence, in an 8vo volume, which justly attracted great attention. This book, which was the result of a second visit to Germany, and bears traces of great and conscientious labour, as well as of talent and judgment of no common order, was characterised by Otto Jahn as the most useful, complete, and trustworthy biography then in existence (Jahn's *Mozart*, 2nd ed. Vorwort. p. xv). Jahn's own Life of the master contains a mass of materials which no one but a German residing on the spot could have collected, but Holmes's has greatly the advantage of it in compression and readableness, and a new edition was prepared by Professor Prout (Novello & Co., 1878). In addition to this, his great work, Holmes wrote a life of Purcell for the second issue of Novello's edition of his Sacred Music, an *Analytical and Thematic Index of Mozart's PF. works*, often reprinted by the same firm, analyses of several of Mozart's Masses, which were published in the *Musical Times*, with many other papers on musical subjects. He married the grand-daughter of S. Webbe, and died in America, August 28, 1859. (See *Mus. Times*, Oct. 1, 1859.) W. H. H.

HOLMES, GEORGE, organist to the Bishop of Durham, was appointed organist of Lincoln Cathedral on the death of Thomas Allinson in 1704. He composed several anthems, two of which—'Arise, shine, O daughter of Zion,' composed on the Union with Scotland, 1706, and 'I will love Thee, O Lord,'—are to be found in the Tudway Collection (Harl. MS. 7341), and others are in the choir books of Lincoln. [His setting of the Burial Sentences is still sung in Lincoln Cathedral.] Holmes composed an Ode for St. Cecilia's Day, but for what particular year is not stated; its contents, however, show it to have been written between 1703 and 1713. He died in 1721. Some catches by a George Holmes are contained in Hilton's 'Catch that Catch can,' 1652; their composer may possibly have been the father of the organist of Lincoln. W. H. H.

HOLMES, JOHN, organist of Winchester Cathedral in the latter part of the 16th century, and organist of Salisbury Cathedral from 1602 to 1610, contributed to 'The Triumphes of Oriana,' 1601, the madrigal for five voices, 'Thus Bonny Boots the birthday celebrated.' Some church music of his composition is extant in MS. He was master to Adrian Batten and Edward Lowe. His son THOMAS was sworn a gentleman of the Chapel Royal, Sept. 17, 1633. Some catches by him are contained in Hilton's 'Catch that Catch can,' 1652. He died at Salisbury, March 25, 1638. W. H. H.

HOLMES, WILLIAM HENRY, son of a musician, born at Sudbury, Derbyshire, Jan. 8, 1812, entered the Royal Academy of Music at its opening in 1822, and gained two of the first medals granted there for composition and the piano. In 1826 he became Sub-professor and subsequently Professor of the Piano. As a teacher he was remarkably successful, having trained some of the most eminent of English musicians; among them Sterndale Bennett, the two Macfarrens, J. W. Davison, and others. His knowledge of PF. music was very great, and as a virtuoso he long enjoyed a high reputation. His first appearance at the Philharmonic was in Mendelssohn's Introduction and Rondo, March 24, 1851; and as late as 1876 he performed at the Alexandra Palace a concerto of his own, in A major, written for the Jubilee of the R.A.M. His compositions are numerous and of all classes—symphonies, concertos, sonatas, songs, and an opera—still in MS. Like his friend Cipriani Potter he was always ready to welcome new composers and new music, in proof of which we may name the fact that it was at its instigation and under his care that Brahms's first PF. Concerto was first played in England by Miss Baglehole, at the Crystal Palace, March 9, 1872. He died in London, April 23, 1885. G.

HOLSTEIN, FRANZ VON, the son of an officer of high position, born at Brunswick, Feb. 16, 1826. He was himself obliged to adopt the military profession, but eagerly embraced every opportunity of improving his musical knowledge. He studied with such success under Griepenkerl that in 1845, while he was working for an examination, he found time to finish an opera in two acts, 'Zwei Nächte in Venedig,' which was privately performed. He went through the Schleswig-Holstein campaign, and on his return to Brunswick set to work upon an opera on the subject of 'Waverley.' This more ambitious work in five acts was finished in 1852, and was shown to Hauptmann, who was so pleased with it that he persuaded Holstein to leave the army and devote himself to art. From 1853 to 1856 therefore, with a considerable interval occasioned by ill-health, he studied at Leipzig, and produced several very promising works, among them a concert overture, 'Loreley.' He went to Rome in the winter of 1856-57, and continued his studies there, and subsequently at Berlin and Paris. In 1869 a new opera, 'Die Haideschacht,' was produced with success at Dresden, and was heard on all the principal stages of Germany. A comic opera, 'Die Erbe von Morley,' was produced in 1872 at Leipzig, and in 1876 yet another, 'Die Hochländer,' was given at Mannheim. In the night of May 21-22, 1878, the composer died at Leipzig. Besides the dramatic works we have mentioned, the following are important: a posthumous overture, 'Frau Aventiure,' a solo from Schiller's 'Braut von Messina,' 'Beatrice,' a scena for soprano with orchestra, and many songs and instrumental compositions. M.

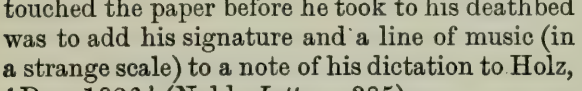
HOLYOKE, SAMUEL, A.M. An American teacher and composer of both vocal and instrumental music, born at Boxford, Mass., 1771.

He published *Harmonia Americana* (printed in type at Boston, 1791)—a collection of hymn-tunes and other pieces. Also *The Instrumental Assistant* (vol. i. 1806, vol. ii. 1807, Exeter, N.H.). Also *The Columbian Repository of Sacred Harmony* (Exeter, N.H., 1809), a very voluminous work. Also, with Oliver Holden, *The Massachusetts Compiler*. He died at Concord, N.H., in the spring of 1816, much regretted and esteemed. G.

HOLZ, KARL, Austrian official, able violinist, and devoted lover of music, born at Vienna, 1798. In 1824 he became one of Schuppanzigh's quartet party, and an active member of the direction of Gebauer's 'Spirituel Concerte,' in which he led the first violins. A jovial, pleasant fellow, devoted heart and soul to Beethoven, who dubbed him 'Mahagoni-Holz,'[1] and often invited him to dinner, where he took more than his share of his entertainer's wine—'a hard drinker, between ourselves,' says Beethoven.[2] Possibly drink was not his only failing, if we may so interpret the 'Monsieur terrible amoureux' of another letter of Beethoven's.[3]

In 1826 Beethoven informed him by letter[4] that he had chosen him for his biographer, in the confidence that whatever information might be given him for that purpose would be accurately communicated to the world. According to Schindler, Beethoven afterwards repented of this arrangement. In 1843 Holz made over his rights to Gassner of Carlsruhe, but nothing has been done. Holz died at Vienna, Nov. 9, 1858.

One of the last times that Beethoven's pen touched the paper before he took to his deathbed was to add his signature and a line of music (in a strange scale) to a note of his dictation to Holz, 'Dec. 1826' (Nohl, *Letters*, 385):—



C. F. P.

HOLZBAUER, IGNAZ, composer, born at Vienna in 1711. He was a chorister in St. Stephen's Church, and was destined for the law, but devoted all his spare time to music, and by study of Fux's *Gradus* made himself a good contrapuntist. On Fux's advice he went to Italy, running away from the Prince of Tour and Taxis to whom he was secretary at Laybach; but a fever, caught at Venice, obliged him to return. He next became capellmeister to Count Rottal in Moravia, and while there married. Returning to Vienna in 1745, the court-theatre engaged him as director of music, and his wife as singer. In 1747 they started on a tour in Italy, and in 1751 he became first capellmeister to the Duke of Würtemberg at Stuttgart. In 1753 his pastoral opera 'Il Figlio delle Selve' (Schwetzingen) procured him the appointment of capellmeister to the Elector Palatine at Mannheim. It was during his time that the Mannheim orchestra attained that excellence of performance which made it so famous, though it is difficult to say how much of this was due to Holzbauer and how much to Cannabich the leader. In 1757 he produced 'Nitteti' at Turin with great success, and in the following year his best work, 'Alessandro nell' Indie' was well received at Milan. In 1776 he composed his only German opera, 'Günther von Schwarzburg' (Mannheim), which was brilliantly successful. When the orchestra was transferred to Munich, Holzbauer remained at Mannheim; he was entirely deaf for some years before his death, which took place at Mannheim, April 7, 1783. He composed other operas besides those mentioned, and church and instrumental music (see *Quellen-Lexikon* for list), all now forgotten, though not without value in their day, as we may judge from the testimony of Mozart, no lenient critic: 'I heard to-day a mass of Holzbauer's, which is still good although twenty-six years old. He writes very well, in a good church style; the vocal and instrumental parts go well together, and his fugues are good.' (Letter, Nov. 4, 1777.) And again—'Holzbauer's music' (in 'Günther') 'is very beautiful—too good for the libretto. It is wonderful that so old a man has so much spirit, for you can't imagine how much fire there is in the music.' (Nov. 14-16, 1777.) He evidently behaved well to Mozart, without any of the jealousy which he too often generated. [The score of 'Günther von Schwarzburg' is printed in the *Denkmäler deutscher Tonkunst*, vols. viii. and ix., and a thematic list of sixty-five symphonies is given in *Denkmäler*, etc. *Bayern*, Jhrg. iii. vol. i.] M. C. C.

HOLZBLASINSTRUMENTE (Germ.) The 'wood-wind' department of the orchestra, *i.e.* the family of instruments of which the typical specimens in their respective classes are the flute, oboe, clarinet, and bassoon.

HOME, SWEET HOME. The words of this favourite English song were written by an American, John Howard Payne, and the music is the composition of Sir Henry R. Bishop. About 1820 there was published by subscription through Messrs. Goulding & Co. a folio work—*Melodies of Various Nations with Symphonies and Accompaniments by Henry R. Bishop, the Words by Thomas Bayly, Esq., Author of Rough Sketches of Bath.* This work, which afterwards ran through one or two periodical volumes, appears to have been a rival to Thomas Moore's *National Airs* published by Power from 1818 to 1828. The airs in both these works include Spanish, Portuguese, Turkish, etc. and it is very doubtful as to how far these were genuine. At the end of *Melodies of Various Nations* is a set of verses by T. Haynes Bayly commencing:—

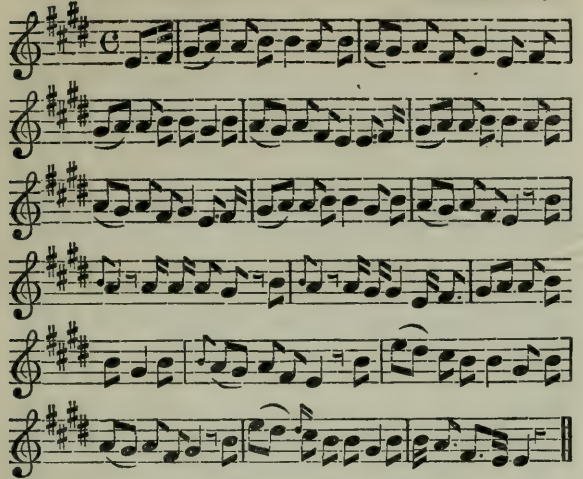
To the home of my childhood in sorrow I came,
And I fondly expected to find it the same, etc.

[1] Letter of August 29, 1824.
[2] Letter, August 11, 1825.
[3] Nohl, No. 380.
[4] August 30.

The air is marked 'Sicilian,' and is as follows:

To the Home of My Childhood.

Sicilian air.



It will be noticed that this is 'Home, Sweet Home' without the characteristic refrain, and having some slight difference in melody. No notice appears to have been taken of the song and air in this form, and it was never republished.

When Bishop was writing the music for his opera 'Clari, or The Maid of Milan,' produced in May 1823, he took the supposed Sicilian melody, and adapted it to the two verses paraphrased by John Howard Payne from T. H. Bayly's earlier song.

In the theatre the lyric was sung by Miss Maria Tree, and it at once leaped into an extraordinary popularity. It was included as one of the items of the Birmingham Festival of that year, and was sung by Miss Kate Stephens in the second evening concert (Sept. 25) of the York Festival of 1823. 'Home, Sweet Home' now became a valuable copyright, and Goulding issued it as 'composed' by Bishop, who afterwards confessed to William Chappell and to others that he was the real author of the melody. Whatever may be its merits or demerits it has become the great 'Home' song of the English-speaking people. F. K.

HOMILIUS, Gottfried August, born Feb. 2, 1714, at Rosenthal in Saxony. Beyond the facts that he was a pupil of J. S. Bach, and master of Adam Hiller, little is known of his life or circumstances. [He matriculated at the university of Leipzig in 1735]; in 1742 he became organist of the Frauenkirche in Dresden, and in 1755 director of the music in the three principal churches there, and Cantor of the Kreuzschule, the choir of which he brought to a high pitch of perfection. He led a simple, modest life, entirely occupied with his duties, and died June 2, 1785. He enjoyed a considerable reputation among his contemporaries as an organist, especially for his skill in registration. He was an industrious composer, and in the latter part of the 18th century his larger church works were ranked very high. Although we cannot now endorse that verdict, we must still allow Homilius to have been no unworthy pupil of J. S. Bach's. His numerous sacred compositions are characterised by a peculiarly happy vein of melody, and, in accordance with the taste of the day, an avoidance of polyphonic treatment of the parts. On the other hand, it is difficult to compare his music with more modern homophonic compositions. His treatment of his themes—as is the case throughout this period in which Bach's influence was paramount—is always interesting, and sometimes masterly. His most important works are his motets, model compositions of the kind. Little of his music has been printed, but he was very liberal in allowing copies of his works to be taken. Of his thirty-two motets some excellent examples are to be found in his pupil J. A. Hiller's 'Vierstimmige Motetten,' in Sander's 'Heilige Caecilia' (Berlin, 1818-19), Weeber's 'Kirchliche Chorgesänge' (Stuttgart, 1857), and Trautwein's 'Auswahl.' Specimens of his organ works are to be found in Körner's *Orgelvirtuos.* A Pater noster for four voices, fully bearing out the description of his style just given, is printed in Hullah's 'Vocal Scores.' His published works include, a 'Passions-Cantate' (1775); a Christmas oratorio, 'Die Freude der Hirten über die Geburt Jesu' (1777); 'Sechs Deutsche Arien für Freunde ernsthafter Gesänge' (1786) and a 'Weihnachtsmotette.' Those still in MS. are much more numerous, and comprise a course of church music for Sundays and festivals; several Passions, including one according to St. Mark, perhaps his best work; a *Choralbuch* containing 167 chorales; and finally organ music, consisting of fugues, chorales with variations, and trios. [See the article on him by Spitta in the *Allgem. deutsche Biographie*, and the *Vierteljahrsschrift für Musikwiss.*, vol. 10, No. 3, p. 346, where an extensive list of his works is to be found.] A. M.

HOMOPHONY (*ὁμοφωνός*), voices or instruments sounding alike—unison. The term is sometimes applied to music written in what is called the Monodic style. [See Monodia.] But it is now ordinarily employed for music in plain harmony, the parts all sounding together, as opposed to the Polyphonic treatment, in which the several voices or parts move independently of each other or in imitation. Thus in 'Elijah,' 'Cast thy burden' would in this laxer sense be called homophonic, while 'He that shall endure to the end' is polyphonic after the sixth bar. [Polyphony.] G.

HOOK, James, born at Norwich, June 3, 1746, studied music under Garland, organist of the cathedral. When a very young man he came to London and composed some songs which were sung at Richmond and Ranelagh, and which he published as his op. 1. In 1769 he was engaged at Marylebone Gardens as organist and composer, and continued there until 1773. In 1774 he was engaged at Vauxhall Gardens in the same

capacities, and continued there until 1820. He was for long organist of St. John's, Horsleydown. During his engagements at Marylebone and Vauxhall he is said to have composed upwards of 2000 songs, cantatas, catches, etc. He gained prize medals at the Catch Club in 1772, for his catch, 'One morning Dame Turner,' and in 1780 for 'Come, kiss me, dear Dolly.' In 1776 Hook brought out 'The Ascension,' an oratorio. He composed the music for the following dramatic pieces:—'Dido,' 1771; 'The Divorce,' composed in 1771 for Marylebone, but not produced until 1781 at Drury Lane; 'Trick upon Trick,' 'Il Dilettante,' 'Country Courtship,' and 'Cupid's Revenge,' 1772; 'Apollo and Daphne,' 1773; 'The Fair Peruvian,' 1776; 'The Lady of the Manor,' 1778; 'William and Nancy,' 1779; 'Too civil by half,' 1783; 'The Double Disguise,' 1784; 'The Triumph of Beauty,' 1786; 'Jack of Newbury,' 1795; 'Diamond cut Diamond,' 1797; 'Wilmore Castle,' 1800; 'The Soldier's Return,' 1805; 'Tekeli,' 'The Invisible Girl,' and 'Catch him who can,' 1806; 'Music Mad,' and 'The Fortress,' 1807; 'The Siege of St. Quintin,' 1808; 'Killing no Murder,' and 'Safe and Sound,' 1809. Besides these he composed a number of odes, such as that on the return of peace, 1783, and music for the following, the dates of production of which are uncertain: 'The Wedding,' 'Love and Virtue,' 'The Cryer of Vauxhall,' 'The Pledge,' 'Coralie,' 'Blanche and Edgar,' and 'The Country Wake.' Many of his songs were published in collections, as 'The Feast of Anacreon,' 'Hours of Love,' etc., but the greater number were issued singly. Hook composed several concertos for the organ or harpsichord, and sonatas for the pianoforte, and was author of *Guida di Musica*, a book of instruction for the pianoforte. Several of his glees, catches, and rounds are printed in Warren's Collections. Hook died at Boulogne in 1827. Several members of his family were eminent in literature. His first wife, Miss Madden (died Oct. 19, 1795), was authoress of 'The Double Disguise.' His son, James Hook, D.D., Dean of Worcester (born 1772, died 1828), was author of the words of 'Jack of Newbury,' 'Diamond cut Diamond,' etc. His younger son Theodore Edward (born 1788, died 1841), was the well-known humorist; and his grandson, Walter Farquhar Hook, D.D., Dean of Chichester (born 1798, died 1875), son of James, was the famous divine. W. H. H.

HOOPER, EDMOND, born at Halberton, Devon, probably about 1553, is said to have been a chorister in Exeter Cathedral; he became connected with the choir of Westminster Abbey about 1582, and on Dec. 3, 1588, was appointed Master of the Children. He was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalms,' published by Este in 1592. On March 1, 1603-4, he was sworn a Gentleman of the Chapel Royal, and on May 9, 1606, was appointed organist of Westminster Abbey. Three anthems by him are printed in Barnard's collection, and six others, and a set of Preces, Psalms and Responses are contained in Barnard's MS. collections in the library of the Royal College of Music, and two anthems in the Tudway Collection (Harl. MSS. 7337 and 7340). He contributed two pieces to Leighton's 'Teares or Lamentacions,' 1614. He died July 14, 1621, and was buried July 16, in the cloisters of Westminster.

His eldest son JAMES, a lay vicar of Westminster, died Dec. 1651. W. H. H.

HOPKINS, EDWARD JOHN, born in Westminster, June 30, 1818, became in 1826 a chorister of the Chapel Royal under William Hawes. On quitting the choir in 1833 he studied under Thomas Forbes Walmisley. In 1834 he was chosen organist of Mitcham Church, in 1838 organist of St. Peter's, Islington, and in 1841 of St. Luke's, Berwick Street. In 1843 he was appointed organist of the Temple Church, the musical service of which under his care acquired great reputation. As an accompanist he was quite unrivalled. Hopkins composed many church services, anthems, chants, and psalm tunes. His anthems, 'Out of the deep,' and 'God is gone up,' obtained the Gresham prize medals in 1838 and in 1840 respectively. He was also composer of 'May day' (duet) and 'Welcome' (trio), and author of *The Organ, its History and Construction*, an excellent treatise published in conjunction with Dr. Rimbault's *History of the Organ* in 1855; 2nd edit. 1870; 3rd edit. 1877. He edited Bennet's 'Madrigals,' and Weelkes' 'First Set of Madrigals' for the Musical Antiquarian Society, and the music portion of 'The Temple Church Choral Service.' [He received the degree of Mus.D. from the Archbishop of Canterbury in 1882. He had sung at the coronation of William IV. in 1831, and he lived to join the choir at the Diamond Jubilee of Queen Victoria, in 1897. On the completion of his fifty years' service as organist of the Temple, in May 1893, he had a presentation from the Benchers. He retired in 1898, and died in London, Feb. 4, 1901. He was buried in Hampstead Cemetery.]

JOHN HOPKINS, his younger brother, born in Westminster in 1822, was a chorister of St. Paul's from Sept. 1831 to Sept. 1838. In August 1838 (before quitting the choir) he was appointed to succeed his brother as organist of Mitcham Church. He afterwards became successively organist of St. Stephen's, Islington, June 1839; St. Benet's, Paul's Wharf, July 1841; Trinity Church, Islington, May 1843; St. Mark's, Jersey, Feb. 1845; St. Michael's, Chester Square, 1846; and Epsom Church, Jan. 1854. In May 1856 he succeeded his cousin, John Larkin Hopkins, as organist of Rochester Cathedral, a post which he held till his death,

August 27, 1900. John Hopkins composed services, anthems, chants, hymn tunes, voluntaries, pianoforte sketches, songs, and part-songs, a few of which have been published.

His cousin, JOHN LARKIN HOPKINS, Mus.D., born in Westminster, Nov. 25, 1819, was a chorister of Westminster Abbey under James Turle. In 1841 he succeeded Ralph Banks as organist of Rochester. In 1842 he graduated Mus.B. at Cambridge. In 1856 he removed to Cambridge on being appointed organist to Trinity College and to the University. He proceeded Mus.D. in 1867. Hopkins composed many services and anthems, and published a collection of his anthems. In 1847 he edited, in conjunction with Rev. S. Shepherd, a collection of the Words of Anthems used in Rochester Cathedral. He died at Ventnor, April 25, 1873. W. H. H.

HOPKINSON. The greater part of the pianoforte making of this country has centred in London, and the firm of J. & J. Hopkinson—though founded and at first carried on exclusively at Leeds—cannot now be quoted as an exception. John Hopkinson established his workshops in Leeds in 1835, and removed them to London in 1846. The warerooms were at first in Soho Square, and were in 1856 removed to Regent Street, where the business was carried on until 1882, when it was removed to 95 New Bond Street. From 1892 to 1900 the business was carried on at 34 Margaret Street, Cavendish Square, and in the latter year it was moved back to the present address, 84 New Bond Street. Branch showrooms at Kilburn were opened in 1900. From 1886 to 1895 a music-publishing business was carried on in addition to the pianoforte trade. Hopkinson patented a repetition action for a grand pianoforte in 1850, and in 1862 he further patented a 'harmonic pedal,' producing the octave harmonics from the strings by the contact, at the exact half of the vibrating length, of a very slender strip of felt governed by a special pedal. The firm gained high distinction at the Exhibitions of 1862 and 1878—at the latter the Great Gold Medal. A similar distinction was conferred at the Music and Inventions Exhibitions of 1885. John Hopkinson retired in 1869, leaving his brother, James Hopkinson, the first place in the business. The latter's son, John, a director of the company formed in 1895, is the only member of the family now in the firm. A. J. H.

HOPPER. A name applied to the jack or escapement lever in the action of a pianoforte, or to the escapement lever with its backpiece, regulating screw, etc. complete. [See GRASSHOPPER.] So named because this lever hops out of the notch against which its thrust has been directed; allowing the hammer to rebound, and leaving the string free to vibrate. A. J. H.

HORN BAND (Russian). In 1751, J. A. Maresch, a horn player attached to the Court of the Empress Elizabeth of Russia, conceived the idea of forming a band exclusively composed of hunting horns. The instruments varied in length from one foot to seven feet, covered a distance of four octaves, and were thirty-seven in number. Most of the players could only produce the one fundamental tone, but a few of the smaller horns produced two notes. The difficulty of playing with precision by such a band as this must have been enormous; but nevertheless the first concert at Moscow in 1755 was a huge success. Horn bands became the rage with all the great nobles, and they frequently sold the bands—horns and players—to one another. In 1817 one of these bands visited Germany, and performed a *Te Deum* at Mannheim. Another band visited France and England in 1833. In the latter case there were twenty-two performers led by a clarinet. Two complete sets of these Horns made of hammered copper were exhibited in the Vienna Exhibition, 1892. Further particulars may be found in Dalyell's *Musical Memoirs of Scotland*, p. 170. See also *Catalogue du Musée Instrumental du Conservatoire Royal de Bruxelles*, tome ii. liv. v. J. C. B.

HORN, FRENCH HORN (Fr. *Cor, Cor de Chasse*; Ger. *Horn, Waldhorn*; Ital. *Corno, Corno di Caccia*). [In popular language all instruments with cupped mouthpieces are frequently called either horns or trumpets. The two terms, however, even when used in the broadest sense, are not properly interchangeable, for 'horn,' as signifying any instrument having its origin in a natural horn may be held to include the trumpet, but 'trumpet,' having a much more limited significance, cannot include the horn. By withdrawing trumpets (including with them for this purpose, trombones) from the whole group of lip-blown instruments, we have left under the term horn a large variety of wind instruments, the mutual relationship and developments of which can be easily understood, and if we speak of horns *and* trumpets and not of horns *or* trumpets, we are using terms which can be defined with some accuracy, and which afford a useful means of classifying the two main divisions of brass instruments.

A general view of the horn class is presented under WIND INSTRUMENTS, but in this article a somewhat more detailed account may be conveniently given.

Among primitive races of men, the convenience both in war and the chase of some means of signalling more powerful than that afforded by the human voice must have led to the appreciation of some rude instrument fashioned from a conch-shell, an ox-horn, or an elephant's tusk. The interior form of all these objects is approximately conical, and such a tube, when blown with the lips at the small end, gives a succession of notes approximately in the harmonic

series, the exact agreement between the notes obtained and this series depending chiefly upon the precise internal form of the horn. Other things being equal, the better the intonation of the horn, the greater is the ease of blowing, and the greater its carrying power; it is, therefore, not unreasonable to suppose that the more powerful horns would be particularly prized, and men's ears would become accustomed to the true intervals of the common chord. The gradual evolution of the best signalling instrument is, therefore, closely connected with music itself. This power of giving the common chord cannot be realised, however, on very short horns, and the instrument must be from three to four feet long for the first six harmonics. These, on a horn of about four feet long, are *c*, *c'*, *g'*, *c''*, *e''*, *g''*.

Horns of metal (see BUCCINA, CORNU) were used in the Roman armies, and also by the Greeks and other more ancient nations. Large war-horns (somewhat improperly called trumpets) were also used by the Norsemen, and drawings of interesting specimens of these are given in Du Chaillu's work, *The Viking Age*.

Coming to mediæval times, we find the bugle carried by knights was often made of ivory, richly carved, and known as the 'oliphant,' and various forms of forester's or hunting horns were in use. There were also Burgmote horns, the property of town corporations, and horns used for transferring inheritances in connection with feudal proprietorship.

From these various instruments used either in war, in the chase, or for purely ceremonial purposes, our modern horns have grown. These may be grouped under three heads: 1st, Simple horns for signalling and such-like purposes; 2nd, Saxhorns, used chiefly in military and brass bands; and 3rd, The orchestral or French horn, the most refined and delicate instrument of the 'horn' group.

1st. *Simple Horns.* — The ordinary fox-hunter's horn agrees most closely with a natural horn, but it has no musical value. Longer than this, are the various post- and coach-horns, on the best of which bugle-calls can be given. The military BUGLE (*q.v.*) ranks in this group. The post-horn in A has been introduced by Koening into his well-known post-horn galop.

2nd. *Saxhorns.* — As these instruments are described under their name, it will be sufficient to state here, that they are essentially bugles made in various keys and embracing a compass extending from about one octave below the lowest notes of the bass voice to the highest notes of the soprano, their total range being thus about one octave more than that of the human voice. It is by the introduction of the VALVE (*q.v.*) that these instruments stand differentiated from the simple horns described in the first group.

3rd. *The Orchestral or French Horn.*—This instrument in its most simple form, that is, without valves, is the outcome of the longer horns used in hunting. The short horns or bugles were by degrees lengthened, the bore reduced in diameter, and the inconvenience of a long horn, especially on horseback, obviated by bending the instruments into one or more circular turns. In this form it is easily carried over the shoulder, and is known as the Cor de chasse or Waldhorn. It is difficult to say at what precise date this horn superseded the more ancient cornet, of wood, horn, or ivory, which was more akin to the bugle, and it is probable that all were used contemporaneously. Special hunting calls and fanfares in four and five distinct parts for horns in F as used by the huntsmen of the German princes are extant, and the gradual development of the instrument in France may be gathered from the following notes.]

Louis XI. of France ordered the statue on his tomb to be dressed in the costume of a hunter with his cornet at his side. Dufouilloux dedicated a treatise on Venery to Charles IX., who had himself written a similar work. He therein praises the cornet, and imitates its sound by the word *tran*. In the woodcuts contained in his work, and in pictures of Louis XI.'s projected monument, the cornet appears to have only a single ring or spiral; being thus competent to produce only a few notes. In the edition of Dufouilloux published in 1628, however, the king and his lords are represented as having cornets with a second half-circle in the middle. Louis XIII., who was extremely fond of hunting the fox, invented a call, to distinguish that animal, containing several different notes, which show that for their proper intonation the instrument itself must have made progress, and increased in length. Louis XV., however, and his master of the hunt, M. de Dampierre, composed and selected the greater number of calls and fanfares used in the royal hunt, which are still employed up to the present time.

Three kinds of hunting airs are to be made out. (1) Calls (*tons de chasse*), of which there are about thirty-one. These are intended to cheer on the hounds, to give warning, to call for aid, and to indicate the circumstances of the hunt. (2) *Fanfares*, of which there is one for each animal, and several for the stag, according to his age and antlers. (3) *Fancy airs* performed as signs of joy or after a successful hunting.

The best-known calls are the *Réveillée*, the *Lancé* and *Relancé*; the *Hourvari*, or default; the *Débuché*; the *Volcelest* (when the fresh foot-mark of the animal is found); the *Halali*, and the *Mort*. Of fanfares there are the *Royale*, sounded for a stag of ten points—invented by Louis XV.; the *petite Royale*, sounded for the wild boar; various others distinguishing the wolf, fox, weasel, and hare; and the *Fanfare de St. Hubert*, as the patron saint of hunting, only sounded on his day. (3) The third series

approximates more than the others to regular musical performances, and furnishes the link between the use of the horn as a signal and as a melodious instrument. These airs are many and various, named after royal personages or distinguished hunters. *Donner du cor* is the term for sounding the horn.[1]

[The players of these hunting airs and calls, and the companies who heard them, thus became practically acquainted with the possibilities of their instruments both in melody and harmony. Towards the close of the 17th century the coiling of the huntsman's horn, which was sufficiently large to be worn obliquely round the body, resting on one shoulder and passing under the opposite arm, was modified so as to give the proportions of the orchestral horn as we now know it. The records of the Royal Theatre of Dresden show that there were two horns in the orchestra in 1711. It was introduced into the Imperial Opera at Vienna from 1712 to 1740, and it appears that its use was then discontinued for a time. In France it was introduced into the orchestra by Campra in the opera 'Achille et Déidamie' in 1735, and probably before that date by Lulli; in 1759 Rameau used a couple of hunting-horns in one of his operas. The horn was, however, first used in England as early as 1720 by the opera band in the Haymarket, in Handel's 'Radamisto.'

It may be noted that the only horn of which Praetorius gives an illustration in his *Syntagma* (published in 1618) is the closely coiled Jägertrommet. The horns of that period, whether coiled thus closely, or in a wide circle to go over the shoulder, were not differentiated so distinctly from the trumpet as they subsequently were, and we find that about a century elapsed from the time of Praetorius to the time when, after modifications of the conical bore and of the mouthpiece, the instrument was fitted to take its place in the orchestra with its general proportions established substantially as we now have them.]

It was much objected to when first heard in the orchestra, as coarse and vulgar; and severe strictures were indulged in at the introduction of a rude instrument of the chase among more refined sources of sound, such as the violins and oboe. [In 1717, Lady Mary Wortley Montagu referred to the fondness of the Viennese for it, and said she considered it as a 'deafening noise.'] It is remarkable how subsequent experience has reversed this hasty judgment; the smooth tender tone peculiar to the horn contrasting admirably with its orchestral companions, and forming a firm foundation for harmony in chords and holding notes.

In consequence of this prejudice, when the horn was originally transferred in Germany from the hunting-field to the orchestra, it was suggested to introduce a mute or damper into the bell, for the purpose of softening the tone; this was at first made of wood, and afterwards of card-board. It was the custom to produce a like effect in the oboe by filling the bell, made globular for the purpose, with cotton-wool; a plan which suggested to Hampl, a celebrated horn-player at the court of Dresden, about the year 1770, to do the same with the horn. To his surprise, the insertion of the pad of cotton lowered the pitch of the instrument by a semitone. Struck with the result, he employed his hand instead of the pad, and discovered the first and original method by which the intervals between the harmonic series of open notes could be partially bridged over. The notes thus modified have since been termed 'hand-notes,' and the instrument itself the 'hand-horn.' Sir John Hawkins mentions a concerto played by an artist named Spandau with the help of the hand notes in 1773, 'attempering the sound by the application of his fingers in the different parts of the tube.'

[Before describing in detail the *rationale* of these 'stopped' or 'hand' notes, it will be convenient to define the general characteristics and capabilities of the typical 'hand horn' as now used.

The horn in F, which appears to have been its pitch when it was first introduced into the orchestra, and which is still the pitch in which it is most used, is a tube of about 12 feet in length. At the end in which the mouthpiece is inserted its diameter is about a quarter of an inch, and the conical expansion, which, in proportion to its length, is much more gradual than on instruments of the bugle type, rapidly increases, or flanges out, at the bell mouth to a rim of about eleven inches diameter. The general lines of the cone are hyperbolic, but a certain portion of the tubing is cylindrical, owing to the provision to be made for changing the pitch by crooks or slides. The mouthpiece is about five-eighths of an inch across inside the rim, and its 'cup' is of a deep funnel-shape, in this respect differing greatly from the cup of the trumpet mouthpiece, which is almost hemispherical. The mouthpieces of bugles, cornets, and saxhorns are intermediate in character between these two. (See MOUTHPIECE.)

Such an instrument as described is capable of giving the notes of the harmonic series up to about the sixteenth, although the prime is practically useless, and those above the twelfth are difficult. Although the horn as pitched in F is more used than in any other key at the present time, it is seldom built in this key, owing to the need of changing both to higher and to lower pitches. As a means of effecting slight changes of pitch for tuning purposes the instrument is fitted with a pair of slides connected by a U-shaped bow, and in some cases

[1] In English we say 'sound the horn,' 'wind the horn'; Tennyson ('Locksley Hall'), 'sound *upon* the bugle horn.'

the various lengths of tube for the different



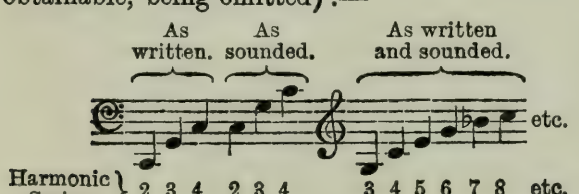
HAND HORN.

pitches required are fitted to supplementary slides. The more usual construction, however, is one in which the body of the horn terminates in a conical ferrule at a length of about 90 inches from the rim of the bell. Into this ferrule various crooks or bent tubes fit, each one of which is of the size to receive the mouthpiece at its smaller end. The length of these crooks for the old (high) Philharmonic pitch is about as follows :—

B♭ crook (alto)	16	inches
A♮ ,,	22½	,,
A♭ ,,	29½	,,
G ,,	36¾	,,
F ,,	52½	,,
E♮ ,,	61	,,
E♭ ,,	70½	,,
D ,,	80	,,
C ,,	101	,,
B♭ ,, (basso)	125	,,

and to these are sometimes added crooks for A♮ and A♭ basso.

The notation used is that which represents the true sounds of an alto horn pitched in the 8-foot C, but this horn is now obsolete. The parts are written in the treble clef, with the exception of occasional low notes: these are written in the bass clef, but with the peculiarity that they are written an octave lower than they sound, thus (the prime, or first note of the harmonic series, which is barely obtainable, being omitted) :—



The horn is treated as a transposing instrument, and therefore the various crooks give sounds lower than the notation, according to the following table :—

Horn in	Transposes
B♭ alto	a tone
A♮ ,,	a minor third
A♭	a major third
G	a perfect fourth
F	a perfect fifth
E♮	a minor sixth
E♭	a major sixth
D	a minor seventh
C	an octave
B♭ basso	a major ninth

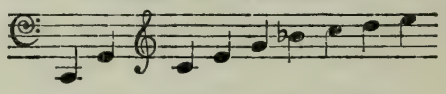
The following examples will serve to illustrate the relationship between the notation and the sounds produced: the prime being omitted in each case, the range of compass shown extends



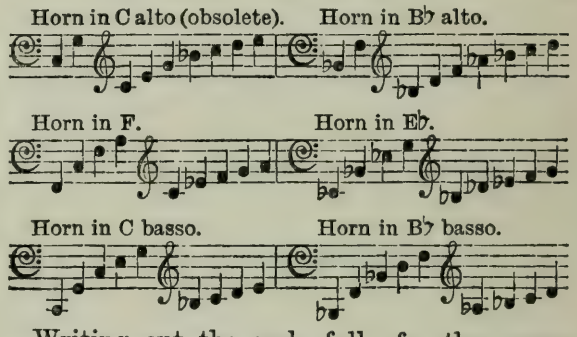
VALVE HORN.

from the second to the tenth harmonic :—

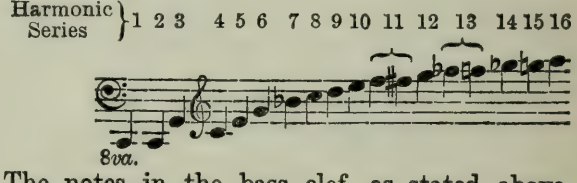
NOTES AS WRITTEN.



ACTUAL SOUNDS PRODUCED.



Writing out the scale fully for the proper tones from No. 1 to No. 16 we have the following :—



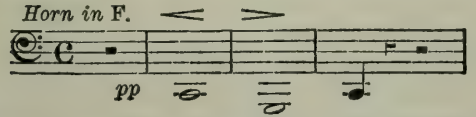
The notes in the bass clef, as stated above, sound an octave higher than written. The notes Nos. 7 and 14 in the series are slightly flatter than shown by the notation, and the notes Nos. 11 and 13 cannot be strictly represented on the staff: their true pitch in each case lies between the notes under the brackets. The tone of the horn being very flexible, the flatness of the notes Nos. 7 and 14 can be corrected by the pressure of the lip and by a slight degree of 'hand-stopping,' a good F can be obtained from No. 11, and a good A♭ from No. 13. A is obtained from Nos. 7 and 14 by somewhat less stopping than is required for a semitone.]

The method of stopping the horn is not by introducing the closed fist into the bell, but the open hand, with the fingers close together, some way up the bore. By drawing the fingers back, the natural sounds are again produced. The degree in which the horn is stopped is not the same for all stopped notes, there being *half* and *whole* stopping. In the first, by raising the

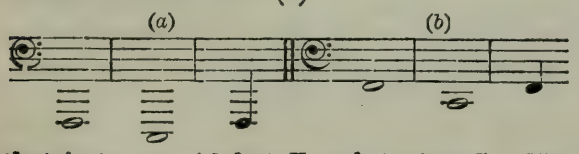
hand the bell alone is, as it were, closed; in the second the hand is introduced as far as if it were intended almost to prevent the passage of air. [The 'half-stop' is used to depress an open note by a semitone, and the 'whole-stop' in like manner gives a tone; more than this in the ordinary way cannot be done by stopping.]

Between the stopped or 'hand notes' and the open notes there is an obvious difference in character and quality which it is impossible wholly to suppress, but which may be sufficiently modified so as not to offend the ear. This object is attained by blowing the open notes softly, so as to reduce the contrast between their sonorousness and the closed or 'stuffed' (*étouffé*) character of those modified by means of the hand. Much difference of opinion exists as to the superiority of the simple hand-horn, or the more modern instrument furnished with valves. Some experts are of the opinion that the lightness and vibratile power of the former, added to the absence of abrupt bends and sinuosities in the bore, adds materially to the brilliancy of the tone. But, on the other hand, in rapid melodic passages, such as it is now the fashion to write, the alternation of open and stopped notes tends to produce uncertainty and unevenness. The older composers, especially Mozart, seem to have been aware of this fact, and employ both open and stopped notes with full consciousness of their respective effects. Many examples could be given of the mournful and mysterious effect of the stopped notes judiciously used. [The tone-quality of the horn is full, but on the whole soft and mournful, and it blends well with the wood-wind. There is a great range of quality, however, from the mysterious mournfulness of the low 'stopped' notes to the almost painful and despairing cry of the upper notes when sounded *f* (see BELL).]

The great value of these low notes was well known to Beethoven, as is evident from more than one passage in his works. In the allegro moderato of his Sonata in F for Horn and Piano (op. 17) the following passage occurs twice over:—



The same note also occurs in the 7th Symphony. Allowing for a crook one-fifth lower, the real sounds would be as at (*a*):—



that is to say, 16-foot F and 16-foot C. The former of these is practically, and the latter entirely, impossible on a tube of under 12 feet long. It is evident, therefore, that by a freak of notation, the bass notes have been referred to a 16-foot scale, whereas those in the treble, as already explained, belong to one of 8 feet, and the real note sounded is as at (*b*). This accounts for the ordinary but erroneous statement in Horn Methods, that the 'treble part is conventionally written an octave higher than it is played,' the fact being that the bass part is an octave too low. In consequence of this misconception, no two scales as given in the ordinary instruction books agree with one another. This is partially owing to the fact that the extreme low tones are difficult, if not impossible, to produce, except with a larger mouthpiece. Indeed, 16-foot C can only be feebly touched with a trombone mouthpiece, and by an experienced trombone player.

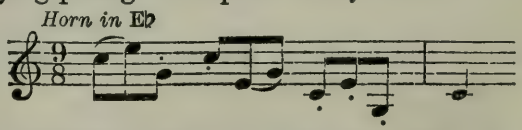
[On the introduction of valves, scale passages of even quality, both diatonic and chromatic, became possible, and this power is fully recognised by modern composers. At first, two valves only were used, but at the present day three valves are almost universal. (For the scale as produced by valves see VALVE.)]

The horn is seldom played singly in the orchestra. A pair at least, and four, or two pairs, are most commonly employed. The third is in the latter case regarded as a ripieno first, and the second and fourth as being correlative to one another.

Every great composer since Handel has written freely for the horn. A characteristic specimen of this master occurs in his 'Allegro and Pensieroso,' where the bass song 'Mirth, admit me of thy crew,' is embellished by a brilliant arpeggio accompaniment rising to the top C.

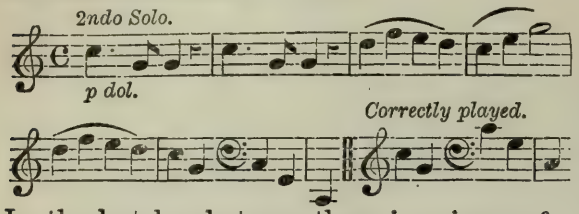
Mozart, even where his score is otherwise limited, hardly ever dispenses with two horns. For these he writes with the most perfect tact and judgment; seldom introducing hand-notes, except when their peculiar effect is required. Instances of this can easily be found in any of his symphonies, overtures, or operas. He has, moreover, written three concertos for orchestra with horn obbligato, and a large quantity of concerted music such as that named under CLARINET for two horns and the reed instruments. All his compositions are eminently fitted for the hand-horn, of which he had thoroughly studied the capacities.

Beethoven has been especially lavish, though singularly cruel and exacting, in the use of the horn, for besides the Sonata in F for Horn and Piano, the Sestet for String quartet and two Horns obbligato, which is so difficult as to be never played, and the Septet, which contains a trying passage in triplets for E♭ horn:—



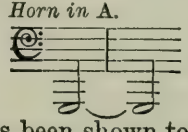
he constantly gives it a prominent place in all his works. The most noticeable of these are

the Second Horn solo in the overture to 'Fidelio,' in E, which incidentally demonstrates the error in notation adverted to above :—

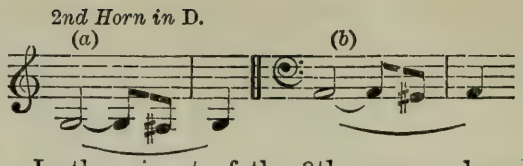


In the last bar but one there is a jump of a twelfth from treble G to bass C ; whereas horn players invariably fulfil the obvious intention of the composer by descending only a fifth, and thus completing the common chord.

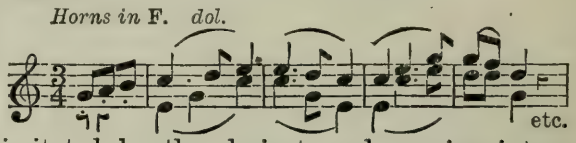
The fact is, that the first part of the melody, written in the treble clef, is really played by the E horn a minor sixth lower than its written symbol, and the bass part a major third higher, thus reaching E in the 8-foot octave. The passage, if literally played, as it would be by an organist, would end on the impossible and hardly musical E of the 16-foot octave. These remarks also apply to the illustrative passage quoted below from the Choral Symphony ; the Scena ('Komm Hoffnung') in 'Fidelio' for three horns ; and a very florid obbligato to the bass song 'Deign, great Apollo,' in the 'Ruins of Athens,' scored for four horns, two in F and two in C.

In the Eroica Symphony the trio is scored for three horns in E♭, playing on closed notes. In the 4th Symphony two horns in E♭ attack top C pianissimo, and slur down to G and E below. The slow movement of the 'Pastoral' contains a difficult passage for two horns in thirds kept up for several bars. In the Vivace of the 7th —near the close—the low note already named (sounding E) is sustained by the second horn for no less than twenty-two bars without intermission. 

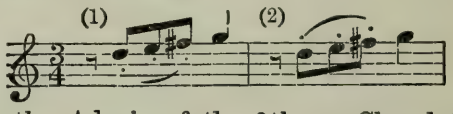
The G here given, which has been shown to be noted an octave too low, really appears to be an outlying harmonic, or fictitious note, not recognised in the ordinary harmonic scale, obtained by a very loose lip and sounding the fifth of the fundamental note, intermediate between that and the first harmonic. To make it a real note, the horn should begin on 32-foot C, which is impossible for a 16-foot tube, and there ought to be a harmonic third on the second space in the bass clef, which does not exist. Many players cannot produce it at all, and few can make sure of it. The slow movement contains a melodious passage in contrary motion with the clarinet, and in the scherzo the two move in close harmony with the bassoons and clarinets, the second horn beginning the second portion of the trio with a solo on its low G and F♯ (sounding A and G♯, as at *b*), the latter a closed note ; a phrase which is repeated seventeen times with but slight change.



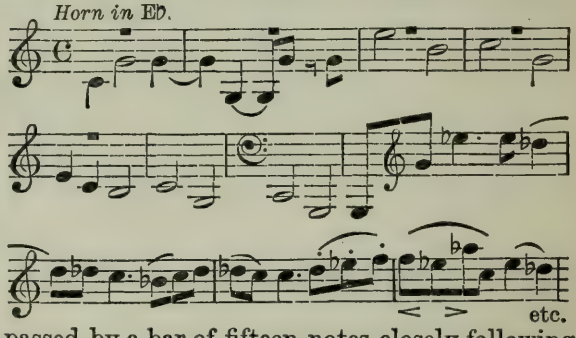
In the minuet of the 8th occurs a long and important duet for two horns in F, accompanied by the violoncello solo, and beginning as follows :—

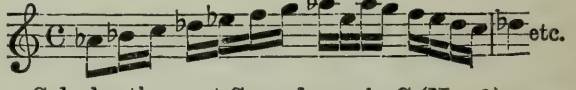


imitated by the clarinet, and running into a conversation between the two horns, who repeat alternately the same notes—



In the Adagio of the 9th, or Choral Symphony, the 4th horn-solo is said to be hardly playable as written for the E♭ crook, without valves, but becomes possible by transposing on to an E♮ horn.[1] Even these difficulties are surpassed by a bar of fifteen notes closely following the foregoing.





Schubert's great Symphony in C (No. 9) opens with a passage of eight bars for the two horns in unison, and they are used with beautiful effect, with the accompaniment of the strings alone in the Andante of the same work just before the return to the subject.

No other composer up to his time surpassed or even equalled Weber in his masterly use of this instrument. He evidently loved it above all other voices in the orchestra. Besides abundant concerted music, the effective opening of the Overture to 'Oberon,' the weird notes in that of 'Der Freischütz,' and the lovely obbligato to the Mermaid's song, will rise into immediate remembrance. He fully appreciates its value, not only as a melodic instrument, but as a source, whether alone or blended with other qualities of tone, of strange and new æsthetical effects.

[1] The difficulty of this passage is sometimes met in the orchestra by giving the two low notes (which sound E♭ and B♭ below the bass stave) to one of the other players, so that the sudden transition of three octaves is not felt, and the low notes are obtained with greater clearness.

The same, in a somewhat less marked degree, may be said of Mendelssohn, who makes comparatively less melodic use of the horn, but very much of its combining and steadying powers. Notable exceptions are, however, the opening phrase of the Duet and Chorus in the 'Hymn of Praise,' and the Notturno in the 'Midsummer Night's Dream.' When the latter was first performed in England, the composer especially desired the copyist to forward the part early to Mr. Platt, who was to play it.

With Rossini, the son of a horn player, and himself no mean performer on it, a new school may be said to begin. He uses it freely for his bright and taking melodies, whether alone or in pairs ; but the old method of Mozart is lost, and valves become essential for the execution of runs, turns, scales with which the part is abundantly strewn. In 'William Tell' especially a favourite and recurring effect is that of the horn imitating the Alpenhorn, and echoing among the Swiss mountains. The triplet passages thus allotted it in rapidly shifting keys are to the last degree difficult and treacherous. Rossini's example seems to have been followed by Auber and many more recent composers.

[Notable examples in the works of Wagner are extremely numerous ; all amateurs will remember the effect of the four horns in act iii. of 'Tristan' at the words 'Wie sie selig, hehr, und milde wandelt,' and the magical impression of the six stopped horns in the scene of the Tarnhelm in sc. iii. of 'Das Rheingold.' In Brahms's 2nd Symphony (in D, op. 73) the horns have a very important part, especially in the first Allegro. An interesting example of the use of horns is to be found in the overture to Humperdinck's 'Hänsel und Gretel,' and another striking instance is in Strauss's 'Don Juan.']

Music for the Horn

With Orchestra :—

Mozart.—Op. 92, First Concerto ; op. 105, Second do. ; op. 106, Third do.
Weber.—Op. 45, Concertino do.
Kalliwoda.—Op. 51, Introduction and Rondeau.
Reissiger.—Op. 153, Elégie and Rondeau for chromatic horn.
Schumann.—Op. 86, Concerto for four horns and orchestra.
Strauss.—Op. 11, Concerto.

Concerted :—

Beethoven.—Op. 16, Quintet for piano and wind instruments. Op. 17, Sonata for piano and horn. Op. 20, Septet. Op. 81*b*, Sextet for two horns and string quartet.
Himmel.—Op. 18, Grand Sextet for piano, two horns, and strings.
Mozart.—First Divertimento for two violins, viola, two horns, and violoncello.
Mozart.—Op. 106, Quintet for horn and string quartet ; Quintet for piano and wind instruments.
Reicha.—Op. 82, Twenty-four Trios for three horns. Op. 93, Twelve Trios for two horns and violoncello.
Hummel.—Op. 74, Grand Septet for piano, oboe, horn, flute, viola, violoncello, and contrabasso.
Kalkbrenner.—Op. 13, Septet for piano, two violins, two horns, tenor and bass.
Schumann.—Op. 70, Adagio and Allegro for piano and horn.
Thalberg.—Op. 7, Grand Divertissement for piano and horn.
Brahms.—Op. 40, Trio for piano, violin, and horn (or violoncello).

W. H. S. [Additions in square brackets by D. J. B.]

HORN, Karl Friedrich, was born at Nordhausen, Saxony, 1762. After studying music under Schröter at Nordhausen, he came in 1782 (Mrs. Papendiek says, as a valet) to London, where Count Brühl, the Saxon ambassador, patronised him, and introduced him as a teacher amongst the English nobility. Having published his first work, 'Six Sonatas for the Pianoforte,' he was appointed music master in ordinary to Queen Charlotte and the Princesses, an office which he held until 1811. In 1808, in conjunction with Samuel Wesley, he commenced the preparation of an English edition of J. S. Bach's *Wohltemperirtes Clavier*, which was published in 1810. In 1823 he succeeded William Sexton as organist of St. George's Chapel, Windsor, and died August 5, 1830. Horn composed some 'Military Divertimentos,' 'Twelve Themes with Variations for the Pianoforte, with an accompaniment for Flute or Violin,' and several sets of sonatas. He was also author of a Treatise on Thorough-Bass.

His son, Charles Edward, was born in St. Martin's-in-the-Fields in 1786. He received his early musical education from his father, and in 1808 had a few lessons from Rauzzini. Returning to London, he endeavoured to obtain a position as a concert singer, but not succeeding he changed his course, and on June 26, 1809, appeared at the English Opera House, Lyceum, in M. P. King's opera, 'Up all night.' In the next year he composed and produced 'The Magic Bride,' upon which he quitted the stage and studied singing under Thomas Welsh. [Horn's musical setting of Moore's only attempt at an opera libretto, 'M. P., or the Blue Stocking,' was produced at the English Opera House, London, on Sept. 4, 1811, but was a failure. Shortly afterwards, a more successful work, 'The Beehive,' was produced at the same house. In 1820 he wrote music for Moore's 'Lalla Rookh,' and had it performed in Dublin ; it met with little favour. Two years later his 'Dirce' and 'Annette' were given at the Theatre Royal, Dublin.] In 1814 he reappeared as the Seraskier in Storace's 'Siege of Belgrade,' with great success. His connection with the theatres both as composer and singer lasted for many years. His voice was poor, but of such extensive compass that he was able to undertake baritone as well as tenor parts. [He visited Dublin again in 1823, bringing back with him, as an articled pupil, M. W. Balfe.] On the production of 'Der Freischütz' in 1824 at Drury Lane, Horn took the part of Caspar, displaying considerable histrionic ability. [His 'Peveril of the Peak' (1830) had a passing popularity.] In 1831 and 1832 he was director of the music at the Olympic. In 1833 he went to America and introduced several English operas at the Park Theatre, New York, with marked success. A severe illness having deprived him of the use of his voice, he retired from the stage and began teaching, and established himself in business as an importer and publisher of music in connection with a Mr. Davis. During his stay in America he produced an oratorio, entitled 'The Remission of Sin.' In the beginning

of 1843 Horn returned to England. In 1845 his oratorio, renamed 'Satan,' was performed by the Melophonic Society, and he was appointed musical director at the Princess's Theatre. In 1847 he again went to America, and on July 23 was elected conductor of the Handel and Haydn Society of Boston. Early in 1848 he revisited England for a short time, and produced his oratorio 'Daniel's Prediction.' Upon his return to Boston he was re-elected conductor of the Handel and Haydn Society, June 10, 1848. He died at Boston, Oct. 21, 1849. His productions for the theatre include 'The Magic Bride,' and 'Tricks upon Travellers' (with Reeve), 1810; 'M. P.' (1811); 'The Beehive' and 'The Boarding House,' 1811; 'Rich and Poor,' and 'The Devil's Bridge' (with Braham), 1812; 'Godolphin, the Lion of the North,' 1813; 'The Ninth Statue,' and 'The Woodman's Hut,' 1814; 'Charles the Bold,' 1815; 'The Persian Hunters,' 1816; 'The Election,' and 'The Wizard,' 1817; 'Lalla Rookh,' Dublin, 1820; 'Dirce' and 'Annette,' 1822; Songs in 'The Merry Wives of Windsor' (with Webbe, jun. Parry, etc., including the popular duet, 'I know a bank'), and 'Actors al fresco' with T. Cooke and Blewitt), 1823; 'Philandering,' 1824; 'The Death Fetch,' 1826; 'Pay to my order,' 1827; 'Peveril of the Peak,' and 'Honest Frauds' (containing the beautiful ballad, 'The deep, deep sea,' originally sung by the composer, and afterwards raised to the summit of popularity by the singing of Malibran), 1830. He also composed 'Nourjahad,' the date of performance of which is uncertain; [his last opera, 'Ahmed al Kamel,' was produced at the New York National Theatre in 1840. *Dict. of Nat. Biog.*], a cantata entitled 'Christmas Bells,' a set of canzonets, besides numerous single songs, glees, etc., and edited a collection of Indian Melodies. Some of his songs, 'Cherry ripe,' 'Thro' the wood,' 'I've been roaming,' and 'Ev'n as the sun,' were highly popular. W. H. H. (with additions in square brackets by W. H. G. F.).

HORNPIPE, in its present meaning, a step dance, also a particular type of melody in common time to which this is danced. The name appears to have been derived from a certain early rude instrument mentioned by Chaucer in his translation of the *Romaunt of the Rose*, the original of which is in date about the middle of the 13th century. Chaucer translates 'Estives de Cornoaille' into 'Hornpipes of Cornwailes.' The instrument of this day must have been a pipe made from the horn of an ox or other animal, which, from a primitive design, most likely culminated in the STOCK AND HORN (*q. v.*) in common use in certain districts of Scotland and Wales during the earlier portion of the 18th century.

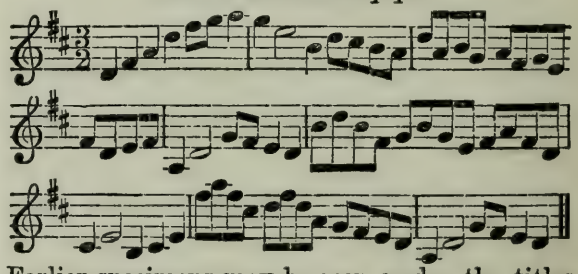
Stainer and Barrett in their *Dictionary of Musical Terms* suggest that 'hornpipe' has been originally 'cornpipe' named from a pipe of straw, and mentioned by Shakespeare in the line, 'When shepherds pipe on oaten straws'; but the present writer would rather refer it to its more obvious original, a pipe made from a horn.

As a dance the hornpipe was well known in this country in the 16th century. There is a 'Hornepype' by Hugh Aston (*temp.* Hen. VIII.) in the Brit. Mus. MSS. Reg. Appendix 58, a portion of which is printed in Wooldridge's edition of Chappell's *Popular Music*. Barnaby Rich, writing in 1581, mentions its popularity, and Ben Jonson in the *Sad Shepherd* speaks of it as 'the nimble hornpipe.' Among the country people of Lancashire and Derbyshire the hornpipe was much cultivated, and for a long time after its disappearance in other parts, these counties were famous for it.

Hawkins names one John Ravenscroft, a Wait of the Tower Hamlets, who was especially noted for the playing and composition of hornpipes; he prints a couple of these (in date about 1700) in his *History*. All these early hornpipes are in triple time, and the method of dancing them is now unknown. As many are included in collections of country dances some would be danced as these are, but there is a probability that they were also, like the modern hornpipes, danced by a single performer to either a bagpipe or a violin. Though there are several books of hornpipes mentioned in the advertisements of early 18th century music books, yet very few collections have survived in our libraries. One of the books of hornpipes so advertised (in Keller's *Thorough Bass* published by John Cullen in 1707) is called 'A Collection of original Lancashire Hornpipes old and new . . . being the first of this kind published. Collected by Thomas Marsden, price 6d.'

The following is a fairly typical example of an early triple time hornpipe; it is found in several books of country dances issued about 1735 as—'*Wright's Collection of 200 Country Dances*, vol. i., and one of Walsh's *Compleat Country Dancing Master*, etc.

The London Hornpipe.



Earlier specimens may be seen under the titles 'Ravenscroft's Hornpipe' and 'Bullock's Hornpipe,' in the third volume of *The Dancing Master* (Pearson and Young), *circa* 1726.
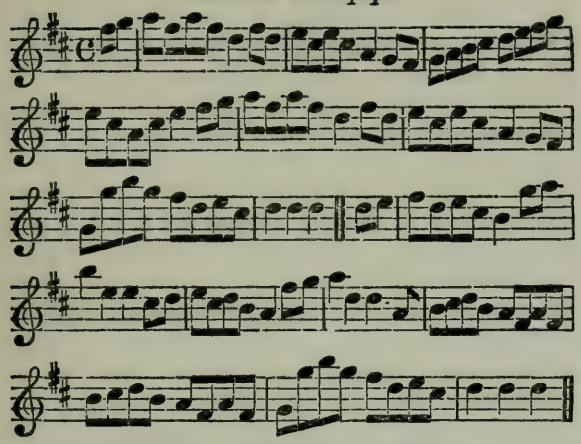
About 1760 the hornpipe underwent a radical change, for it was turned into common time and was altered in character. Miss Anne Catley, Mrs. Baker, Nancy Dawson, and other stage dancers, introduced it into the theatre, and they

have given their names to hornpipes which are even now popular.

Dr. Arne included a couple of common time hornpipes into his version of 'King Arthur,' 1770.

A specimen of the late hornpipe (*circa* 1798) is here given. It is named after one Richer, a rope and circus dancer of some celebrity in his day.

Richer's Hornpipe.



The stage hornpipe was generally danced between the acts or scenes of a play even as late as 1840 or 1850.

The hornpipe's association with sailors is probably due to its requiring no partners, and occupying but little dancing space—qualities essential on shipboard.

The latest modern development of the hornpipe is to break up the regular time and even notes of the old common time ones, by making the bars up of dotted quavers and semiquavers, producing a sort of 'Scotch snap.'

Handel ends the seventh of his 12 Grand Concertos with one which may serve as a specimen of the hornpipe artistically treated. In his 'Semele' the chorus, 'Now Love, that everlasting boy,' is headed *alla Hornpipe*. F. K.

HORSLEY, WILLIAM, Mus.Bac., born in London, Nov. 15, 1774, having at the age of sixteen chosen music as a profession, was articled for five years to Theodore Smith, a pianist and minor composer, from whom he received but small instruction and much ill-usage. He profited greatly, however, by his intimacy with the three brothers Pring and Dr. Callcott, his association with whom led him to the practice of purely vocal composition, and he soon produced many excellent glees, canons, and rounds, besides services and anthems. He became organist of Ely Chapel, Holborn, in 1794, and was made a member of the Royal Society of Musicians in 1797. In 1798 a suggestion of his resulted in the establishment of the CONCENTORES SODALES. About the same time he was appointed assistant organist to Dr. Callcott at the Asylum for Female Orphans, upon which he resigned his appointment at Ely Chapel. On June 18, 1800, he graduated Mus.B. at Oxford, his exercise being an anthem, 'When Israel came out of Egypt.' On the revival of the Vocal Concerts in 1801, Horsley produced several new compositions, and for several years continued to supply them, not only with glees and songs, but also with instrumental pieces, amongst which were three symphonies for full orchestra. In 1802, Callcott having resigned the organistship of the Asylum, Horsley was appointed his successor. In 1812 he was chosen organist of the newly erected Belgrave Chapel, Halkin Street, Grosvenor Place, which he held in conjunction with the Asylum. He was one of the founders of the Philharmonic Society in 1813. In 1838 he succeeded J. S. Stevens as organist of the Charter House, still retaining his other appointments. [He was elected member of the Royal Academy of Music at Stockholm in 1847.] Horsley published five Collections of Glees (1801-7); a Collection of Hymn and Psalm Tunes, 1820; a Collection of forty Canons; a Collection of Psalm Tunes with Interludes, 1828; many single glees and songs, sonatas, and other pieces for the pianoforte, and *An Explanation of the Major and Minor Scales*, 1825. He contributed several glees to Clementi and Co.'s *Vocal Harmony*, the second edition of which was issued under his care. He edited a Collection of the Glees, etc., of Dr. Callcott, to which he prefixed a memoir of the composer and an analysis of his works, and Book I. of Byrd's 'Cantiones Sacrae' (for the Musical Antiquarian Society). Horsley holds a deservedly high rank among glee composers. His 'By Celia's Arbour,' 'See the Chariot at Hand,' 'Mine be a Cot,' 'Cold is Cadwallo's Tongue,' 'O Nightingale,' and others, have long held, and will doubtless long continue to hold, a foremost place in the estimation of lovers of that class of composition. He died June 12, 1858, and was buried in Kensal Green Cemetery. He married in 1813 Elizabeth Hutchins, eldest daughter of Dr. Callcott, who survived him until Jan. 20, 1875. During Mendelssohn's visit to England in 1829 he began an acquaintance with the Horsley family which ripened into an intimate friendship, as is evident from the letters printed in *Goethe and Mendelssohn*.

Horsley's son, CHARLES EDWARD, was born in London, Dec. 16, 1822, and instructed in music by his father, and in the pianoforte by Moscheles. His promise was so great that he was sent, in 1839, on Mendelssohn's[1] advice, to study under Hauptmann at Cassel, whence he afterwards went to Leipzig, and enjoyed the friendship and instruction of Mendelssohn himself.[2] Whilst in Germany he produced several instrumental compositions, amongst them a Trio for pianoforte, violin, and violoncello, and an overture, the latter performed at Cassel in 1845. Returning to England he became organist of St.

[1] See Letter Jan. 17, 1839, in *Goethe and Mendelssohn*, 116.
[2] *Ibid.* March 15, 1841.

John's, Notting Hill, and produced several important works—'David' and 'Joseph,' oratorios, both composed for the Liverpool Philharmonic Society; and 'Gideon,' oratorio, composed for the Glasgow Musical Festival, 1860; an anthem for the consecration of Fairfield Church, near Liverpool, 1854; and music for Milton's 'Comus,' besides many pieces for the pianoforte, songs, etc. In 1862 he quitted England for Australia, becoming organist of Christ Church, South Yarra, Melbourne; while there he wrote an ode entitled 'Euterpe,' for solos, chorus and orchestra, for the opening of the Town Hall, Melbourne, in 1870.[1] After remaining in Melbourne for some time he removed to the United States, and died at New York, Feb. 28, 1876. His body was brought back to England and buried in the family grave in Kensal Green Cemetery. He edited his father's Glees in 1873, and a *Text Book of Harmony* by him was published posthumously in Dec. 1876, by Sampson Low & Co. [Additions and corrections from *Dict. of Nat. Biog.*, private sources, etc.] W. H. H.

HORTENSE Eugénie de Beauharnais, daughter of Josephine, Queen of Holland and mother of Napoleon III., known as 'La reine Hortense,' born in Paris, April 10, 1783, died at Viry, Oct. 5, 1837, the reputed authoress (at Utrecht, 1807) of both words and melody of 'Partant pour la Syrie,' an air which was to the Second Empire what the 'Marseillaise' was to the Republic. Her musical knowledge was very slight, but in Drouet she had a clever musician for secretary, who has left an amusing account[2] of the manner in which he was required to reduce into form the melodies which she hummed. Whether Drouet or the Queen of Holland were the real author of the pretty tune in question, it is certain that she will always be credited with it. M. C. C.

HOSANNA, a Hebrew word, *hoshia na*, meaning 'Save now!' (Psalm cxviii. 25), used as an exclamation of triumph in Matt. xxi. 9, etc. In its Latin form *Osanna in excelsis* it occurs in the Mass, after both Sanctus and Benedictus. [Mass.] In English music the word will always live in the grand anthem of Orlando Gibbons, 'Hosanna to the Son of David.' G.

HOTHBY, John. Nothing is known of the early life of this learned musician beyond the fact that he was born in England and belonged to the Carmelite order. He is said to have travelled in Spain, France, and Germany, and to have settled about 1440 in Florence; other accounts say that he lived for many years at Ferrara; he certainly left traces of his work in both of these places. Hothby, or Ottobi, as he was called in Italy, is known to have spent the greater part of the last seventeen or eighteen years of his life at Lucca, from about 1468 to March 1486, in which year he was summoned back to England by his sovereign, Henry VII. He is said to have returned at once to England, and to have died Nov. 6, 1487. Certainly his death was announced to the chapter of Lucca on Nov. 16 in the latter year. He appears to have been invited there by the Canons of St. Martin's to teach music in their schools, in which he was most successful, judging from the testimonial given to him by the Commune of Lucca on his departure. Besides being Doctor of Music he was Doctor of Theology, and held several important ecclesiastical preferments in the town of his adoption. In addition to music in its various branches, he also taught grammar and arithmetic in the schools of St. Martin's. His only known works are—(1) 'Ars Musica'; (2) a dialogue on music, in which the author quotes, among others, Dunstable, Dufay, and even Okeghem; (3) a letter in Italian, refuting the censures of Osmense, a Spaniard (of these three there are copies in the National Library at Florence); (4) 'La Calliopea Legale' (copies in the same library; at Venice; and, in an epitomised form, at the British Museum); (5) 'Regulae super Proportionem' (copies in the libraries of the Liceo Communale at Bologna, at Venice, and in the Bibliothèque Nationale at Paris—the latter dated 1471, and in the hand of a pupil of Hothby's); (6) 'De Cantu Figurato'; (7) 'Regulae super Contrapunctum'; (8) 'Manus per genus diatonicum declarata'; (9) 'Regulae de Monochordo manuali' (copies of these last four at Bologna); (10) 'Quid est proportio' (copies at the British Museum and Lambeth Palace); (11) 'Tractatus quarundam regularum artis musices' (copies at Florence and at the British Museum); (12) another treatise on counterpoint, beginning 'Consonantia interpretatur sonus eum alio sonans' (in the Paris MS., immediately following the 'Regulae super proportionem,' but without Hothby's name attached to it). No. 4 has been published by Coussemaker in his *Histoire de l'harmonie au moyen âge*, p. 295; and Nos. 5-7 in his *Scriptores de Musica*, vol. iii. pp. 328-334. The Bologna MS. is itself a copy of one at Ferrara (since lost), said to have been made by Padre Martini; the Ferrara MS. contained also a 'Kyrie,' a 'Magnificat,' and other compositions by Hothby. A. H.-H.

HOVINGHAM FESTIVAL. See Festivals, *ante*, p. 28*b*.

HOWARD, Samuel, Mus.Doc., born 1710, a chorister of the Chapel Royal under Croft, and subsequently a pupil of Pepusch; was afterwards organist of St. Clement Danes, and St. Bride, Fleet Street. In 1744 he composed the music for 'The Amorous Goddess; or, Harlequin Married,' a pantomime produced at Drury Lane. In 1769 he graduated as Doctor of Music at Cambridge. He composed numerous songs and cantatas (many of which appeared under the name of 'The British Orpheus,' in several books,

[1] A selection was performed at the Crystal Palace, March 25, 1876.
[2] See Pougin's supplement to *Fétis*, art. 'Drouet.'

and others in various collections), sonatas, and other pieces for instruments. He assisted Boyce in the compilation of his 'Cathedral Music.' He died in London, July 13, 1782. An anthem of his, with orchestra, 'This is the day,' was published in 1792. A melodious song by him, 'O had I been,' from 'Love in a Village,' is given in the *Musical Library*, vol. iii. W. H. H.

HOWELL, JAMES, was born at Plymouth in 1811. Possessing a fine voice he was, at an early age, taught singing, and at ten years of age sang in public. He was brought to London in 1824, and in the next year admitted a pupil of the Royal Academy of Music, where he studied singing under Rovedino and afterwards under Crivelli, and the pianoforte and clarinet under T. M. Mudie. He subsequently learned the double bass under Anfossi, and made such rapid progress that he decided upon making it his especial instrument. He continued a pupil of the Academy for about five years, during part of which time he acted as sub-professor of the double bass. On the cessation of his pupilage he was appointed a Professor, and afterwards Associated honorary member of the Academy. He soon took his place in all the best orchestras, and on the death of Dragonetti in 1846 succeeded him as principal. He died August 5, 1879.

His elder son, ARTHUR, born in 1836, was an excellent double bass player and bass singer; for some time was stage manager to the Carl Rosa Opera Company, and died April 16, 1885; and his younger son, EDWARD, born Feb. 5, 1846, held the post of principal violoncello at the Royal Italian Opera, and in the principal orchestras for many years; [he was educated at the Royal Academy of Music, at which he became professor of the violoncello. He was a member of Queen Victoria's Band and the Philharmonic Society, and appeared at the Crystal Palace and elsewhere as a soloist on many occasions. He adapted Romberg's treatise into *A First Book for the Violoncello.* He retired in 1896, and died Jan. 30, 1898.] W. H. H.

HOWGILL, WILLIAM, organist at Whitehaven in 1794, and afterwards in London; published 'Four Voluntaries, part of the third chapter of the Wisdom of Solomon for three voices, and Six favourite Psalm Tunes, with an accompaniment for the Organ'; 'Two Voluntaries for the Organ, with a Miserere and Gloria Tibi, Domine,' and 'An Anthem and two preludes for the Organ.' W. H. H.

HOYLAND, JOHN, son of a cutler at Sheffield, born in 1783, in early life a pupil of William Mather, organist of St. James's Church in that town. In 1808 he succeeded his master, and in 1819 removed to Louth, Lincolnshire, where he established himself as a teacher, and was shortly afterwards chosen organist of the parish church. He composed several anthems and other pieces of sacred music, besides songs and pianoforte pieces. He died Jan. 18, 1827. His son, WILLIAM, was elected organist of Louth parish church in 1829, and held the appointment until his death, Nov. 1, 1857. W. H. H.

HOYLE, JOHN, was author of a dictionary of musical terms entitled *Dictionarium Musica* (sic), *being a complete Dictionary or Treasury of Music,* published in 1770, and republished with a varied title in 1790. It is a mere abridgment of Grassineau's Dictionary. See GRASSINEAU. Hoyle is said to have died in 1797. W. H. H.

HUBAY, JENO (originally known as EUGEN HUBER), violinist and composer, was born in Budapest, Sept. 14, 1858. From his father, Karl Hubay (Huber), violin professor at the Pest Conservatorium, and capellmeister of the Hungarian national opera, he received his first instruction, and was heard in public, in a Viotti concerto, at the age of eleven. But though hailed by the Hungarian press as a wonder-child, his precocity was, fortunately, not exploited, and he was sent at the age of thirteen to the Hochschule at Berlin, where he studied for five years under Joachim. During this period he was in the receipt of a Hungarian State stipend, and at its conclusion returned to Budapest. Subsequently (in 1878) visited Paris, appeared with success at the Pasdeloup concerts, and made the acquaintance of Vieuxtemps, whose intimate friend he became, and whose posthumous works were edited and in some cases completed by him (shortly after the composer's death in 1880). In 1882 was appointed to a post filled by many brilliant violinists, that of principal professor at the Brussels Conservatoire, but in 1886 accepted, from patriotic motives, an offer to return to his native town to fill the position at the Conservatorium which became vacant on the death of his father. Both at Brussels and Budapest he formed quartets, in the one place with Josef Servais, in the other with Hegyesy, as violoncello. He has toured as a soloist in most European countries, and by virtue of a certain romantic quality to be noticed in his style and tone (he plays on a very fine Amati) has made a great name on the Continent. As a quartet leader he was enthusiastically praised by Brahms. He is the composer of a successful two-act opera based upon Coppée's 'Luthier de Crémone,' a four-act opera 'Alinor,' and a Hungarian opera 'A Falu Rossza.' He has written also several songs, a 'concerto dramatique' for violin, a 'sonate romantique' with pianoforte, and countless violin pieces, of which the 'Scenes from the Czardas' are the type, founded mostly upon Hungarian national tunes. They are in the repertory of most violinists, and are popular all the world over. W. W. C.

HUBER, HANS, born June 28, 1852, at Schönewerd in Switzerland, studied from 1870 to 1874 at the Leipzig Conservatorium, and subsequently, after two years' experience as a teacher in Alsace, took up his residence at Basle,

where he succeeded H. Bagge as director of the music school in 1896. He received the honorary degree of D.Phil. from the university in 1892. His compositions, most of which are for the piano, either in combination with other instruments or alone, show the strong influence of Brahms, but not to the exclusion of the more romantic style of Liszt. Two operas, 'Weltfrühling' (Basle, 1894), and 'Kudrun' (Basle, 1896), a fairy opera 'Florestan,' concertos for piano and for violin, three trios, a pastoral sonata for piano and violoncello, a 'Tell-symphonie' (op. 63), 'Sommernächte,' a serenade (op. 87), 'Carneval,' 'Ländliche Symphonie,' and 'Romischer Carneval,' for orchestra, as well as piano pieces and songs, may be mentioned. M.

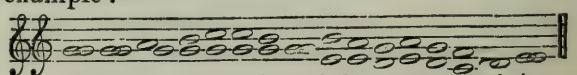
HUBERMANN, BRONISLAW, violinist, was born Dec. 19, 1882, at Czenstochowa, near Warsaw. He received his first instruction from Michalowicz, a teacher in the Conservatorium, and performed, at the age of seven, Spohr's second violin concerto, besides taking the leading part in a quartet of Rode. After taking a short course of lessons under Isidor Lotto, a distinguished pupil of the Paris Conservatoire, he was taken by his father, in May 1892, to Berlin, where he studied for eight months under the direction of Joachim, and was able already in 1893 to make public appearances in Amsterdam, Brussels, and Paris. Playing in London in May 1894, he attracted the notice of Adelina Patti, who introduced him the following year to an Austrian audience, engaging him to play at her farewell concert given at Vienna on January 12, 1895. At this concert he made a sensation, and attracted the favourable notice not only of the capricious Viennese public, but also of Hanslick and Brahms. He then made *tournées* through Austria, Italy, Germany, Russia, America, and England (1904). An incident of his Italian journey was his engagement by the Municipality of Genoa to play, in one of the chambers of the Town Hall, on Paganini's Guarnerius violin, an honour he shares with the late Camillo Sivori. This took place on May 16, 1903. Hubermann is a resident of Berlin, and a prominent figure in the musical life of that city. As an artist he may be described as eclectic, having attached himself to no particular school, and worked out his own musical salvation. With an excellent technique, especially of the right hand, he is able to give a good account of all the great concertos and solos for the violin, whilst the hope has been expressed by his friends that he will devote more attention than he has hitherto done to chamber music, for which his interpretative gifts and depth of feeling pre-eminently suit him. W. W. C.

HUBERT. See PORPORINO.

HUCBALDUS DE S. AMANDO (HUBALD DE S. AMAND; HUGBALD DE S. AMAND). Our knowledge of the condition of Music during the early Middle Ages is derived chiefly from the information furnished by three learned writers, of whom the earliest was a monk, named Hucbald, of S. Amand sur l'Elnon, in Flanders, who is frequently mentioned under the title of Monachus Elnonensis. He was born about the year 840, and flourished, therefore, a full century before Guido d'Arezzo, and a century and a half before Magister Franco—the only two writers whose musical treatises possess an interest comparable with his own. Of the details of his life we know but very little more than that he was a disciple of S. Remi of Auxerre, and the intimate friend of S. Odo of Cluny; that he was a poet, as well as a musician;[1] and, that he died, at a very advanced age, in the year 930. But of his lifework we know all that need be desired.

Of Hucbald's *Enchiridion* or tract, *De Harmonica Institutione*—the only work by him that has been preserved to us—the two most perfect copies known are those in the Paris Library, and in that of S. Benet's (now Corpus Christi) College, Cambridge. The title of the Paris MS. is *Enchiridion Musicae.*[2] The Cambridge MS. forms part of a volume[3] entitled 'Musica Hogeri, sive Excerptiones Hogeri Abbatis ex Autoribus Musicae Artis,' and containing, besides the *Enchiridion* of Hucbald, a less perfect copy of another *Enchiridion* by his friend, S. Odo of Cluny, which, though written in Dialogue, resembles it, in many respects, so closely that copies of the one MS. have sometimes been mistaken for the other.[4]

In this tract Hucbald describes, under the name of Symphonia, the primitive form of Part-writing called, by Guido d'Arezzo, Diaphonia, or Organum, and, by Magister Franco, Discant. Of this Symphonia he mentions three kinds, which he calls Diatessaron Symphonia, Diapente Symphonia, and Diapason Symphonia; in other words, Harmony in the Fourth, the Fifth, and the Octave. Examples of these rude attempts at Harmony will be found in the article NOTATION. But, in addition to the rules for the construction of these, he tells us, in his eighteenth chapter, that so long as one voice continues to sing the same note, the others may proceed at will; of which method he gives the following example:—



These examples are written in a peculiar form of notation invented by himself, which is exhaustively described and illustrated by his own examples in the article above referred to. He did not, however, confine himself entirely to this ingenious device, but supplemented it by

[1] He dedicated to the Emperor, Charles the Bald, a poem in praise of baldness, beginning 'Carmina Clarisonae, Calvis, Cantate Camoenae'; in which every word began with the letter C.
[2] No. 7202. [3] No. cclx.
[4] Hucbald and S. Odo were both disciples of S. Remi of Auxerre, S. Odo was born A.D. 878, and died in 942.

the invention of fifteen arbitrary signs, for representing the notes of the Gamut, from Γ to *a'*. The signs for the four finals of the authentic modes which form his second tetrachord are as follows:—

Primus qui et gravissimus Graece Protos *dicitur vel* Archos.

Secundus Deuteros *tono distans a Proto.*

Tertius Tritos *semitono distans a Deutero.*

Quartus Tetardos *tono distans a Trito.*

The number of examples given in illustration of these principles, and others deduced from them, is very great; and the tract concludes with an account of the descent of Orpheus into Hades, in search of Eurydice. W. S. R.

HUDGEBUT, JOHN. A London music-publisher, who employed Heptinstall and other printers. His name is attached in 1679 to an exceedingly curious engraved work (probably unique), now in the Bodleian Library, *A Vade Mecum for the Lovers of Musick shewing the Excellency of the Rechorder . . . MDCLXXIX, London, printed by N. Thompson for John Hudgebut, at the sign of the Golden Harp, and Hoeboy in Chancery Lane.* Obl. 8vo. In 1695 he published from Heptinstall's press the *Songs in the Indian Queen . . . by Mr. Henry Purcell*, and in the preface he, with another bookseller who was concerned in the work, calmly confesses that it is published without knowledge of the author. F. K.

HUDSON, ROBERT, Mus.B., born in London, Feb. 25, 1732, was a tenor singer, and sang when a young man at Ranelagh and Marylebone Gardens. In 1755 he was assistant organist of St. Mildred, Bread Street. In 1756 he was appointed vicar-choral of St. Paul's, in 1758 a gentleman of the Chapel Royal, and in 1773 almoner and master of the children of St. Paul's, which offices he resigned in 1793. He was also music master at Christ's Hospital. Hudson was the composer of 'The Myrtle,' a collection of songs in three books, published in 1767; of a service and some chants, and many hymn tunes. He also set for five voices the lines on Dr. Child's monument at Windsor, commencing 'Go, happy soul.' He died at Eton, Dec. 19, 1815. His daughter MARY was, in 1790, and till her death, March 28, 1801, organist of St. Olave, Hart Street, and St. Gregory, Old Fish Street. She was the composer of several hymn tunes, and set for five voices the English version of the Latin epitaph on Purcell's gravestone, 'Applaud so great a guest.' W. H. H.

HÜE, GEORGES ADOLPHE, French composer, born at Versailles, May 6, 1858, studied under Reber and Paladilhe, and competed for the Grand Prix de Rome in 1878, when he obtained honourable mention, and the prize itself in 1879. The 'Cressent' prize was awarded to him in 1881, and that offered by the city of Paris in 1885. Hüe is a master of the art of musical colour, and is also remarkably skilful in the development of his ideas; he excels in works of an elegiac character. He has written numerous songs, choruses, a symphonic overture, a symphony, 'Rübezahl,' a symphonic legend in three parts (Colonne concerts, 1886); 'Résurrection' (Concerts du Conservatoire, 1892); 'Le Berger,' a 'Ballade et Fantaisie' for violin (Colonne Concerts, 1893); 'Jeunesse,' on a poem by Hettich (Colonne Concerts, 1897); etc. His works for the stage have been received with various degrees of favour. They are 'Les Pantins,' opéra-comique, two acts (Opéra Comique, Dec. 28, 1881); 'Cœur brisé,' pantomime (Bouffes Parisiens, 1890); 'La Belle au Bois dormant,' incidental music (Théâtre de l'Œuvre, 1894); 'Le Roi de Paris,' lyric drama, three acts (Opéra, April 26, 1901); 'Titania,' musical drama, three acts (Opéra Comique, Jan. 20, 1903). G. F.

HUEFFER, FRANCIS, Ph.D., author and musical critic, was born at Münster, May 22, 1843. After studying modern philology and music in London, Paris, Berlin, and Leipzig, he fixed his residence in London and devoted himself to literary work. His first articles appeared in the *North British Review*, in the *Fortnightly Review* (when under Mr. John Morley's editorship), and in the *Academy*, of which he became assistant editor. At a time when England hesitated to acknowledge the genius of Wagner, Hueffer brought home to amateurs the meaning of the modern developments of dramatic and lyrical composition by the publication, in 1874, of his *Richard Wagner and the Music of the Future.* He was in 1878 appointed musical critic of *The Times*, and consistently followed up his advocacy of the modern in art by supporting the claims of living English musicians. He also wrote librettos for several eminent English composers. Thus 'Colomba' and 'The Troubadour' were written for Mackenzie, and 'The Sleeping Beauty' for Cowen. He made an excellent adaptation of Boito's libretto of Verdi's 'Otello.'

As early as 1869 Mr. Hueffer had published a critical edition of the works of Guillem de Cabestanh, which gained him the degree of Ph.D. from the University of Göttingen, and led to his election to the 'Felibrige,' or Society of modern Troubadours, of which Mistral (the author of *Mireijo*), Théodore Aubanel, and other distinguished poets were the leading spirits. *The Troubadours*, a history of Provençal life and literature of the Middle Ages, appeared in 1878; and a series of lectures on the same subject was delivered at the Royal Institution in 1880. A collection of *Musical Studies* from *The Times*, etc., was published in 1880, and soon appeared in various translations; *The Life of Wagner*, the first of the *Great Musicians* series, in 1881; *Italian and other Studies* in 1883. *The Correspondence of Wagner and Liszt*, a translation, followed soon after the publication of the

Briefwechsel, by Breitkopf & Härtel in 1888. No more than a brief reference can be made to Hueffer's occasional contributions to the *Quarterly* and other reviews, and to some songs composed by him from time to time. He died in London, Jan. 19, 1889. L. M. M.

HÜNTEN, FRANZ, pianist and composer, born Dec. 26, 1793, at Coblentz, where his father DANIEL was organist. In 1819 he went to the Paris Conservatoire, studying the piano with Pradher, and composition with Reicha and Cherubini. He lived by teaching and arranging pieces for the pianoforte, and in time his lessons and compositions commanded high prices, although the latter, with the exception of a trio concertante for PF. violin and violoncello, were of little value. His 'Méthode nouvelle pour le piano' (Schott) had at one time a reputation. In 1837 he retired to Coblentz, and lived on his means till his death, Feb. 22, 1878. His two brothers, WILHELM and PETER, were for many years successful pianoforte teachers at Coblentz and Duisburg. F. G.

HUGUENOTS, LES. Opera in five acts; words by Scribe and Deschamps, music by Meyerbeer. Produced at the Académie, Feb. 29, 1836; in London, first by a German company, at Covent Garden, June 20, 1842; in Italian at Covent Garden as 'Gli Ugonotti,' July 20, 1848; in English at the Surrey Theatre, August 16, 1849. Like 'William Tell,' the opera is in England always greatly shortened in performance. [In the early days of Harris's operatic management at Drury Lane, this opera was given with the fifth act, and lasted till nearly one o'clock in the morning.]

For a remarkable criticism by Schumann see the *Neue Zeitschrift*, Sept. 5, 1837, and *Gesammelte Schriften*, ii. 220. G.

HULLAH, JOHN PYKE, LL.D., was born at Worcester, June 27, 1812, but came whilst very young to London, where his life was spent. He received no regular musical instruction until 1829, when he was placed under William Horsley. In 1833 he entered the Royal Academy of Music for the purpose of receiving instruction in singing from Crivelli. He first became known as a composer by his music to Charles Dickens's opera, 'The Village Coquettes,' produced at the St. James's Theatre, Dec. 5, 1836. [The whole of the music was destroyed in a fire at the Edinburgh Theatre soon after the production of the piece there.] This was followed by 'The Barbers of Bassora,' a comic opera, produced at Covent Garden Theatre, Nov. 11, 1837, and 'The Outpost,' at the same theatre, May 17, 1838. [In 1837 he became organist of Croydon Church, and composed some madrigals.] Soon after this Hullah's attention was turned to that which became subsequently the business of his life—popular instruction in vocal music; and attracted by the reports of Mainzer's success as a teacher, he visited Paris, only to find Mainzer's classes entirely dispersed. In 1839 he went to Paris, and remained for some time observing Wilhem's classes, then in the full tide of success. On his return to England he made the acquaintance of the late Sir James Kay Shuttleworth, then Dr. Kay, and undertook the instruction of the students in the Training College at Battersea, the first established in England, and just opened under the direction and at the cost of Dr. Kay and Mr. Edward Carlton Tufnell. On Feb. 18, 1840, he gave his first class-lesson at Battersea, and from that day dates the movement he originated. On Feb. 1, 1841, he opened at Exeter Hall a school for the instruction of schoolmasters of day and Sunday schools in vocal music by a system based on that of Wilhem, which met with remarkable success. Not only schoolmasters, but the general public flocked to obtain instruction, and country professors came to London to learn the system and obtain certificates of being qualified to teach it. The system was acrimoniously attacked, but it outlived all opposition. From his elementary classes Hullah formed two schools, an upper and a lower, and commenced giving concerts in Exeter Hall, the members of his upper school forming his chorus, and the orchestra being completed by professional principal singers and instrumentalists. Remarkable among these were four historical concerts illustrating in chronological order the rise and progress of English vocal music, given at Exeter Hall on Mondays in the first four months of 1847. At this time his friends and supporters determined on erecting and presenting to him a concert hall, and, having procured a piece of ground near Long Acre, the foundation stone of St. Martin's Hall was laid June 21, 1847. The hall was opened, although not entirely completed, on Feb. 11, 1850, and Hullah continued to give his concerts there until the building was destroyed by fire August 28, 1860, on the occurrence of which event his friends and pupils testified their gratitude and sympathy for him by the presentation of a handsome testimonial. During the existence of the upper school he brought forward a large number of unknown works, old and new. From 1840 to 1860 about 25,000 persons passed through his classes. In 1844 Hullah was appointed Professor of Vocal Music in King's College, London, an office which he held till 1874. He held similar appointments in Queen's College and Bedford College, London, with both of which he was connected from their foundation. From 1870 to 1873 he was conductor of the students' concerts of the Royal Academy of Music. On the death of his old master, Horsley, in 1858, Hullah was appointed organist of the Charter House, where since 1841 he had carried on a singing-class. For many years he conducted the annual concert of the Children of the Metropolitan Schools at the Crystal Palace.

In March 1872 he was appointed, by the Committee of Council on Education, Inspector of Training Schools for the United Kingdom, which office he held till his death. In 1876 the University of Edinburgh unexpectedly conferred on him the honorary degree of LL.D., and in 1877 he was made a member of the Society of St. Cecilia in Rome and of the Musical Academy in Florence. [In 1880 and 1883 he was attacked by paralysis, and died in London, Feb. 21, 1884, being buried in Kensal Green Cemetery.] Hullah composed many songs, some of which —such as 'O that we two were Maying,' 'Three Fishers,' 'The Storm'—were very popular, and wrote *A Grammar of Vocal Music* (1843), *A Grammar of Harmony* (1852), and *A Grammar of Counterpoint* (1864), *The History of Modern Music* (1862), and *The Third or Transition Period of Musical History* (1865) (courses of Lectures delivered at the Royal Institution of Great Britain), *The Cultivation of the Speaking Voice* (1870), *Music in the House* (1877), and numerous essays and other papers on the history and science of music contributed to various periodicals. He edited *Wilhem's Method of teaching Singing, adapted to English use* (1841), *The Psalter, a Collection of Psalm Tunes in four parts* (1843), *The Book of Praise Hymnal* (1868), *The Whole Book of Psalms, with Chants*; and a large number of vocal compositions in parts, and other publications for the use of his classes. Amongst these should be named *Part Music* (reprinted as *Vocal Music*), for four voices, and *Vocal Scores*,—two most admirable collections; *Sacred Music* (1867), *The Singer's Library*; *Sea Songs*, etc. etc. [See PART MUSIC, VOCAL SCORES.] [A memoir by his second wife was published in 1886; it has been used in correcting the above article.] W. H. H.

HUME, TOBIAS, an officer in the army, and an excellent performer on the viol-da-gamba; published in 1605 'The First Part of Ayres, French, Polish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almaines for the Viole de Gambo alone . . . and some Songs to bee sung to the Viole,' etc., containing 116 airs in tableture and five songs.' [The title 'Musicall Humors,' sometimes applied to the publication of 1607, is printed at the top of every page of the 'First Part of Ayres.'] In 1607 he published 'Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaied eight severall waies upon sundry instruments with much facilitie,' etc., containing eighteen instrumental and four vocal pieces. In 1642, being then a poor brother of the Charter House, he presented a 'True Petition of Colonel Hume' to the House of Lords offering his services against the Irish rebels, which he afterwards printed, but it is evident from its contents that he was labouring under mental delusion. [There is no authority for his rank of colonel. He died April 16, 1645.] W. H. H.

HUMFREY, PELHAM (as he himself wrote his name, although it is commonly found as Humphry or Humphrys, with every possible variety of spelling), was born in 1647. 'He is said to have been a nephew of Colonel John Humphrey, a noted Cromwellian, and Bradshaw's sword-bearer.' In 1660 he became one of the first set of Children of the re-established Chapel Royal under Captain Henry Cooke. Whilst still a chorister he showed skill in composition, as appears by the second edition of Clifford's 'Divine Services and Anthems,' 1664, which contains the words of five anthems 'composed by Pelham Humfrey, one of the Children of His Majesties Chappel,' the music of two of which is still extant. During the same period he joined Blow and Turner, two of his fellow-choristers, in the composition of what is commonly known as the Club-Anthem.[1] In 1664 he quitted the choir and was sent abroad by Charles II. to pursue his studies. He received from the Secret Service money in that year 'to defray the charge of his journey into France and Italy, £200'; in the following year from the same source £100, and in 1666, £150. His studies were prosecuted chiefly in Paris under Lully. On Jan. 24, 1666-67, he was during his absence appointed a Gentleman of the Chapel Royal in the room of Thomas Hazard, deceased. He returned to England in the following October, and on the 26th was sworn into his place. [Amusing references to Humfrey's skill and conceit are in Pepys's *Diary*, Nov. 1667.] Anthems by him were at once performed in the Chapel Royal. On the death of Captain Cooke, Humfrey was appointed his successor on July 30, 1672, as Master of the Children. On August 8 following he had a patent (jointly with Thomas Purcell) as 'Composer in Ordinary for the Violins to His Majesty.' Humfrey died at Windsor, July 14, 1674, at the early age of twenty-seven, and, three days afterwards, was buried in the cloisters of Westminster Abbey, near the south-east door. He was the composer of several fine anthems, seven of which are printed, but without the orchestral parts, in Boyce's *Cathedral Music*. The greater part of these, together with six others and the Club Anthem, also an Evening Service in E minor, are contained in the Tudway Collection (Harl. MS. 7338), and others are extant at Ely, Salisbury, Windsor, Oxford, and the Fitzwilliam Museum. Many are also in the Royal College of Music. Three Sacred Songs by him, and a Dialogue, composed jointly with Blow, are printed in 'Harmonia Sacra,' book ii. 1714.

[1] Said by Dr. Tudway to have been composed on a naval victory over the Dutch by the Duke of York; but it cannot have been so, as no such event occurred until June 1665, at which time Humfrey was abroad. The statement of Dr. Boyce and others that it was composed as a memorial of the fraternal esteem and friendship of the authors is much more probable. Humfrey is said to have composed the former, and Blow the latter portion of the anthem, Turner's share being an intermediate bass solo.

He composed two Odes for the King's Birthday, 'Smile, smile again,' and 'When from his throne,' and an Ode for New Year's day, 'See, mighty sir.' Many songs by him are included in 'Choice Ayres, Songs and Dialogues,' 1676-1684; and on the rare, separately-paged, sheet inserted in some copies of book i. of that publication, containing 'The Ariel's Songs in the Play call'd The Tempest' (Dryden and Davenant's alteration printed in 1670), his setting of 'Where the bee sucks' is to be found. His song 'I pass all my hours in a shady old grove' was first printed in the appendix to Hawkins's *History*. J. S. Smith included five songs by Humfrey in his 'Musica Antiqua,' amongst them, 'Wherever I am and whatever I do,' composed for Dryden's 'Conquest of Granada,' part i. 1672. Humfrey is said to have been the author of the words of several songs published in the collections of his time, and to have been a fine lutenist. He introduced many new and beautiful effects into his compositions. He was the first to infuse into English church music the new style which he himself had learnt from Lully, and which was carried much farther by Purcell (see Hullah's *Modern Music*, Lect. 4). His predilection for minor keys was remarkable. [A curious orchestral piece attributed to him in the Conservatoire of Brussels, is mentioned in the *Quellen-Lexikon* as being set for strings, oboes, trumpets, and drums, but Dr. Eitner thinks it is hardly possible to assign it to so early a writer as Humfrey.] W. H. H.

HUMMEL, Johann Nepomuk (properly Johan Nepomuka), was born on Nov. 14, 1788, and was the son of Joseph Hummel, the Director of the Imperial School of Military Music at Presburg. He married Elisabeth Röckl, an opera singer (born 1793, died at Weimar 1883); and as he died in 1837, he was a contemporary of Beethoven, Cramer, Kalkbrenner, Weber, and Field.

For the first musical studies of the little Johann his father selected the violin, but this only led to signal failure, and the boy was allowed to take up the piano instead. Upon this instrument he at once displayed a most remarkable facility,[1] so much so that when, in the year 1785, the Imperial School at Presburg was dissolved, and Joseph Hummel obtained the position of conductor at Schikaneder's Theatre in Vienna, whither the boy accompanied him, Mozart was so struck with the child's playing that he offered to give him lessons, and for that purpose took him to live with him in his house in the Grosse Schulenstrasse. Here the little Hummel remained for two years, and although his lessons were very informal and irregular he made immense progress, and Mozart predicted for him a brilliant future. Hummel was nine years old when he went to live with Mozart, and we can well imagine that to live for two years in daily intercourse with such stupendous genius, and to be brought into contact with all the distinguished people who frequented the house, would constitute a very paradise of musical and social education to a young, eager, and sharp-witted boy such as Hummel. At the close of the two years (1787) Hummel made his first appearance at a concert given by Mozart, and his success was so decided that his father resolved to take him on a concert tour through Germany and Holland; they then visited Edinburgh, where Hummel made a great success and then went south to London, where they lived for about a year, the boy meanwhile receiving instruction from Clementi. The change from the live melody of Mozart to the didactic scholarship of Clementi must have been an experience to the boy, but probably he gained more from the sound, logical method of Clementi than has usually been acknowledged by his biographers. Hummel's first concert in London was given at the Hanover Square Concert Rooms, May 5, 1792. The programme announced that 'Master Hummel' would play a Concerto (by Mozart), and the performance was given under the direction of Salomon. On the conclusion of the visit to London Hummel made a short stay in Holland, and by way of that country returned to Vienna in 1793.[2] He now devoted himself to more serious study of composition under Albrechtsberger, who was now, at the age of sixty-seven, a veteran among teachers, but by no means superannuated. And in addition to the classic instruction of Albrechtsberger, and the advice of Haydn, Hummel also sought the assistance of Salieri for dramatic composition. It was presumably at this time that some, if not all, of his four operas were composed. Between this date and the year 1803 Hummel made a concert tour to St. Petersburg, where he was very well received, and accorded an ovation such as rarely falls to the lot of an artist. In 1803 he was back in Vienna, where he appears to have held an engagement in the Court Theatre; but in the following year, 1804, he accepted the very important post of capellmeister to Prince Esterhazy, a post rendered famous by the fact that it had been held for thirty-eight years by Haydn, who now resigned it, only on account of the increasing infirmities of old age. Hummel retained this post until 1811, and it was during his tenancy of office that Beethoven's Mass in C was first performed (1810), on which occasion some remark of Hummel's caused an unfortunate estrangement between him and Beethoven, which continued until the time when Hummel visited Beethoven in his last illness, and, almost in the shadow of death, the old enmity faded away.

[1] It should be remembered that the piano, though still constructed with the light Viennese action, and buckskin hammers, favouring ease of execution and hardness of tone, was just receiving at the hands of Broadwood those improvements which have since been adopted by all the great piano-makers in the world.

[2] Beethoven also came to Vienna in this same year, and placed himself under Haydn and Albrechtsberger, so that the two young men, fellow-students under two professors, probably became acquainted with each other.

Hummel resigned his post in 1811, and for the last time returned to Vienna, where he lived, without appointment, as a teacher and concert player until 1816, in which year he once more undertook the duties of court capellmeister, this time at Stuttgart. However, the duties or the surroundings seeming uncongenial, he in 1820 exchanged his appointment for a similar one at Weimar, an office which he retained until the time of his death. Frequent leave of absence was granted him, of which he took advantage to revisit Petersburg in 1822, and to visit Paris, on the conclusion of his Russian tour. The audiences in the French capital were delighted with his performances, and gave him unstinted applause. It was about this time that Hummel began to give up public playing, and to turn his attention to conducting the orchestra. It is true he made a visit to Paris again in 1829 but, being coldly received, immediately came to London, where his playing still excited the former enthusiasm. After a short sojourn in Weimar (1830-33), he returned to London as conductor of the German Opera Company at the King's Theatre. Here he seems to have remained only for one season, for he was again in Weimar in 1833, and never again left that city, until in 1837 death closed a brilliant career, full of triumphs, and plentifully sweetened with pleasant and enduring friendships. In appearance Hummel was large and rather ungainly, while his dress was the reverse of foppish. His face was not full of artistic intelligence and culture, but was rather that of a healthy business man with an abundance of common sense and *savoir faire*.

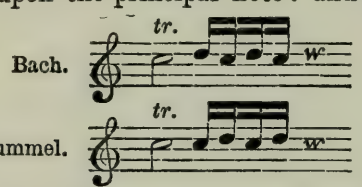
Hummel as a composer displays a thorough mastery of the mechanism of his art, a keen sense of rhythm and compact form, a full appreciation of shapeliness, and a great command of appropriate ornamentation. The themes are usually concise and to the point, and there is a certain square cut about them which gives satisfaction to the hearer. The treatment is conducted with tact and discretion. Like those of polished men of the world, his creations, even if seeming to lack human sympathy, are always well behaved, tactful, and free from any *gaucherie*. His work, if sometimes artificial in style, is at all times well dressed, and although he does not pierce the depths of the human heart, he gives well-finished and beautifully symmetrical pictures of the surface. Compared to the work of more emotional writers, his music bears somewhat the relation that photography does to colour. Accustomed as he was from early infancy to the marked accuracy and impersonality of military music, in which there seems always present a certain measured blaring, and which appeals more to the excitement of a scenic display than to the more individual and domestic emotions; it is natural that he should lean to a like character of music in writing, and should give us precision even at the expense of sympathy. Associated afterwards with the shapely beauty of Mozart's themes and developments, he learned from that to give his work neatness and finish, even at the expense of warmth; and, accustomed, as a concert player, to judge his effects according to the amount of applause they evoked, he was at times too powerfully drawn by the charms of brilliant, if superfluous ornamentation, and away from deep thoughts and grand emotional ideas.

Unfortunately, much of Hummel's music is not accessible now, for many of the concerted works were never scored (at least the scores are not to be found), so that it is not possible to criticise some departments of his work justly; but the general character of all the work which still exists is very fairly described in the words already written. Considering that Hummel was the pupil of Mozart, Haydn, Salieri, Clementi, and Albrechtsberger; the fellow-pupil of Beethoven, and the teacher of Czerny, Hiller, Henselt, and Thalberg, to whom he doubtless transmitted his style, his music is almost exactly what might be expected from a brilliant virtuoso in such circumstances. Add to this the fact that he was a public player upon the piano with the old Viennese action, so eminently suited to a facile execution of light ornamentation, but deficient in expressing depth of emotion, and we have a pretty complete idea of Hummel's methods—and we no longer wonder at his making use of themes which at times were hardly worthy of the delicate and tasteful costumes in which he clothed them, or at his being apt to regard his music more from the standpoint of a virtuoso, than from that of a purely intellectual and emotional musician.

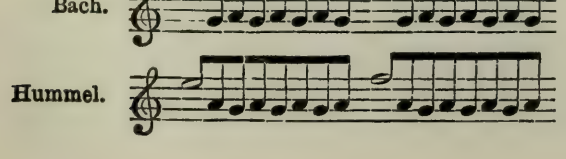
The same set of influences no doubt dominated Hummel's mind when he played; but it is hardly possible that a player, environed as he was by much of the finest talent the world has ever seen, can have been the mere animated machine that some would have us believe. Wherever he appeared as a pianist, Hummel achieved very distinct success; and in order to hold his own with credit in a city where, under the refreshing shadow of Mozart and Haydn, Beethoven reigned over an assemblage of ability, which contained Schubert, Moscheles, and Ries (in addition to those already named), a man must have had more than mere cleverness and dexterity to recommend him. Besides, Hummel's strongest point was his remarkable power as an extempore player. In this department he was considered a rival to Beethoven, a fact which speaks for itself. To take a high position as an extemporist in such circumstances required great development of the mental and physical powers, wonderful skill in presentation, both in the imagination and upon the keyboard, and a full command of the instantaneous use of all the intricate devices of figures, passages, and ornamentation. The amount expected from an extemporist in those

days was very great. Every kind of elaboration was required, and every phase of art-form suitable to the instrument used, from a simple melody up to a complete fugue, had to be well understood and readily expressed. To succeed in this branch of the art necessitated a musician far removed from a mere skilful designer or artful player. Hummel did not achieve his reputation as a pianist by performing his own compositions only, and therefore he must have had the 'gift of interpretation,' as well as the gift of speech; and in this connection it is pleasant to remember that the symphonies of Beethoven became known to many people, and perhaps were only known, through the medium of the excellent arrangements for Piano Duet, which were made by Hummel. This fact shows that on Hummel's part there was no narrow prejudice against Beethoven's work. His production of the great Mass in C strengthens this conclusion, and honour is due to a musician, who arranged or produced the work of an artist of whom even Albrechtsberger said, 'He has learnt nothing, and will never do anything well'; while Weber wrote, 'He is now quite ready for the asylum.' How little can a glorious mountain peak be appreciated by most of those who live so close to it that they cannot see its noble proportions! In his later years Hummel published his celebrated *Piano School* (1824), in which he advocates a rational system of fingering. Although of course not free from the tradition that the thumb should be forbidden to play upon the black keys, he argued that, apart from this restriction, the same shaped passage or figure should be fingered in the same way wherever it occurred, thus foreshadowing the modern method of fingering, alike in all keys.

He tried to alter the manner of playing the trill (which had hitherto followed the tradition of C. P. E. Bach, in beginning upon the auxiliary note) by insisting that it should commence upon the principal note: and when the



principal note is an essential note of the melody, common sense would seem to be in Hummel's favour. He also tried to reverse the accepted meaning of the direct turn ∼, and the inverted turn ʃ, and to reverse the accent in the 'simplified trill' when accompanied by holding notes as in the Rondo of the 'Waldstein' Sonata. The object of these last two changes is not so obvious



as that of the first, though the third was suggested by the desirability of all the accents being placed upon the notes which would have sounded with the melody note, had there been no trill; a view which would certainly meet with the approval of harmonists. Hummel also suggested the use of this mark △ to indicate the use of the 'Celeste' Pedal, invented in its present form by Sebastien Erard, as distinguished from the 'shifting' Pedal, first used by Stein, which permitted the use of one, two, or three strings, at will. ('Nach und nach mehre Saiten,' Beethoven Sonata, op. 101.). The Piano School altogether was a decided advance upon the previous methods, and a valuable contribution to the more logical development of the technique, which, already raised to a high degree of excellence by Clementi, was soon to receive such vast improvement from the methods of Czerny, Liszt, Schumann, and Chopin. It should be remembered that Czerny was the pupil of Beethoven and Hummel, that the playing of Hummel was a 'revelation to him,' and that he was the teacher of Liszt, so that modern pianists, whilst acknowledging their indebtedness to C. P. E. Bach and Clementi, owe a great deal to the Viennese School and to Hummel in particular.

Hummel's compositions, which number 127, contain the following items, of which those marked with a * are still played, the remainder having become practically obsolete. There are a great many more without opus numbers, and in many cases the same number is attached to two different compositions (see *Quellen-Lexikon*).

Op.
1. Variations.
2. 3 Sonatas B♭, and G, with Flute, Violoncello, in C for Piano Solo.
3. Scotch Country Dances.
4.
5. 3 Sonatas B♭, F, Viola, E♭ with Violin.
6. Caprices.
7. 3 Fugues for PF.
8. Ricercare.
9. } Two Caprices.
10. }
11*. Rondo in E♭.
12. Trio in E♭.
13. Sonata in E♭. Piano.
14. Variations. Piano and Violin.
15. Variations.
16. 6 Balli Tedeschi.
17. Concerto. Piano and Violin in G.
18. Rondo (? Grand Fantasia) in E♭. Piano.
19. Sonata for Piano and Viola.
20. Sonata in F minor. Piano.
21. Variations.
22. Trio in F.
23. Balli Ongaresi.
24. 12 Minuets and Trios.
25.
26. Hélène et Paris, Ballet.
27. 12 Minuets.
28. 12 Deutsche Tänze.
29. 12 Redowas.
30. String Quartets in C, G, E♭.
31. Tänze f. d. Apollo Saale.
32.
33. Das belebte Gemälde, Ballet.
34. Piano Concerto in C.
35. 4 Songs [Trio in G].
36.
37. Pièces originales.
38. Sonata in C. Piano.
39. Variations.
40. Variations (12 Deutsche Tänze).
41.
42*. 6 Pièces très faciles.

Op.
43. Music to Johann von Grunland (or Finnland).
44. 12 Deutsche Tänze.
45. Tänze für dem Apollo Saale.
46. Pantomime, 'Der Zauberring.'
47.
48.
49*. Rondo in F (? Caprice).
50. Sonata for PF. and Flute.
51. Duet Sonata in E♭ or Divertissement. Piano.
52*. Rondoletta.
53. Potpourri in G minor. PF. and Violin.
54. Variations for Clarinet and Piano.
55*. La Bella Capricciosa.
56. Rondo in A.
57*. Variations.
58. Sappho, Ballet Héroïque.
59.
60. Uebung-Stücke from 'Piano School' (also Opera, 'Die Eselshaut').
61. Die gute Nachricht.
62. Patriotic Choruses.
63. No. 1 Serenade.
64. Sonata for PF. and Flute.
65. Trio in G.
66. No. 2 Quartet for Piano, Guitar, Clarinet, and Bassoon [also called Serenade].
67. Preludes.
68. Sappho de Mitylène.
69. Rückfahrt des Kaisers, Opera.
70. 6 Polonaises.
71. La Sentinelle. Piano, voice, violin, guitar.
72.
73. Concertino in D.
74*. Septett.
75. Adagio Variation and Rondo.
76. Variations.
77*. Mass in B♭.
78. Adagio, etc., for PF.
79.
80*. Mass in E♭.

Op.	
81.	Sonata in F♯ minor. Piano.
82.	Polymelor, Russian Songs.
83.	Trio in E.
84.	
85.	Concerto in A minor. Piano.
86.	
87.	Quintet for PF. and strings.
88.	Gradual for Four Voices.
89.	Offertory. Alma Virgo. Sop. Solo and Chorus [Concerto in B minor].
90.	
91.	6 Valses aus dem Apollo Saale.
92.	Duet Sonata A♭. Piano.
93.	Trio in E♭.
94.	Potpourri for Viola and Orch.
95.	Second ditto.
96.	Trio in E♭.
97.	Variations, PF. and Orch.
98.	Rondo.
99.	Notturno. Piano Duet and Two Horns.
100.	Opera, Matilde von Guise.
101.	Overture in B♭.
102.	Variations, Oboe and Orch.
103.	3 Grand Waltzes.
104.	Sonata ? Clarinet and Piano.
105.	3 Amusements en forme Caprices.
106.	Sonata in D. Piano.
107*.	Bagatelles.
108.	Amusement. Piano, Violin.
109.	Rondo in B minor.
110.	Piano Concerto in E.
111.	3 Easy Pieces [Mass in D].
112.	Ländler.
113.	Piano Concerto in A♭.
114.	Military Septett.
115.	Variations, PF. and Orch.
116.	Fantasia on Oberon.
117.	Rondo.
118.	Tyrolean Air and Variations.
119.	Variations.
120*.	Rondo, La Galante.
121.	
122.	Rondo Villageois.
123.	Fantasie on Air from Neukomm.
124*.	Fantasie on Figaro.
125.	24 Etudes. Piano.
126.	Rondo (sonata, PF. and Vln.).
127.	Rondo, Retour de Londres.
	Anweisung zum Pianofortespiel (published 1828).

D. H.

HUMORESKE. A title adopted by Schumann for his op. 20 and op. 88, No. 2, the former for piano solo, the latter for piano, violin, and violoncello. Heller and Grieg have also used the term for pianoforte pieces—op. 64 and opp. 9 and 16 respectively. There is nothing obviously 'humorous' in any of these, and the term 'caprice' might equally well be applied to them. Rubinstein also entitles his Don Quixote 'Humoreske,' but the 'humour' is there of a much more obvious and boisterous kind. G.

HUMPERDINCK, Engelbert, born at Siegburg in the Rhine provinces, Sept. 1, 1854, is a composer who rose with lightning rapidity to a very high pinnacle of popular fame. After studying at the Gymnasium at Paderborn he entered the Cologne Conservatorium under Ferdinand Hiller in 1872, and while a student there he won (1876) the Frankfort Mozart Stipendium. By the aid of this fund he proceeded to Munich, where he was a pupil at first of Franz Lachner and later of Josef Rheinberger at the Royal Music-School (1877-79). Next Humperdinck won the Mendelssohn Stiftung of Berlin in 1879, and promptly went to Italy, where at Naples he met Richard Wagner. At Wagner's invitation Humperdinck followed him to Bayreuth, and materially assisted him during 1880-81 in the preparations for the production of 'Parsifal.' But having won still another prize in the latter year—the Meyerbeer prize of Berlin—he set out south once more, and after travelling again in Italy, France, and Spain, he settled for two years at Barcelona, where in 1885-86 he taught theory of music in the Conservatoire. In 1887 he returned to Cologne, and in 1890 till 1896 he was a professor at the Hoch Conservatorium in Frankfort-a.-M. and teacher of harmony in Stockhausen's Vocal School, as well as musical critic for the *Frankfürter Zeitung*. Meanwhile he had not been idle as a composer, for in 1880 he produced a Humoreske for orchestra, which enjoyed a vogue in Germany; in 1884 his popular choral work 'Das Glück von Edenhall' was first sung, and the choral ballade 'Die Wallfahrt nach Kevlaar' in 1887, as well as a large quantity of music in the smaller forms, for male or mixed choirs. In 1893 his masterpiece, the opera 'Hänsel und Gretel' (libretto by his sister A. Wette), was brought to a hearing at Weimar (London, Dec. 1895), and immediately captivated all music-lovers, so that it ran a rapid course the wide world over, and was warmly welcomed as an antidote to the then prevailing craze for the lurid work of the young Italian school of Mascagni, etc. This he followed up with another opera, or rather play accompanied with music throughout, 'Die Königskinder,' in 1896, and 'Dornröschen' in 1902, neither of which made any success comparable with that of the first-named work. A 'Maurische Rhapsodie' for orchestra was produced in 1898. In 1896 the Kaiser created Humperdinck Professor, and in 1897 he went to live at Boppard, but in 1900 he was once again in Berlin, where he had been appointed head of a Meister-Schule for musical composition, and a member of the Senate of the Royal 'Akademie der Künste.' His opera, 'Die Heirath wider Willen,' was brought out at Berlin, April 14, 1905. As a composer he has a complete mastery of technique, and in his operas he relied very largely upon folk-tunes; the tunes he invents are often beautiful, and are largely formed on the model of the folk-song. R. H. L.

HUMPHREYS, Samuel, was employed by Handel to make additions to the libretto of his oratorio 'Esther,' to fit it for public performance in 1732. He subsequently provided him with the words of 'Deborah' and 'Athaliah.' He was also author of 'Ulysses,' an opera set to music by John Christopher Smith, and of a poem on the Duke of Chandos's seat at Canons. He died at Canonbury, Jan. 11, 1738, aged about forty years. W. H. H.

HUNGARIAN MUSIC. [See Magyar Music.]

HUNT, Arabella, singer, lutenist, and singing mistress, was the instructress in singing of the Princess (afterwards Queen) Anne. She was also a favourite of Queen Mary, who made her one of her personal attendants in order that she might have frequent opportunities of hearing her sing. Many of the songs of Purcell and Blow were composed for her. The beauty of her person equalled that of her voice. Congreve wrote an ode 'On Mrs. Arabella Hunt singing,' which is mentioned by Johnson as the best of his irregular poems. She died Dec. 26, 1705. After her death an engraving from her portrait by Kneller was published, with some panegyrical lines by Congreve (not from his ode) subjoined. W. H. H.

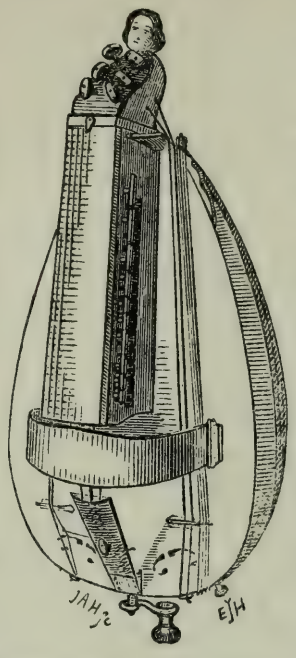
HUNT, Richard, a viol and other instrument maker at the sign of the Lute in St. Paul's Church Yard, who from this address and in conjunction with Humphrey Salter published, in 1683, *The Genteel Companion for the Recorder*, ob. 8vo. According to Mr. Wheatley's new

edition of Pepys's *Diary*, Pepys on Oct. 25, 1661, called at Hunt's about his lute, which was almost done, having had a new neck for double strings. Three days later he went to St. Paul's Church Yard to Hunt's, and found his Theorbo ready, which pleased him, and for which he paid 26s., but is told that it is now worth £10, and as good as any in England. In April and in August 1663 Pepys again is in communication with Hunt seeing, first, a 'Viall' which he is considering whether to buy and next, having bought it for £3, is assured that he has 'now as good a Theorbo, Viall, and Viallin as is in England.' F. K.

HUNT, Thomas, contributed to 'The Triumphes of Oriana,' 1601, the 6-part madrigal, 'Hark! did you ever heare so sweet a singing?' An anthem by him, 'Put me not to rebuke,' is contained in Barnard's MS. collection in the Sacred Harmonic Society's library. Nothing is known of his biography. He is said to have been Mus.B., but no record of his degree is forthcoming. W. H. H.

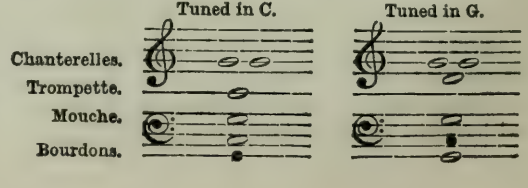
HUNTER, Anne, a Scotch lady, wife of John Hunter the surgeon, and sister of Sir Everard Home the physician. She was born 1742, and died 1821. The Hunters lived in Leicester Square during Haydn's first visit, and were intimate with him. Mrs. Hunter wrote the words for his twelve Canzonets (1792), of which the first six were dedicated to her and the second six to Lady Charlotte Bertie. Hunter's death (Oct. 16, 1793) put a stop to the acquaintance. Mrs. Hunter published a volume of poems (1801; 2nd ed. 1803), which are condemned by the *Edinburgh* and praised by *Blackwood*. She was also probably the author of both words and melody of 'Lady Anne Bothwell's Lament.' She is mentioned in Robert Burns's MS. 'Edinburgh Commonplace-Book,' and two poems by her—'To the Nightingale, on leaving E[arl's] C[ourt], 1784,' and 'A Sonnet in Petrarch's manner'—are there copied out by the poet, the only poems which received that distinction. G.

HURDY GURDY (Fr. *Vielle*; Ital. *Lira tedesca*, *Ghironda ribeca*, *Stampella*, *Viola da orbo*; Germ. *Bauernleier*, *Deutscheleier*, *Bettlerleier*, *Drehleier*; Latinised, *Lyra rustica*, *Lyra pagana*). Has a place among musical instruments like that of the Dulcimer and the Bagpipes, as belonging to rural life, and quite outside modern musical art. It is true that in the first half of the 18th century the Hurdy Gurdy or Vielle contributed to the amusement of the French higher classes, but evidently with that affectation of rusticity so abundantly shown when mock shepherds and shepherdesses flourished. Engel (*Musical Instruments*, 1784, p. 235) gives several titles of compositions wherein the Vielle formed, in combination with Bagpipes (Musette), Flutes (of both kinds), and Hautbois, a Fête Champêtre orchestra. M. G. Chouquet (*Catalogue du Musée du Conservatoire*, Paris, 1875, p. 23) adds, for the instrument alone, sonatas, duos, etc., by Baptiste and other composers, and two methods for instruction by Bouin and Corrette. This music of a modern Arcadia seems to have culminated about 1750 in the virtuosity of two brothers, Charles and Henri Baton, the former playing the Vielle, which he had much improved, the latter the Musette. Their father, a luthier at Versailles, was a famous Vielle maker, who about 1716-20 adapted old guitars and lutes and mounted them as hurdy gurdies. Other eminent makers were Pierre and Jean Louvet, Paris, about 1750; Lambert, of Nancy, 1770-80; Delaunay, Paris; and Berge, Toulouse. The last popular street-player in Paris was Barbu; according to M. Louis Paquerre he was to be heard before 1871, and was also heard in London. He is supposed to have been shot during the Commune.



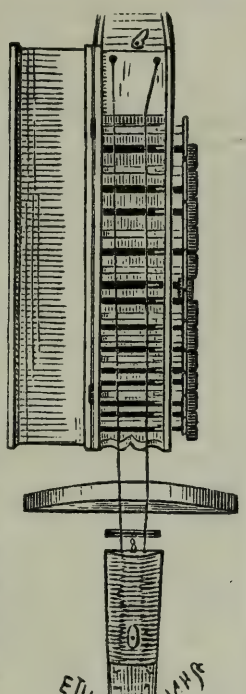
The Hurdy Gurdy is an instrument the sound of which is produced by the friction of stretched strings, and the different tones by the help of keys. It has thus analogies to both bowed and clavier instruments. It is sometimes in the shape of the old Viola d'Amore (a viol with very high ribs), of the Guitar, or, as in the woodcut, of the Lute. Four to six tuning-pegs in the head bear as many strings of catgut or sometimes wire, two of which only are carried direct to the tailpiece, and tuned in unison, and one or both are 'stopped' by a simple apparatus of keys with tangents, which directed by the fingers of the player's left hand, shortens the vibrating length to make the melody. The chanterelle has two octaves from the tenor G upwards; the drones are tuned in C or G; G being the lowest string in either key.

When in the key of C, the lowest drone is tenor C. The lowest drones are called Bourdons, the next higher open string is the Mouche. The Trompette which is again higher, a copper string next the two melody-strings, may be tuned as indicated and used at pleasure.



One or other of the bourdons, shown as round black notes in the examples, is silenced by a spring, according as the key is C or G.

In the cut showing the wheel and tangents one string only is used as a melody string. The ebony keys are the natural notes, the ivory the sharps. From the position in which the Hurdy Gurdy is held the keys return by their own weight. The longer strings, deflected and carried round the ribs or over the belly and raised upon projecting studs, are tuned as drones or bourdon strings. All these strings are set in vibration by the wooden wheel, which, being rosined, has the function of a violin bow, and is inserted crosswise in an opening of the belly just above the tailpiece, the motor being a handle at the tail-end turned by the player's right hand. There are two sound-holes in the belly near the wheel. The Hurdy Gurdy here represented is a modern French instrument ('Vielle en forme de luth'), 27 inches in length without the handle. Two of the drones are spun strings, and one, the so-called 'trumpet,' is of copper, and is brought upon the wheel at pleasure by turning an ivory peg in the tailpiece. There are also four sympathetic wire strings tuned in the fifth and octave. Like lutes and other mediæval instruments, the Hurdy Gurdy was often much and well adorned, as may be seen in the Victoria and Albert Museum; fancy woods, carving, inlaying and painting being lavishly employed. The Hurdy Gurdy has been sometimes called Rota (from its wheel), but the Rote of Chaucer had no wheel, and was a kind of half fiddle, half lyre, with an opening (as in the CRWTH) for the hand of the player to touch the strings from the back. The old Latin name for a Hurdy Gurdy was ORGANISTRUM, and this large form of the instrument it took two persons to play, as it was so long as to lie across the knees of both. The artist touched the keys; the handle-turner was no more important than an organ bellows-blower. The summit of the arch of the Gate of Glory of Santiago da Compostella,—a cast of which is in the Victoria and Albert Museum—is occupied by two figures playing an Organistrum. The date of this great Spanish work is 1188. There are other early representations, especially one in the museum at Rouen, but the earliest, dating in the 9th century, was copied by Gerbert from a MS. in the monastery of St. Blaise in the Black Forest, and published by him (*De Cantu et Musicâ Sacrâ*) in 1774. Engel has reproduced this drawing in the work already referred to (p. 103). The instrument had eight keys acting on three strings, tuned either in unison or concord. The 'Symphonia' or 'Chifonie' was the Hurdy Gurdy in the 13th century. As for the name Hurdy Gurdy it was probably made merely for euphony, like 'hocus pocus,' 'harum scarum,' but it may have been suggested by the peculiar tone. The Hurdy Gurdy was the prototype of the PIANO VIOLIN, and all similar *sostenente* instruments, and we may perhaps see in its simple action the origin of the CLAVICHORD.



Donizetti's 'Linda di Chamouni' (1842) contains two Savoyard songs with accompaniment for the Hurdy Gurdy. In recent performances violins and violas, and even the concertina, have been substituted for the original instrument, which, however, remains in the score. A. J. H.

By some strange misconception, a common example of the erroneous nomenclature which exists among average non-musical persons regarding the lesser-known instruments, it has long been the practice, both in literature and in speech, to refer to the barrel and piano organs as 'hurdy gurdies.' This has probably arisen from the fact that the Italian street-boy, who in the twenties and thirties perambulated town streets with this instrument, in due course discarded it for a primitive form of organ which simulated the then popular cabinet piano. Out of this the modern piano organ has evolved. F. K.

HURLSTONE, WILLIAM YEATES, pianist and composer, was born in London, Jan. 7, 1876. Though coming of a family with artistic leanings (his grandfather was President of the Royal Society of British Artists), he did not enjoy the advantage of upbringing in a musical atmosphere. His mother was his first instructor for pianoforte; in composition he received no instruction whatever in early life. Yet at the age of nine he published a set of 'Five Valses' for pianoforte solo, and at the age of eighteen gained a scholarship at the Royal College of Music. In this institution he studied until 1898, under Stanford for composition, Algernon Ashton and Edward Dannreuther for pianoforte, and left the college a brilliant pianist, with exceptional gifts as a sight-reader, and performer of chamber music. Ill-health has prevented him making as many public appearances as a soloist as he would otherwise have done, but as a composer he has won considerable reputation. In May 1904 a series of 'Fantasie-Variations on a Swedish air' for orchestra from his pen was produced at the first concert of the 'Patron's Fund' (founded by S. Ernest Palmer), and received not only the applause of the public, but also the congratulations of the professors present. He has further written for orchestra a pianoforte

concerto in D (played by himself at St. James's Hall in 1896), and a fairy Suite, 'The Magic Mirror.' His chamber works include an early sonata for pianoforte and violin of conspicuous merit, another for violoncello and pianoforte, and a string quartet in E minor, all of which were produced at the British Chamber Concerts given in St. James's Hall in 1897-8-9 ; a quintet for pianoforte and wind instruments ; and a suite for clarinet and pianoforte, frequently played by Mr. Clinton. Once more, in December 1904, a work of his was chosen for performance at a 'Patron's Fund' concert, this time a quartet for pianoforte and strings, and was well received. Mr. Hurlstone's published works include several songs, part-songs, and compositions for violin and pianoforte. His aim has been to reproduce the spirit of British music with all modern resources, and he has admittedly succeeded. W. W. C.

HUSK, William Henry, born in London, Nov. 4, 1814. He was librarian to the Sacred Harmonic Society, and compiled three editions of a catalogue of the books, the last (a most useful bibliographical work) being dated 1872. Prior to this he had published *An Account of the Musical Celebrations on St. Cecilia's Day*, London, 1857, and an excellent collection of Christmas Carols, with many of their airs, as *Songs of the Nativity*, 1864. His careful and conscientious work in the biographies given in the first edition of the present work needs no comment. He died in London, August 12, 1887. F. K.

HUTCHESON, Francis, an amateur composer, born in Glasgow in 1720, only son of Professor Hutcheson of Glasgow, who was well known in connection with the study of ethical philosophy ; he took a Scottish degree in medicine before 1762, when he took the degree of M.D. at Trinity College, Dublin. As early as 1750 he had published a medical work at Glasgow. In the roll of Graduates the following entry occurs :—'Francis Hutcheson (or Hutchisson), B.A. 1745, M.A. 1748, M.D. 1762.' He adopted the pseudonym of Francis Ireland, fearing to injure his professional prospects by being known as a composer. Under this name he produced in the latter half of the 18th century many vocal compositions of considerable merit. The Catch Club awarded him three prizes, viz. in 1771 for his catch 'As Colin one evening' ; in 1772 for his cheerful glee 'Jolly Bacchus' ; and in 1773 for his serious glee 'Where weeping yews.' Eleven glees and eight catches by him are printed in Warren's collections. His beautiful madrigal, 'Return, return, my lovely maid,' is universally admired. W. H. H.

HUTCHINSON, Richard, was organist of Durham Cathedral from 1614 to about 1644 ; he had, probably, previously held some appointment at Southwell Minster. He composed some anthems, one of which is preserved in the Tudway collection (Harl. MS. 7340), and, with two others, at Ely, Durham, and Peterhouse, Cambridge. W. H. H.

HUTSCHENRUIJTER, Wouter, born Dec. 28, 1796, at Rotterdam, at first studied the violin and horn, but subsequently devoted himself to composition and to the direction of various choral and other musical societies, the Eruditio Musica, the Musis Sacrum, and the Euterpe. He was also music-director at Schiedam, and was for many years a member of the Academy of St. Cecilia in Rome. He wrote more than 150 compositions of various kinds, of which the most important were :—an opera, 'Le Roi de Bohème,' produced at Rotterdam, four symphonies, two concert overtures, an overture for wind instruments, several masses, cantatas, songs, etc. A fine sonata for piano and violoncello, op. 4, may also be mentioned. He died at Rotterdam, Nov. 18, 1878. (Riemann's *Lexikon.*) M.

HUYGENS, Constantin, was born at the Hague, Sept. 4, 1596. Following in the footsteps of his father, Christian Huygens, who had been secretary to William of Orange, Constantin became in 1625 military secretary to Prince Frederick Henry, a post he retained under William II. and William III. of the Netherlands until his death on March 28, 1687.

In 1618, soon after the conclusion of his studies at Leyden University, he made his first visit to London. Anxious to hear as much music as possible, he went twice a week 'chez Monsieur Biondi, où il y a un collège de musiciens touts italiens ; autres m'ont promis de me faire entendre la Musique de la Reine, qui sont touts François, avecques des voix admirables, tellement que je me trouve ici entièrement en mon climat' (Letter, dated June 12, 1618). He also by request played on the lute to King James. He seems to have been noted for the ingenuity with which he improvised accompaniments to songs, either on the lute or theorbo. In 1627 he married Susanne Van Baerle of Amsterdam, who died ten years later, leaving him with one daughter and four sons. He twice revisited England, and was also sent on diplomatic missions to Germany, Venice, and Paris, where he was made a Chevalier de l'ordre de S. Michel, on Dec. 4, 1632, by King Louis XIII.

He came into contact with learned and distinguished people of all sorts, with whom he kept up a large correspondence. There are 533 Latin letters and 1352 French letters, the larger number autograph, preserved in the Amsterdam Royal Library alone. Ninety-four selected letters touching on musical matters and people, preceded by an excellent biographical sketch, were published by MM. Jonckbloet and Land (*Correspondance et œuvres musicales de Constantin Huygens*, Leyden, 1882). They are written in French, sometimes delightfully racy in expression, with a curious intermixture of phrases in Spanish, Latin, etc., for Huygens

had seven or eight languages at his command. Some extracts from his letters to Père Mersenne (in the British Museum, Add. MS. 16,912, f. 180), written from the military camp at Maldeghem in 1640, show yet another side of his many-sided character, his interest in physical science; for he minutely describes the sinking of a well, with diagrams to illustrate the methods adopted to prevent its being choked with sand.

He was also author and poet; his first poems were published at Middelburg as early as 1622. A collected edition of Latin and of Dutch poems called *Otia* was published at the Hague in 1625, and a collection of all his poetry entitled *Koren-Bloemen* in 1658. In 1653 he published an account in Dutch verse of his country life at Hofwijk (Vitaulium), the house he had built near the Hague in 1641, and where he principally resided. When over eighty years of age he wrote his autobiography in Latin; as it was intended for the use of his family only, it was not published till nearly 150 years later, under the title *Constantini Hugenii. De Vita propria sermonum inter liberos libri duo*, Haarlem, 1817.

Throughout his life he always found time to devote to music, and was a competent performer on several instruments, such as the viol, harpsichord, organ, theorbo, guitar, and lute. In one of his letters he says that by the time he was seventy-nine years old he had composed 769 airs 'Sur les deux sortes de luths, le clavecin, la viole de gambe, et s'il plaist à Dieu sur la guitarre,' as well as others 'pour plusieurs violes, et nommément pour trois violes basses en unison.' These all remained in manuscript. A letter to H. du Mont, organist of S. Paul, at Paris, dated April 6, 1655, thanks du Mont for looking through his compositions, and incidentally mentions 'la practique des Italiens, qui, à mon advis, ne sont pas les plus mauvais compositeurs du monde.' His friends in Spain, England, and France were placed under contribution for his fine collection of music and of musical instruments; thus, with the lutenist Gautier's help, he obtained a 'luth de Bologne' from England; with the assistance of M. Chièze, a guitar from Madrid. In a letter to Mademoiselle de la Barre, July 21, 1648, he writes that in his house are 'luths, tiorbes, violes, espinettes à vous divertir, quasi autant que toute la Suède vous en pourra fournir.' He had also collected a large general library; after his death his three surviving sons added considerably to it, but they died between 1695 and 1699, and it was then sold at Leyden in 1701; a catalogue was published with the title *Bibliotheca magna et elegantissima Zuylichemiana, rarissimorum exquisitissimorumque librorum, in omnibus facultatibus et linguis, nobilissimi viri D. Constantini Huygens*, Leyden, Sept. 26, 1701.

In Huygens's autobiography is the marginal note 'Psalmi ad citharam in castris compositi, Lutetiae editi'; this refers to the work *Pathodia sacra et profana occupati*, published under the supervision of Sieur Gobert by Robert Ballard at Paris in 1647. (Van der Straeten, *La musique aux Pays-Bas*, ii. 352.) It contained twenty Latin, twelve Italian, and seven French compositions, for 'un seul tiorbe,' which he had written before 1627 while in camp. MM. Jonckbloet and Land (*Correspondance*, etc.) reprinted the volume in its entirety, with a facsimile page of music.

Another work by Huygens, cited by Mattheson (*Der musikalische Patriot*, Hamburg, 1728, p. 21), was written on the use and misuse of the organ in the Protestant Church; he held that it should be used only for the glory of God, and not played merely with a desire to charm the listeners as they leave church. According to Eitner, it was first published at Amsterdam in 1606. There are two editions in the British Museum: *Gebruyck of ongebruyck van't orgel inde Kercken der Vereenighde Nederlanden.* Leyden, Abraham Elsevier, 1641, 8vo, published anonymously; and *Ghebruik, en Onghebruik van't Orghel, in de Kerken der Vereenighde Nederlanden, Beschreeven door Constantyn Huigens, Ridder, Heere van Zuylichem, Zeelhem, en de Monickeland, Eerste Raad, en Rekenmeester van zign Hoogheide, den Heere Prince van Oranje. Verrijkt met eenighe Zanghen.* Amsterdam, Arent Gerritsz van der Heuvel, 1659, 8vo, which gives the author's name and titles in full. The first engraved title-page in this volume has a small medallion portrait of Huygens, inscribed 'Constanter,' and is dated 1660. Another edition was published at Amsterdam in 1660.

An excellent portrait of Huygens was engraved by W. Delff from a painting by Michel Miereveld; it is inscribed 'Constanter, 1625, aetatis XXVII.' This is reproduced by Van der Straeten (*La musique aux Pays-Bas*, ii. p. 366), who also mentions the well-known portrait painted by Antoine Van Dyck at a later date, and admirably engraved.

Christian Huygens, Constantin Huygens's second son, was born at the Hague, April 14, 1629; he died there June 8, 1695. He studied at the University of Leyden, and was distinguished both as a musician and as a mathematician. He wrote various scientific works; two dealing with musical matters were published after his death: *Novus Cyclus harmonicus* and *Christiani Hugenii Cosmotheoros sive de terris coelestibus, earumque ornatu, conjecturae. Ad Constantinum Hugenium, Fratrem: Guglielmo III. Magnae Britanniae regi, a secretis.* The Hague, 1698, 4to. A copy is in the British Museum, also an English translation: *The Celestial Worlds discover'd, or conjectures concerning the inhabitants, plants, and productions of the worlds in the planets.* London, 1698. This work is distinctly entertaining. The author states that music, like

geometry, is everywhere immutably the same. 'All harmony consists in concord, and concord is all the world over fixed according to the same invariable measure and proportion. So that in all nations the difference and distance of notes is the same whether they be in a continued gradual progression or the voice makes skips over one to the next. Nay, very credible authors report that there's a sort of bird in America that can plainly sing in order six musical notes: whence it follows that the laws of music are unchangeably fixed by nature.'

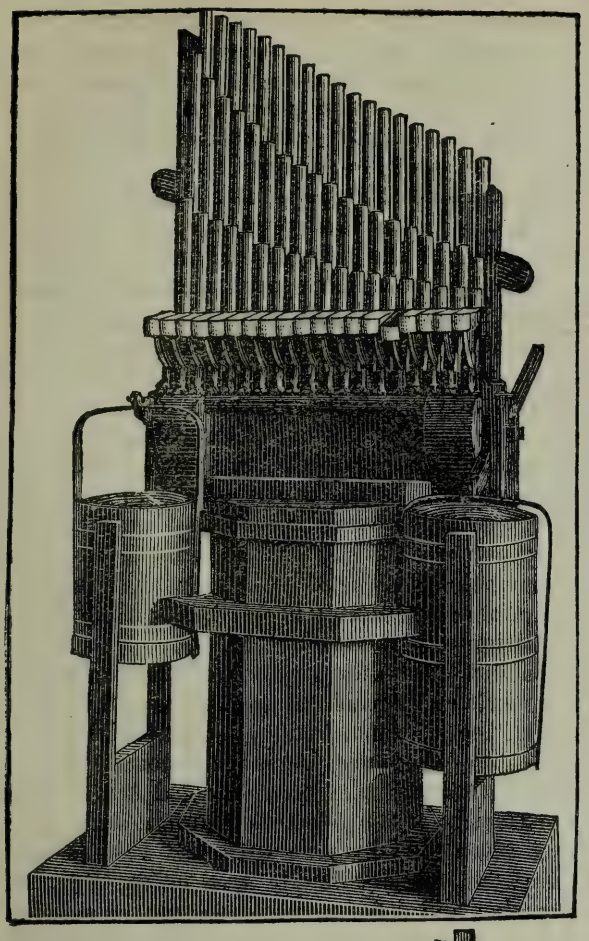
Discussing the probability of other planets being inhabited, and of the inhabitants' possible interest in music, and invention of musical instruments, he continues: 'what if they should excel us in the theory and practick part of musick, and out-do us in consorts of vocal and instrumental musick, so artificially composed, that they shew their skill by the mixtures of discords and concords? 'Tis very likely the fifth and third are in use with them.' 'The inhabitants of the planets may possibly have a greater insight into the theory of musick than has yet been discovered among us. For if you ask any of our musicians, why two or more perfect fifths cannot be used regularly in composition; some say 'tis to avoid that excessive sweetness which arises from the repetition of this pleasing chord; others say this must be avoided for the sake of that variety of chords . . . But an inhabitant of Jupiter or Venus will perhaps give you a better reason for this, viz. because when you pass from one perfect fifth to another, there is such a change made as immediately alters your key, you are got into a new key before the ear is prepared for it, and the more perfect chords you use of the same kind in consecution, by so much the more you offend the ear by these abrupt changes.' (See English translation, pp. 86-89; Latin version, p. 73.) C. S.

HYDASPES (or 'l'Idaspe Fedele'). An Italian opera composed for a London audience by Francesco Mancini. It was produced at the Haymarket (or Queen's) Theatre on May 23, 1710. It followed 'Almahide,' which was performed in the January of the same year. 'Almahide' and 'Hydaspes' were of the series of Italian operas prior to Handel's advent in England, and were the first to be wholly given in that language. 'Camilla,' 1706, and some others were, according to Colley Cibber (*Life*, 1740 ed. p. 262), sung at their representation by the singers in their native tongues, Italian or English as the case might be. 'Hydaspes' was brought on to the stage by Nicolini, and the libretto was dedicated to the then Lord Chamberlain, the Marquis of Kent; it was staged with much finery in decoration. The principal singers in it were Nicolini, Valentini, Signora Margarita de l'Epine, afterwards the wife of Dr. Pepusch, and some other Italians. One of the features of the piece was a combat between Nicolini and a sham lion; this incident is amusingly treated in No. 13 of the *Spectator*. 'Hydaspes' was performed twenty-one times, and was well received. The songs were published in a folio volume by Walsh and Hare, contemporary with the production of the opera. At the Lincoln's Inn Fields Theatre, in 1719 was performed a parody of it by a Mrs. Aubert, entitled 'Harlequin Hydaspes, or the Greshamite.' F. K.

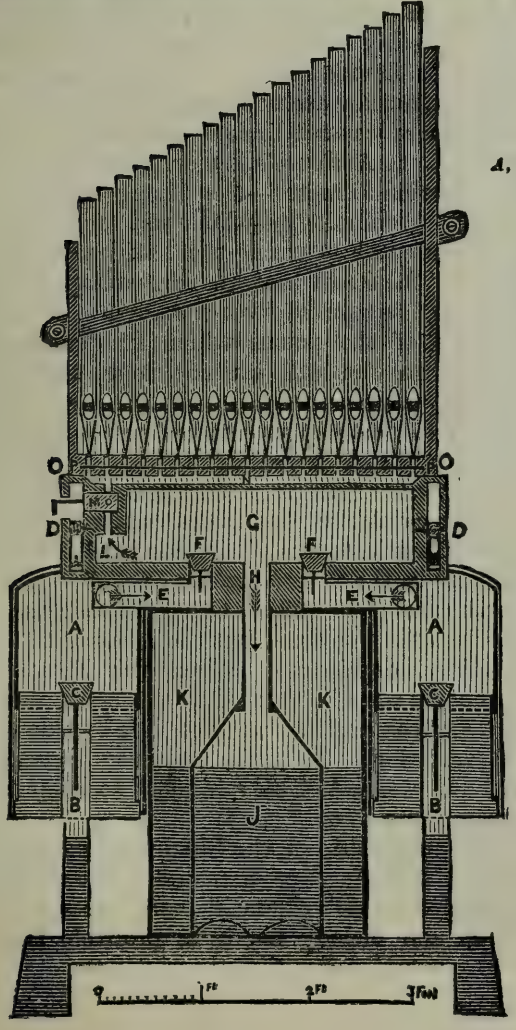
HYDRAULUS, the water-organ of the ancients, was invented by Ctesibius the Egyptian about 300-250 B.C., and after undergoing various additions and improvements became the popular instrument of the gladiatorial shows and musical contests, Nero himself, according to Suetonius, having been a performer on it. Owing to its close association with pagan customs it was



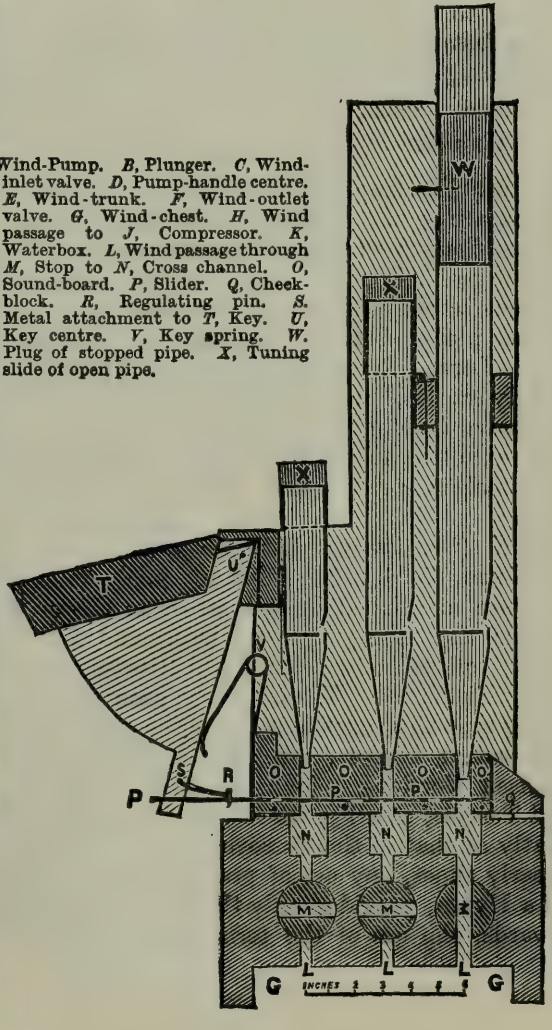
proscribed as an element in Christian worship, and so entirely was it lost sight of, at any rate in Western Europe, that in the Middle Ages the details of its construction became a matter of conjecture, the keyboard and stop action having in fact to be re-discovered. The *Pneumatica* of Hero (2nd cent.) and the treatise *De Architectura* of Vitruvius (1st cent. A.D.) contain descriptions of the instrument, but such drawings as



accompanied them are unfortunately lost. The Hydraulus is frequently portrayed on coins, in sculpture and mosaic, but it was not until 1885, when a little model of the instrument and a player, moulded entirely in baked clay, was discovered in the ruins of Carthage, that its actual form could be accurately determined. The model (about 7 inches high) dates from the early part of the 2nd century A.D. It is now in the Museum of S. Louis at Carthage, and the fragment of the organist has enabled the proportions of the original instrument to be fairly ascertained. It appears to have been about 10 feet high including the base, and $4\frac{1}{2}$ feet in its greatest width. The air was forced by side pumps through a valve to the wind-chest, and so into a 'compressor,' shaped like an inverted bell, standing in water held in a central container or water-box. The water, being expelled by the in-rushing air, reacted on it and compressed it in the same way and for the same purpose as lead weights are now used on the wind reservoir of pneumatic organs. In the model the details of the keyboard are very distinct. When perfect there were nineteen pivoted keys (about 8 inches long and 2 inches wide in the original), which on being depressed pushed in metal slides held in position by springs and pierced with holes corresponding to similar holes in the sound-board of the organ. Three ranks of metal flue



A, Wind-Pump. *B*, Plunger. *C*, Wind-inlet valve. *D*, Pump-handle centre. *E*, Wind-trunk. *F*, Wind-outlet valve. *G*, Wind-chest. *H*, Wind passage to *J*, Compressor. *K*, Waterbox. *L*, Wind passage through *M*, Stop to *N*, Cross channel. *O*, Sound-board. *P*, Slider. *Q*, Cheek-block. *R*, Regulating pin. *S*, Metal attachment to *T*, Key. *U*, Key centre. *V*, Key spring. *W*, Plug of stopped pipe. *X*, Tuning slide of open pipe.



pipes are shown placed on three cross channels, into which the wind could be admitted at will by stops in the form of taps placed at the side of the instrument as minutely described by Vitruvius. A working half-size reproduction (wind pressure 3½ inches) has been made by the writer, and was exhibited at the Musicians' Company's Exhibition in the Fishmongers' Hall (1904), where a demonstration with extant specimens of Graeco-Roman music was given, showing the use of the Hydraulus for solo performances and also with the Kithara as an accompaniment to the voice. The writer also published a description of the instrument with photographs and diagrams in the *Reliquary* (July 1904) and the *Scientific American* (Nov. 19, 1904). The pipes, which are all of the same diameter, a peculiarity observed also in the bronze pipes of two small organs now in the Museum at Naples, are pitched as unison, octave and super-octave. Following the explanations of Greek writers and extant traces the unison rank is formed of stopped pipes furnished with movable plugs; the other ranks are open and provided with tuning slides. The feet of the pipes may have been of wood. An anonymous writer of the 2nd century A.D. states that six tropes or scales were used for the Hydraulus, viz. the Hyperlydian, Hyperiastian, Lydian, Phrygian, Hypolydian and Hypophrygian which was a perfect octave below the first. The notes (according to Westphal and others) required to give the last five of these scales are nineteen, corresponding to the nineteen pipes in the Carthage organ. They are as follows :—

G A B♭ B♮ *c d e*♭ *e*♮ *f f*♯ *g g*♯ *a b*♭ *b*♮ *c′ c*♯*′ d′ e′*

the Hyperlydian trope being in this case played on the octave stop. Vitruvius mentions organs with more than three stops, in some cases reed-pipes were probably used. [See, besides treatises and papers already alluded to, articles ORGAN and PIPE; also Chappell, *History of Music* (1874); Loret, *Revue Archéologique* (1890), Art. 'Hydraulus,' in Darenberg and Saglio's *Dictionnaire des Antiquités grecques et romaines*; and an excellent article by Dr. C. Maclean in the *Sammelbände* of the *Int. Mus. Ges.* vol. vi. p. 183.] F. W. G.

HYMN (Gr. ὕμνος; Lat. *Hymnus*; Ital. *Inno*; Germ. *Kirchenlied, Kirchengesang*). The first Hymn mentioned in the annals of Christianity is that sung by our Lord, and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing that this may have been the series of Psalms called Hallel (cxiii. to cxviii. of the Authorised Version), which was used, in the Second Temple, at all great festivals, and consequently at that of the Passover.

In early times, any act of praise to God was called a Hymn, provided only that it was sung. Afterwards, the use of the term became more restricted. The Psalms were eliminated from the category, and Hymns, properly so called, formed into a distinct class by themselves. Φῶς ἱλαρόν, a composition sometimes attributed to Athenagenes (*c.* 169), and still constantly sung in the Offices of the Eastern Church, is supposed to be the oldest Hymn of this description now in use. Little less venerable, in point of antiquity, is the 'Angelic Hymn,' *Gloria in excelsis Deo*, of which special mention is made in the Apostolic Constitutions, a document of the 4th century, but based on earlier writings. It was not, however, until the latter half of the 4th century, that the immense importance of the Hymn, as an element of Christian Worship, became fully understood. S. Ephrem of Edessa made many valuable contributions to the store of Hymns already in use at that period. S. Chrysostom zealously carried on the work at Constantinople, like S. Ephrem, with the special object of counteracting heresy through the popularisation of orthodox hymns.

In the West sacred poems of the same sort were written increasingly, and those of S. Hilary and of the Irish monks are of special merit. To S. Ambrose, however, is due the honour of having first introduced the true metrical hymn into the services of the Western Church, and given it a place side by side with the Psalms and Canticles. His example was followed by S. Benedict and other monastic founders; and the hymns on being adopted into the monastic services speedily overcame opposition, and became general in Divine Service. Only in conservative Rome were they excluded, and the opposition to them there was not broken down until the 9th century. S. Ambrose's favourite species of verse was Iambic Dimeter—the 'Long Measure' of English Hymnology—which was long regarded as the normal metre of the Latin Hymn. S. Gregory the Great first introduced Sapphics; as in *Nocte surgentes vigilemus omnes.*

Some of the poems which Prudentius had written in the 4th century were utilised as hymns, and thus were introduced several fresh metres :—Trochaic tetrameter catalectic, as in *Corde natus ex parentis*; Iambic trimeter, *O Nazarene, lux Bethlem, verbum patris*; and Iambic dimeter catalectic, *Cultor dei memento.* One of the earliest instances of a hymn in elegiac verse is found in the *Crux benedicta nitet* of Venantius Fortunatus (530-609). Other metres came into use from time to time, but the Ambrosian metre remained dominant. When the Proses and Sequences were introduced at the Mass, the two forms of composition went on side by side without confusion. The difference in their structure and use was sufficiently marked to keep them distinct (see SEQUENTIA).

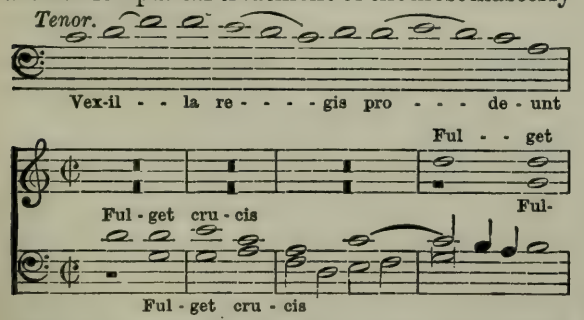
The authorship of the Plain-song melodies of these Hymns is very uncertain. The unbroken connection which exists in many cases between words and melody makes it probable that in

such cases both came from the same source. But melodies were not always linked permanently to the words with which they were first connected. Thus the tune universally associated with the *Veni Creator* had in earlier days belonged to S. Ambrose's Easter hymn *Hic est dies verus Dei.* On the other hand, it seems clear that the tunes of *Vexilla regis prodeunt* and *Pange lingua gloriosi praelium certaminis* must spring from the same occasion which produced the words, viz. the translation of the relics of the Cross to Queen Rhadegund's monastery at Poitiers, Nov. 19, 569.

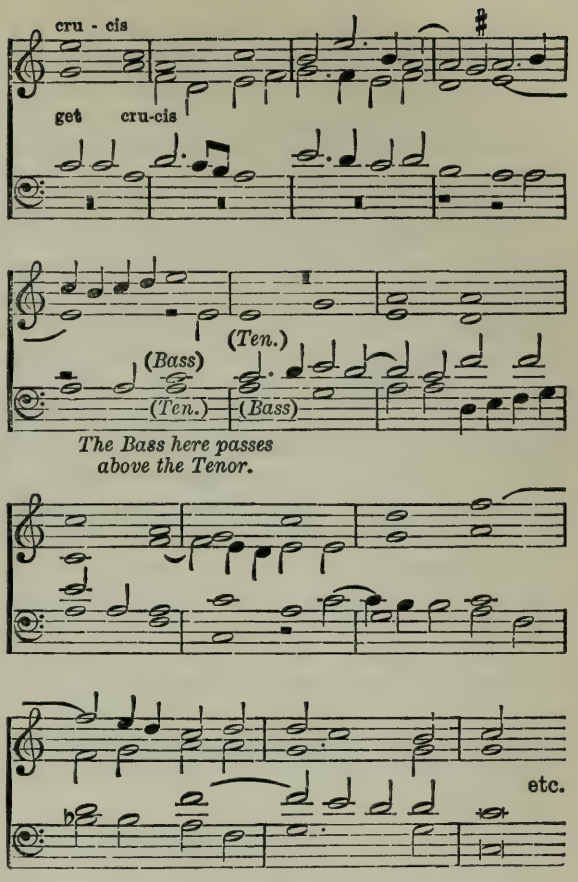
The Plain-song melodies are to be seen in the Antiphonal, and many of them in the Vesperal, with the modernised forms of the Latin words. Many of them appear in English dress in *Church Hymns* and in *Hymns Ancient and Modern*, with the ancient melodies in the forms in which they are given in early English Antiphonals and Hymnals; these are in some cases more correct than the forms now current abroad.

The character of these Plain-song melodies differs from that of measured tunes in the greater freedom of rhythm which the Plain-song has, owing to the fact that its notes have in themselves no determinate time-value. On the other hand, Plain-song melodies of this class, and especially those that are entirely or nearly syllabic, approximate more closely to measured music than those of any other class; since, being set to metrical words, they acquire from them a more regular rhythm than melodies set to prose can ever have.

After the invention of Discant, these venerable Hymn Tunes, or phrases selected from them, were constantly used as *Canti fermi* for Masses and Motets. In the year 1589 Palestrina turned them to still better account in his great work entitled *Hymni Totius Anni*—a collection of Hymns for every Festival throughout the Ecclesiastical Year, admirably treated, in the polyphonic style, for three, four, five, and six voices, and bearing traces of the great composer's best manner on every page. From a fine tall copy of the original Roman edition of this work of Palestrina's, preserved in the British Museum, we transcribe a portion of the Hymn for Passion Sunday—*Vexilla regis prodeunt*[1]—the well-known melody of which is combined, throughout, with contrapuntal treatment of the most masterly



[1] Sung also, as a Processional Hymn, on the morning of Good Friday. See IMPROPERIA.
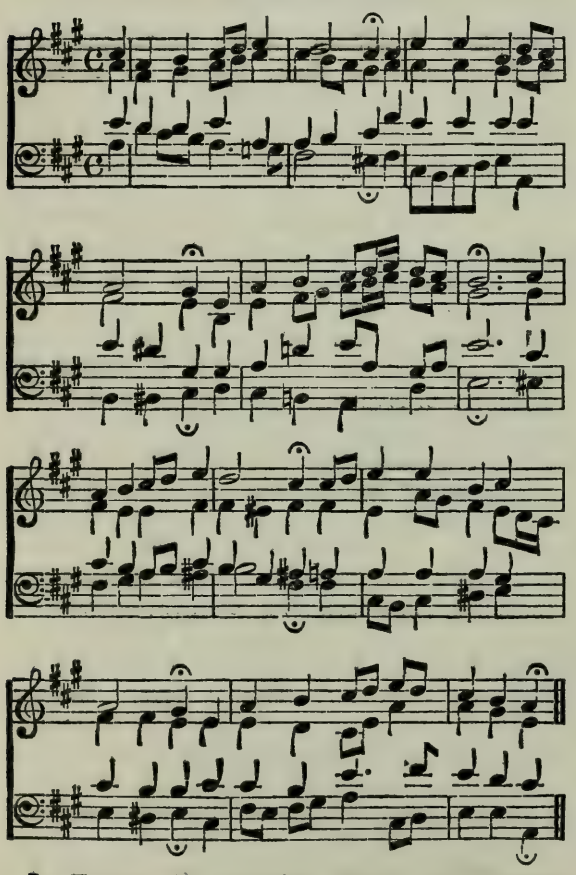


description, involving clever imitations, and closely-interwoven fugal points, so carefully concealed beneath the expressive harmonies which result from them that their ingenuity is quite forgotten in the indescribable beauty of the general effect.

A few Latin Hymns, such as those to be found among the works of Hassler, Tallis, Byrd, and some other great composers, have been set, for four or more voices, in a similar manner: but, as a whole, Palestrina's magnificent Hymnal stands quite alone—too great to admit the possibility of rivalry. The delight with which it was received was unbounded. Indeed, long before the middle of the 16th century, the Science of Hymnology had already begun to attract an immense amount of attention, in widely different directions. Hymns, or rather Carols,[2] of a somewhat lighter character than those we have been considering, had been sung, for ages past, between the scenes of the Mysteries and Miracle Plays which form so conspicuous a feature in the religious history of the Middle Ages. Many of these—notably such as set forth the Glad Tidings commemorated at Christmas-tide—became, from time to time, extremely popular, and obtained a firm hold on the affections of rich and poor alike. [See NOËL.] Well knowing the effect of songs upon popular feeling, and fully appreciating the beauty of the Latin hymns to which he had been accustomed from his earliest youth, Luther

[2] Ital. *Carola*; from *carolare*, to sing songs of joy. Bailey, however, suggests a Saxon etymon; *ceorl*, rustic—whence 'churl.'

turned these circumstances to account by producing a vast amount of German Kirchenlieder, which, adapted to the most favourite melodies of the day, both sacred and secular, and set for four, five, and six voices (with the Plain Chant in the Tenor) by Johannes Walther, were first published, at Wittenberg, in 1524, and re-issued, in the following year, with a special preface by Luther himself. Innumerable other works of a similar description followed in rapid succession. The vernacular Hymn found its way more readily than ever to the inmost heart of the German people. The Chorale was sung, far and wide; and, at last, under the treatment of John Sebastian Bach, its beauties were developed, with a depth of insight into its melodic and harmonic resources which is not likely ever to be surpassed. Even the simplest settings of this great master bear tokens of a certain individuality which will render them household words, in the land of their birth, as long as true musical expression shall continue to be valued at its true worth: and, perhaps, in these gentle inspirations, Bach speaks more plainly to the outer world than in some cases where he has subjected the melody to more elaborate treatment. [See CHORALE.]

Nun ruhen alle Wälder.



In France, the metrical Psalms of Clement Marot, and Theodore Beza, were no less enthusiastically received than the Hymns of Luther in Germany, though their popularity was less lasting. The history of the French Psalter has already been recounted in the article BOURGEOIS.

It was not to be supposed that the movement which had spread thus rapidly in France and Germany, would be suffered to pass unheeded in England. The Reformation had created here the like popular demand for a musical outlet for its religious enthusiasm, and moreover the study of the Madrigal had already brought part-singing to a high degree of perfection. [MADRIGAL.] Here, as in France, the first incentive to popular Hymnody seems to have been the rendering of the Psalms into verse in the mother tongue, and the English metrical Psalter of Sternhold and Hopkins met the need. [See PSALTER.]

Apart from the metrical Psalter there was little development of Hymns properly so called, and nothing at all analogous to the German Chorales. The old Latin hymns disappeared for no other reason than that there was no one to put them into English dress. Archbishop Cranmer himself lamented the failure of his efforts in this direction. Thus the bald translation of the 'Veni Creator' into Common Metre inserted in the Ordinal in 1550 represented the sum total of the result of the efforts of the Reformers to preserve the old office-hymns.

Attempts to introduce the German chorales in an English dress were no more successful: Bishop Coverdale began them in 1546 with his *Goostly Psalmes and Spiritualle Songs*: but the moment was not propitious, and he found no imitators in this direction. Indeed his little book with its crude adaptations of German words and tunes is of excessive rarity, and it is doubtful if any copy exists except the one preserved in the Library of Queen's College, Oxford.

One great hindrance, no doubt, to the spread of the hymns was the objection, which had militated against the introduction of hymns in early days and now appeared afresh and with new force, against the use in public worship of anything that was not directly scriptural. The early metrical Psalters, it is true, accepted into the Appendix, which mainly comprised the Bible canticles, some few pieces of a non-scriptural character. Besides the 'Te Deum' and 'Veni Creator' which had the authority of the Prayer Book to support them, there were, for example, the 'Lamentation,' 'O Lord, turn not Thy face away,' which survives in an altered form in *Hymns Ancient and Modern*, No. 103; and others of a penitential character—'The Complaint of a Sinner,' 'The Humble Suit of a Sinner,' together with a prayer for peace and occasionally some other 'prayer' or a thanksgiving at Communion. But it is noteworthy that apart from these, the Appendix drew direct upon German sources, not only for the metrical version of the Lord's Prayer but also for Luther's celebrated 'Pope and Turk' hymn, 'Preserve us, Lord, in Thy dear word, From Pope and Turk defend

us, Lord'; but here the hospitality of the Appendix came to an end, and the metrical Psalter admitted for a hundred years or more no new guests.

Hymns existing apart from the metrical Psalter had little chance of being taken into public use. The Elizabethan period was not unproductive of such compositions, *e.g.* Hunnis's *Handfull of Honisuckles* (1583), but they gained no entrance to the Church Services. In 1623 a bold attempt to widen the sphere failed, though it was an attempt of a very high order. George Wither then published his *Hymns and Songs of the Church*,—a volume in which he was prudent enough to begin with paraphrases of Scripture, of the recognised sort, before coming to the Hymns for Festivals or Special Occasions. He also secured for the music the co-operation of Orlando Gibbons, who provided sixteen tunes, set in two parts only, treble and bass, thus differing from the usual method of setting the psalm tunes. But in spite of these advantages the book was a failure. The work of Withers and Gibbons fell flat; subsequent generations recognised its worth, but it is only in the 1904 edition of *Hymns Ancient and Modern* that Gibbons's tunes have received the full welcome due to them. (See Nos. 6, 124, 266, 267, 450, 484.) When Playford tried to recover the church music after the Restoration, he was not content merely to reproduce the old Psalter, but he began to enlarge its scope. In his *Psalms and Hymns* of 1671, he introduced a hymn for Good Friday as well as 'Six divine songs for one voice to the organ.' Finding this publication too elaborate and musicianly for the low state of musical efficiency prevalent since the Rebellion, he published his simpler *Whole Book of Psalms* in 1677, which became the standard edition of Sternhold and Hopkins. To this he made further additions, including the translation which Bishop Cosin had made in 1627 of the hymn, 'Jam lucis orto sidere,' for his *Collection of Private Devotions*. Already his version of the 'Veni Creator' had been adopted into the Prayer Book of 1661, from the same source; and no doubt this reflected a sort of authority on the other hymns in the same book.

When the New Version of the Psalter, written by Tate and Brady, was issued in 1696, it drew a sharper line at the Psalms and cast the additional matter more definitely into a 'Supplement.' Within this section simultaneously, the number of hymns began a little to increase; and the Supplement was definitely authorised, with the Psalter, by the Crown in 1703. Thus there appeared for the first time the familiar hymn, 'While shepherds watched their flocks by night,' and with it, Easter hymns and Hymns for Holy Communion. Hymns for the latter occasion had appeared occasionally in the early Psalters—for example in Daman's *Psalmes* of 1579, but henceforward they came into regular use throughout the 18th century.

The end of the 17th century had already seen one book win success in which the Hymns had crept out from beneath the shelter of the Psalms, and taken up a stand on their own account. This was *Select Psalms and Hymns* for St. James's, Westminster, 1697. But with the new century the position began entirely to change, and the Hymns began a new career of self-assertion, which has ended in their ousting almost entirely the metrical Psalms. The years immediately preceding had witnessed the real beginnings of English creative hymnody. John Austin had followed Cosin in setting hymns in his book of *Devotions*, and had gone beyond him in appending a larger collection. Bishop Ken had written his three immortal hymns; and, most important of all, the new liberty of worship conceded to Nonconformists had set free among them a great creative force of sacred verse and song. Baxter and Mason had begun the traditions, which were taken up by Watts and Doddridge, and handed on to the Wesleys. Among the Nonconformists, at any rate, the monopoly of the metrical Psalter was now broken down, and the hymns had won an established place for themselves.
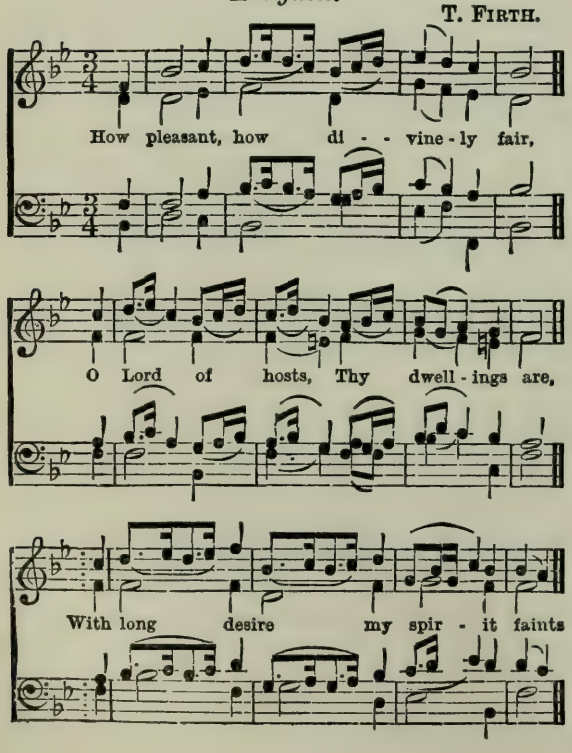
Simultaneously, Playford and others began to gather up the results of a parallel activity on the part of the musicians. The first edition of *The Divine Companion* was designed as a supplement to the Psalter, and contained only novelties. These included six tunes by Dr. Blow, several by Jer. Clarke, and one by Croft. Of these, one by Clarke has since held the field—viz. the fine tune later called Uffingham—*Hymns Ancient and Modern*, No. 453. In the second edition of 1709 there were great additions, including Clarke's Brockham, 'I will extol,' and St. Magnus, with Croft's 148th (*Hymns Ancient and Modern*, Nos. 3, 90, 171, 234).

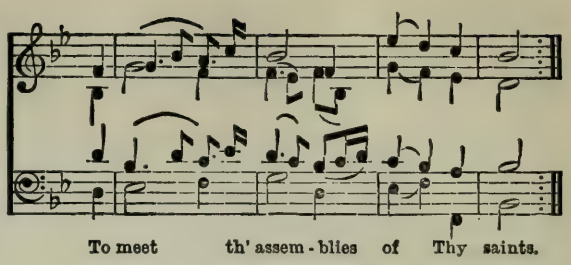
The new hymn tune was marked by the same solidity and sterling character which had made the old Psalm tunes so satisfying; and later books carried on these good traditions. Thus Gawthorn's *Harmonia Perfecta* of 1730 contains a large part of the Ravenscroft Psalm tunes, together with a collection of the best new hymn tunes in the same style. Some tunes of earlier date were also recovered and perpetuated, such as Tallis's 'Canon,' and Gibbons's 'Angels.' A fine example of the new accessions is the massive tune Eltham (see *Hymns Ancient and Modern*, No. 322). Side by side with the hymn-books there were also collections of tunes by individual authors, such as Battishill's 'Twelve Hymns' (1765), Hayes's 'Sixteen Psalms' (1774), and others. These made valuable contributions to the succeeding general collections.

But already before this there were signs that the frivolity which had spoilt the music of the

Restoration period had not been without an effect upon the hymns. In 1708 there was published a curious collection under the title of *Lyra Davidica*. The chief interest of the book lies in the fact that it was a new and serious attempt to introduce the German chorale to England; but at the same time the preface expressed the hope that a 'freer air than Psalm tunes might be acceptable.' The freest air given is the familiar 'Jesus Christ is risen to-day, Hallelujah' (*Hymns Ancient and Modern*, No. 152). The hymn is such a favourite that one can but judge it indulgently [and in its purest form, as given in *Songs of Syon* (1905), it is a good deal less florid than in the usual version]; nevertheless it marks the introduction of a new and frivolous spirit into English hymn tunes, which gradually spread throughout the 18th century, and had disastrous results. The same criticism may be made of the famous tune Helmsley. [See CARTER; CATLEY; LO, HE COMES.] The Church of England kept very close to the metrical Psalter; and indeed it was not until 1769 that the first Church hymn-book for general use was published, viz. Madan's *Collection of Psalms and Hymns*, known as the Lock Hospital Collection. But long before this, books for Nonconformist use abounded, and in them grave and frivolous tunes were combined, secular and unsuitable music was adapted to sacred words, repetitions were multiplied which obscured the meaning of the words, and vocal exercises more suitable to the Italian opera of the day were introduced for the honour and glory of the singers. The following tune is not by any means an extreme instance.

Langdon. T. FIRTH.





In 1791 the collections began to be codified. Dr. Rippon, who had already published a collection of words, then with the help of T. Walker, put out his *Selection of Psalm and Hymn Tunes*; when this was received with enthusiasm, Walker further issued a *Companion to Dr. Rippon's Tune Book*; and these two stood out prominent among the many collections for Nonconformist use throughout the early part of the 19th century.

With the coming of the new century, came an awakened interest in hymns among English Churchmen, and the publication of many collections of Psalms and Hymns; these were chiefly for local use, but a few attained a wider popularity. Little was done on the musical side; the old Psalm tunes, and the solid hymn tunes still held their ground more or less successfully against the frivolous compositions, while on the borderland lay a number of tunes, of which Rockingham, Martyrdom, Abridge, Moscow, in triple time, Miles Lane, Truro, Duke Street, in common time, may be cited as representatives. These had not the solid quality of the early tunes, but they had a grace and attraction of their own, and were far from the triviality of the worse tunes.

From 1850 onwards the influence of the Church revival made itself felt, and a new era set in. Hymns from the Latin and the German became more frequent, and a protest rose against the unworthiness of many of the existing hymns and tunes. The *Hymnal Noted* (1853) revived not only the Latin Hymns, but also their plain-song melodies. The work of sifting the old collections was carried out by H. Parr, while Dr. Maurice and Canon Havergal, in addition to undertaking this task on a smaller scale, set themselves also to adapt and introduce the best German melodies. Meanwhile a new school of indigenous hymn-tune writers had grown up, imbued with the new spirit. Some, inspired by the ancient Psalm tunes, produced solid tunes of a lasting character; others, while avoiding the frivolity of the 18th century tunes, fell into similar snares, such as catchy melodies and luscious harmonies, and produced tunes more suitable for part-songs than hymns, which have enjoyed an immense but a waning popularity. Many of the writers produced work of both classes, notably Sir John Stainer and Dr. Dykes, whose tunes are among the best and among the worst of those written in the latter half of the 19th century. The *Church Hymn and Tune Book*, published in 1852, set a high standard of

Church hymnody; the music was brought out by Dr. Gauntlett, who had already proved himself a skilled writer of good tunes. Two years later this was followed by Mercer's *Church Psalter and Hymn Book*, which acquired a wide circulation, and was of a comprehensive character. 1861 saw the first appearance of *Hymns Ancient and Modern*, 1863 of the *Chorale Book for England*, the *Bristol Tune Book*, the *Merton Tune Book*, and others. The tide was then flowing strongly. Meanwhile, among the Nonconformist bodies the production of hymns and tunes had gone on without diminution. Numberless books for various denominations have been produced; they have drawn to a large extent upon the hymns and tunes of the Church of England as well as of Roman Catholic writers such as Faber and Caswall, and have given back much in return. The level of some of this work has been high, but on the contrary much of it has sunk to levels untouched before; and it is difficult to describe the emptiness and vulgarity of much that has been produced in England and America for revival services, and even for use in regular Sunday worship.

Of late years the books have diminished in number from the survival of the fittest. Among Church books, *Hymns Ancient and Modern*, *Church Hymns*, and *The Hymnal Companion to the Book of Common Prayer* have occupied the larger part of the field. Among Nonconformist bodies there has been a good deal of assimilation, notably among the Wesleyans. The Scottish Church has done good work in preserving many fine old tunes, and such commentaries as James Love's *Scottish Church Music* (1891), and *The Music of the Church Hymnary* by Cowan and Love (1905) are of great value. Reference should also be made to Julian's *Dictionary of Hymnology* (1892, 2nd ed. 1904).

Both *Church Hymns* and *Hymns Ancient and Modern*, have recently undergone a thorough and well-executed revision; similarly the new Scottish *Church Hymnary* has taken a high place, and reached a high standard. These are representative names among a large class of good hymn-books. All of them, no doubt, contain a certain percentage of matter that is on its trial, and some that will before long disappear. This must be the case in any progressive era. Meanwhile it is much to be hoped that they will oust the weaker and less worthy collections of hymns and hymn tunes.

Among the more important and typical collections of metrical hymns and tunes, published in this country for use in Divine worship during the last half century, the following may be named:—

National Psalmody, B. Jacob (Novello); Surrey Chapel Music, V. Novello (Novello). The Psalter with appropriate Tunes, John Hullah, 1843 (J. W. Parker). Church of England Psalmody, Rev. H. Parr, with List of Composers and Authorities, 1846-77 (Novello). The Standard Psalm-tune Book, H. E. Dibdin, 1852 (Shaw). The Union Tune Book, J. I. Cobbin, 1854 (Sunday School Union), with Supplement by John Hullah, 1879. The Hymnal Noted, Rev. T. Helmore, 1853 (Novello). The Church Psalter and Hymn Book (Mercer's), John Goss, 1857 (Nisbet). Hymns Ancient and Modern, W. H. Monk, 1861-1904 (Clowes). The Congregational Psalmist, Dr. Gauntlett, 1862 (Hodder & Stoughton). The Chorale-book for England, W. S. Bennett and Otto Goldschmidt, 1863 (Longmans). The Bristol Tune Book, 1863 (Novello). Kemble's Selection (1864). A Hymnal, chiefly from the Book of Praise, J. Hullah, 1868 (Macmillan). The European Psalmist (1872). The Hymnary, J. Barnby, 1872 (Novello). The Church Hymnal [for Ireland], Sir R. P. Stewart, 1873-78, with excellent Biographical Index by Major Crawford (Dublin, S.P.C.K.). Church Hymns with Tunes, A. Sullivan, 1874 and 1904 (London, S.P.C.K.). Yattendon Hymns (1899), *Nonconformist*:—Wesley's Hymns and New Supplement, George Cooper and E. J. Hopkins, 1877 (Wesleyan Conference Office) and New Wesleyan Book, 1904. Scottish Psalmody, etc., authorised by the General Assembly of the Free Church of Scotland, 1878 (Nelsons). The Book of Psalms and Scottish Hymnal, by authority of the General Assembly, W. H. Monk, 1879 (Edinburgh, Nelsons). The Presbyterian Hymnal of the U.P. Church, Henry Smart (A. Elliot). The Office of Praise [Baptist] (Hamilton, Adams, & Co.). The Psalter and Hymn Book of the Presbyterian Church (Nisbet). The Christian Hymnal (Shaw). The Church Hymnary (1898), a selection of great merit. *Roman Catholic*:—Arundel Hymns, edited by C. T. Gatty (1898, etc.). *America*:—Hymns and Songs of Praise, John K. Paine, U.C. Burnap, and James Flint, 1874 (New York, Randolph). The Children's Hymn Book (1881). The Scottish Hymnal (1885). The Congregational Church Hymnal, 1887. The Church of England Hymnal (1895).

W. S. R.; continued by W. H. F.

HYMN OF PRAISE. The English title of Mendelssohn's LOBGESANG.

HYMNS ANCIENT AND MODERN. The originator of this Hymnal was the Rev. Sir Henry Williams Baker, Bart., vicar of Monkland in the diocese of Hereford, who wrote and translated many of the hymns which it contains, and by his ability, by his profound knowledge of hymnology, and by his energetic discharge of the duties of chairman of its committee for twenty years, mainly contributed to its success. After ascertaining by private communications the widely spread desire of Churchmen for greater uniformity in the use of hymns and of hymn-books in the services of the Church, Sir Henry Baker early in 1858 associated with himself for this object about twenty clergymen, including the editors of many existing Hymnals, who agreed to give up their several books in order as far as might be to promote the use of one.

In the autumn of that year an advertisement was inserted in the *Guardian* inviting co-operation, to which more than 200 clergymen responded. In Jan. 1859 the committee set to work. A specimen was issued in May of the same year. In 1860 the first Edition was published, with the Imprimatur of Dr. Hampden, Sir Henry Baker's diocesan. The first 'Edition with Tunes,' under the musical editorship of Professor W. H. Monk, King's College, London, appeared March 20, 1861, an 'Appendix' in Dec. 1868, and in 1875 'The Revised and Enlarged Edition' appeared, completing the work for the time being. In 1889 a fresh supplement was added, but almost at once negotiations between the Proprietors and Convocation led to a fresh revision being set in hand. The result of this was the publication in 1904 of a new edition, with extensive alterations both in words and music.

Since its first introduction many million copies of the book have been sold. Its publication has been carried on by the survivors of the original committee and others associated with them, as a body of trustees constituted by deed for its management. W. PG.; additions by W. H. F.

HYPER- (Gr. *ὑπέρ*, 'over,' 'above'; Lat. *super*). A prefix, extensively used in the terminology of ancient Greek music—wherein it appears in the names of the five Acute Modes—and thence transferred to the musical system of the Middle Ages. The nomenclature of the one system must, however, be very carefully distinguished from that of the other; for, though the same terms are, in many cases, common to both, they are used to designate very different things. For instance, the discarded Locrian Mode (B, C, D, E, F, G, A, B) is often called the Hyper-æolian, in recognition of the fact that its range lies a tone above that of the true Æolian; but this Mode has no connection whatever with the Hyper-æolian of the Greeks; neither have the Authentic Modes, as we now use them, the slightest affinity with the Greek acute forms, though the prefix 'hyper' has sometimes been very unnecessarily added to the names of all of them. [See MODES.]

Greek authors constantly use the prepositions *ὑπέρ* and *ὑπό* in what we should now consider an inverted sense; applying the former to grave sounds, and the latter to acute ones. This apparent contradiction vanishes when we remember that they are speaking, not of the gravity or acuteness of the sounds, but of the position on the lyre of the strings designed to produce them. W. S. R.

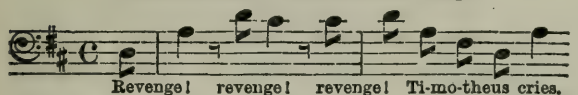
HYPO- (Gr. *ὑπό*, 'under,' 'below'; Lat. *sub*). A prefix applied, in ancient Greek music, to the names of the five Grave Modes. In the Middle Ages it was added to the names of the seven Plagal Modes—the Hypo-dorian, the Hypo-phrygian, the Hypo-lydian, the Hypo-mixo-lydian, the Hypo-æolian, the discarded Hypo-locrian, and the Hypo-ionian—the range of which lies a fourth below that of their Authentic originals. [See MODES.]

Early writers also add this prefix to the names of certain intervals, when reckoned downwards, instead of upwards; as Hypo-diatessaron (=Subdiatessaron), a fourth below; Hypo-diapente (=Subdiapente), a fifth below. [See INTERVAL.] W. S. R.

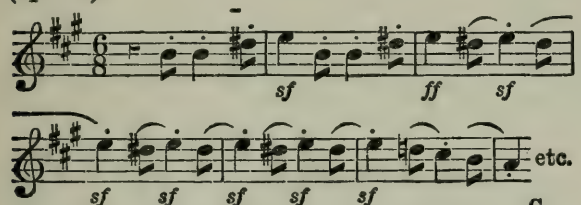
I

IAMBIC. An Iamb or Iambus is a metrical foot consisting of a short and a long syllable—as bĕfōre ; or as Coleridge[1] gives it,

'Ĭambĭcs mārch frŏm shōrt tŏ lōng.'



This, from Handel's 'Alexander's Feast' is an iambic passage. So also is 'Rejoice greatly' from the 'Messiah.' So is the following from the Finale to Beethoven's 'Kreutzer Sonata' (op. 47).



G.

IASTIAN MODE. [See MODES.]

IBACH & SONS. Johannes Adolf Ibach, the founder of this firm of pianoforte makers, was born in 1766 in Barmen. In his childhood he learnt music from the monks of Beyenberg, whose organ he restored in later years, this being the first piece of work to bring him notoriety. He began life by being a children's shoemaker, and then made pianos with his own hands, without aid from any one, in the day when pianos were only made to order. He thus founded the pianoforte and organ manufactory in Barmen in 1794. In the year 1811, the worst year of the war, it was his proud boast that he made and sold no fewer than fourteen pianos. The manufactory became a family concern, his wife and daughters even helping in the work. In 1834 his son Carl Rudolf, and in 1839 his son Richard were taken into the firm, which in consequence became known as Adolf Ibach Söhne. At his death the firm was called Carl Rudolf and Richard Ibach ; then in 1869 Richard took the organ building and Carl Rudolf's son continued the pianoforte business alone, under the title of Rudolf Ibach Sohn, bringing it into high repute, founding a branch at Cologne and being appointed purveyor to the Prussian Court. The English business was established in 1880, and the premises in Wigmore Street were opened in 1886. W. R. C.

IDEA. A theme or subject.

IDOMENEO RÈ DI CRETA, OSSIA ILIA E ADAMANTE. An opera seria in three acts ; music by Mozart. Composed at Salzburg in 1780, and produced at Munich, Jan. 29, 1781. The libretto was Italian, adapted by the Abbé Varesco (also author of that of 'L'Oca del Cairo') from a French piece of the same name by Danchet, which had been composed by Campra in 1712. Mozart's autograph is in the possession of André at Offenbach. Full score published by Simrock with Italian text. The opera contains a complete ballet in five numbers (autog. André) which appears in the new edition of Breitkopf & Härtel.

'Idomeneo' has never been a favourite opera. The *Allg. Musik. Zeitung* during fifty years only chronicled sixteen performances, and it appears never to have been put on the stage either in Paris or London. It has been twice newly arranged —by Treitschke (Vienna, 1806), and by Lichtenthal (Milan, 1843). Mozart himself felt that some improvements were wanted, as he speaks (Letter, Sept. 12, 1781) of rewriting the part of Idomeneo and making many alterations 'in the French style.' G.

ILYINSKY, ALEXANDER ALEXANDROVICH, composer, was born, Jan. 24, 1859, at Tsarskoe Selo. He studied music in Berlin, first under T. Kullak (pianoforte) at the Conservatoire, and afterwards under Bargiel (theory) at the Königliche Akademie. In 1885 he returned to Russia, and has since held a professorship at the Music School of the Philharmonic Society, Moscow. His chief works are as follows :—

For Orchestra.

Three suites: 1. Op. 4. 2. 'A Village Holiday.' 3. 'Nour and Anitra,' op. 13. A symphony. Symphonic scherzo, 'Croatian Dances.' Music to 'Oedipus Rex' and 'Philoctetes' of Socrates. Overture to Count A. Tolstoi's 'Tsar Feodor.' Symphonic sketch, 'Psyche.'

Vocal and Orchestral.

Two cantatas: 'Strekozi' and 'The Roussalka' (for female voices only).

Operatic.

'The Fountain of Bakchiserai.'

Miscellaneous.

String quartet. Songs, op. 5. Pianoforte pieces, opp. 7, 13. Pieces for violin, op. 6. R. N.

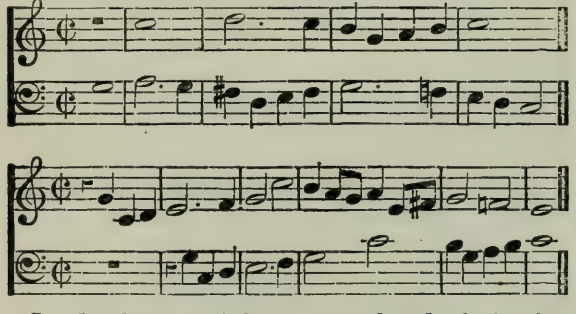
IMBERT, HUGHES, French musical critic and littérateur, born Jan. 11, 1842, at Moulins-Engilbert (Nièvre), received his first lessons in music from his father, and was educated at the Collège Sainte Barbe in Paris, where he had violin lessons from Faucheux and R. Hammer. Notwithstanding the duties of an official career, he kept up his intimacy with musicians, and his first book of criticism, *Profils de Musiciens* (consisting of articles published first in the *Indépendance musicale* in 1886) appeared in 1888. Another series of *Profils de Musiciens* appeared in 1892 ; and in the previous year, under the title *Symphonie*, he published a volume of critical essays, mainly musical ; *Portraits et Études* (1894) contains, among other musical studies, a striking article on Brahms's 'Requiem,' and a separate *Étude sur J. Brahms* appeared in the same year. *Profils d'Artistes contemporains* (1897) deals with the younger French composers ; *Rembrandt et Wagner, le Clair-Obscur dans l'art* (1897) is, as its title indicates, a contribution of some value to the Wagner literature, treating many

[1] 'Metrical feet—Lessons for a boy.' *Poetical Works*, ii. 145.

questions from a fresh point of view. His other works are *Ch. Gounod* (1897), *G. Bizet* (1899), *La Symphonie après Beethoven*, a reply to Weingartner's pamphlet (1900) and the last of M. Imbert's volumes is a set of studies, literary and musical, called *Médaillons contemporains* (1903). He contributed to important articles to the *Revue d'art dramatique*, the *Revue d'art ancien et moderne*, the *Revue bleue*, *L'Art musical*, *The Musician* (his sketch of *Vincient d'Indy* and *Rembrandt and Wagner* being included in translations, in *Studies in Music*, 1901). From 1889 he was a regular contributor to the *Guide Musical*, of which he shared the direction with M. Maurice Kufferath. He was a valiant champion of the cause of modern music, and while fostering the love of Berlioz and Schumann in France, may be said to have revealed the music of Brahms to the Parisian public. He died from the effects of an operation, on Jan. 15, 1905. G. F.

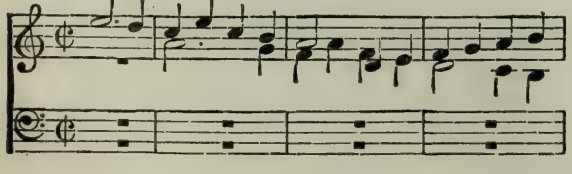
IMBROGLIO, *i.e.* confusion. A passage, in which the vocal or instrumental parts are made to sing, or play, against each other, in such a manner as to produce the effect of apparent, but really well-ordered confusion. The three orchestras in the ball-room scene of 'Don Giovanni' may be cited as an instance, and the end of the second act of 'Die Meistersinger' is perhaps the most elaborate example in existence.

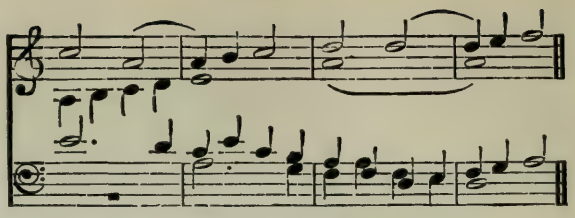
IMITATION is a name given to one of the most useful and indeed necessary devices in contrapuntal composition. It consists in a repetition, more or less exact, by one voice of a phrase or passage previously enunciated by another, *e.g.*—



In the former of these examples the imitation takes place at one bar's distance, and at the interval of an eleventh above. In the latter it is at the interval of an octave below.

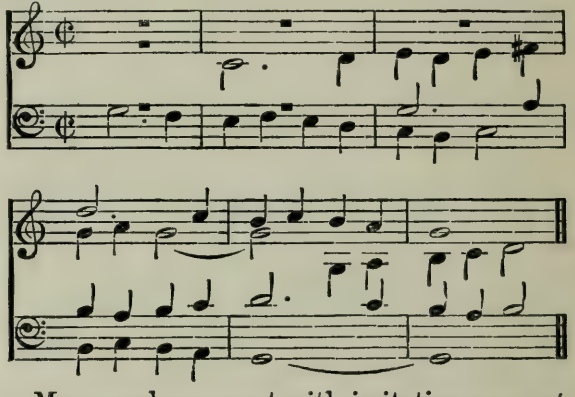
If the imitation is absolutely exact as to intervals it becomes a Canon. But in the majority of cases imitations are not canonical. Imitations may take place at any interval or at any distance. They may also be sustained by any number of voices or instruments, *e.g.*



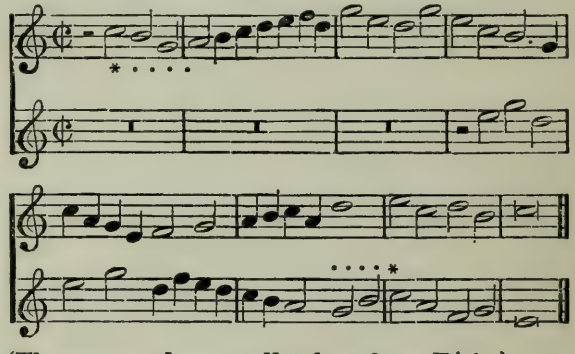


where we have an imitation in four parts.

Imitations are sometimes conducted by contrary motion of the parts, or 'by inversion, *e.g.*—



More rarely we meet with imitations *per recte et retro* or, as they are sometimes called, 'by reversion,' in which the antecedent, being read backwards, becomes the consequent:—



(These examples are all taken from Fétis.)

Imitations may also be made by 'inversion and reversion' or by 'augmentation,' or 'diminution.' It will be needless to give examples of all these different kinds. Good examples may be found in the theoretical works of Baltiferri, Azopardi, Zimmermann, Marpurg, Fux, and Cherubini. The Suites and Fugues of Bach, the Symphonies and Sonatas of Haydn, Mozart, and Beethoven are full of good examples of various kinds of imitation. In fact every classical writer, whether of vocal or instrumental music, has derived some of his finest effects from a judicious employment of such artifices. Every student of music must make himself familiar with these contrapuntal resources if he would fain scale the loftiest heights and make himself distinguished as a composer of high-class music. F. A. G. O.

IMMYNS, John, by profession an attorney, was an active member of the Academy of Ancient Music. Having in his younger days been guilty of some indiscretion which proved a bar to success in his profession, he was reduced

to become clerk to a city attorney, copyist to the Academy, and amanuensis to Dr. Pepusch. He possessed a strong alto voice and played indifferently on the flute, violin, viol da gamba, and harpsichord. At the age of forty, by the sole aid of Mace's *Musick's Monument*, he learned to play upon the lute. In 1741 he established the Madrigal Society [see MADRIGAL SOCIETY]. In 1752, upon the death of John Shore, he was appointed lutenist of the Chapel Royal. He was a diligent collector and assiduous student of the works of the madrigal writers and other early composers, but had no taste whatever for the music of his own time. He died of asthma at his residence in Cold Bath Fields, April 15, 1764.

His son JOHN made music his profession, became a violoncellist and organist, and was the first organist of Surrey Chapel, Blackfriars Road, which post he held for about a year, until his death in 1794. W. H. H.

IMPERFECT (Lat. *Imperfectus*, Ital. *Imperfetto*). A term employed, in Music, in relation to Time, to Melody, to Cadence, and to Interval.

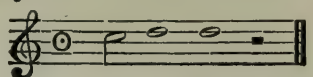
I. Time. Mediæval writers (accustomed to look upon the number Three—the symbol of the Blessed Trinity—as the sign of perfection) applied the term, Imperfect, to all rhythmic proportions subject to the binary division.

The notes of measured music were called Imperfect, when divisible into two equal portions. Thus, the Minim—always equal to two Crotchets only—was essentially Imperfect, in common with all other notes shorter than the Semibreve. The Large was also Imperfect, whenever it was made equal to two Longs; the Long, when equal to two Breves; the Breve, when equal to two Semibreves; and the Semibreve when equal to two Minims.

The Imperfection of the Minim, and Crotchet, was inherent in their nature. That of the longer notes was governed, for the most part, by the species of Mood, Time, or Prolation, in which they were written: for, Mood, Time, and Prolation, were themselves capable of assuming a perfect, or an imperfect form. In the Great Mood Imperfect, the Large was equal to two Longs only, and therefore Imperfect; while all shorter notes were Perfect, and, consequently, divisible by three. In the Lesser Mood Imperfect, the Long was, in like manner, equal to no more than two Breves. In Imperfect Time, the Breve was equal to two Semibreves. In the Lesser (or Imperfect) Prolation, the Semibreve was equal to two Minims.

But notes, even when perfect by virtue of the Mood, Time, or Prolation in which they were written, could be made imperfect; and that, in several different ways.

A Perfect note was made Imperfect 'by position,' when another note, or rest, of half its value, was written either before or after it; thus, the Semibreves in the following example, though written under the signature of the Greater Prolation, were each equal to two Minims only—



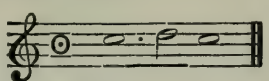
Black square notes, though Perfect by the Modal Sign, became Imperfect in like manner when mixed with white ones: thus, in the following example, each white Breve is equal to three Semibreves, and the black one, to two only—



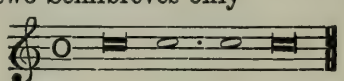
Again, the Perfection, or Imperfection, of any note whatever, could be regulated by means of a Point.

Imperfect notes were made Perfect by the Point of Augmentation—the exact equivalent to the dot in modern music, and, therefore, needing no example.

Notes perfect by the modal sign, but rendered imperfect by position, could be restored to perfection by a Point of Division, as in the next example, where the first Semibreve, equal, in the Greater Prolation, to three Minims, would be made imperfect by the Minim which follows it, were it not for the Point of Division placed between the two notes—



In both these cases, the Point serves to augment the value of the notes: but, it may also be made to produce an exactly contrary effect. For instance, a Point of Division, placed between two shorter notes, following and preceding two longer ones, in Perfect Time, served, anciently, to render both the longer notes Imperfect. In the following example, therefore, the Breves are equal to two Semibreves only—



There are other ways in which the Perfection of certain notes may be changed to Imperfection, and *vice versa*; and, for these, the Student will do well to consult the pages of Zacconi, Zarlino, and Thomas Morley. [See MOOD, NOTATION, POINT, PROLATION, PROPORTION, TIME.]

II. Writers on Plain-song apply the term Imperfect to melodies which fail to extend throughout the entire compass of the mode in which they are written. Thus, the melody of the Antiphon, *Angelus autem Domini*, is in the Eighth Mode; but, as it only extends from F to D—two notes short of the full range of the Hypomixolydian scale—it is called an Imperfect Melody. W. S. R.

III. For Imperfect Cadence, see CADENCE, vol. i. p. 437.

IV. For Imperfect Interval, see INTERVAL.

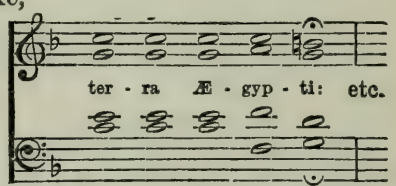
IMPRESARIO, L'. The title of the French adaptation (considerably altered) of Mozart's 'Schauspieldirector,' by Léon Battu and Ludovic Halévy, produced at the Bouffes Parisiens, May 20, 1856. This piece is said to have been mixed up with Cimarosa's 'Impresario in Angoscie,' so as to form one piece, by Goethe in 1791 while director of the theatre at Weimar. G.

IMPROMPTU. Originally no doubt the name for an extempore piece; but as no piece can be extempore when written down, the term is used for pianoforte compositions which have (or aim at) the character of extempore performances. The most remarkable are Chopin's, of which there are 4—opp. 29, 36, 51, and 66 (Fantaisie-Impromptu in C♯ minor). The two sets of pieces by Schubert known as Impromptus—op. 90, Nos. 1 to 4, and op. 142, Nos. 1 to 4, mostly variations—were, the first certainly and the second probably, not so entitled by him. The autograph of the first exists. It has no date, and no title to either of the pieces, the word 'Impromptu' having been added by the publishers, the Haslingers, one of whom also took upon himself to change the key of the third piece from G♭ to G. The autograph of the second set is at present unknown. It was to these latter ones that Schumann devoted one of his most affectionate papers (*Gesamm. Schriften*, iii. 37). He doubts Schubert's having himself called them Impromptus, and would have us take the first, second, and fourth as the successive movements of a Sonata in F minor. The first does in fact bear the stamp of a regular 'first movement.' Schumann himself has Impromptus on a theme of his wife's, op. 5, and another Impromptu among his Albumblätter. Neither Beethoven, Weber, nor Mendelssohn ever used the word. G.

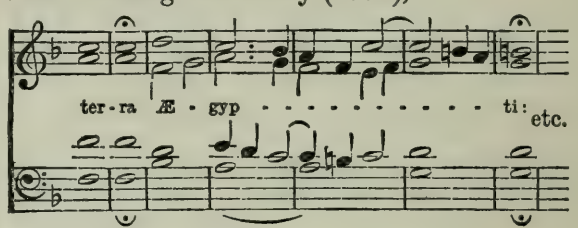
IMPROPERIA, *i.e.* 'The Reproaches.' A series of Antiphons and Responses, forming part of the solemn Service, which, on the morning of Good Friday, is substituted for the usual daily mass of the Roman Ritual.

The text of the *Improperia*, written partly in Latin, and partly in Greek, is designed to illustrate the sorrowful remonstrance of our Lord with His people, concerning their ungrateful return for the benefits He has bestowed upon them. The touching words in which these remonstrances are expressed were originally sung to well-known Plain-song melodies, preserved in the *Graduale Romanum*, and still retained in very general use, both in England and on the Continent: but, since the Pontificate of Pope Pius IV. they have been invariably chaunted, in the Sistine Chapel, to some simple, but exquisitely beautiful *Faux bourdons*, to which they were adapted, by Palestrina, in the year 1560. In depth of feeling, true pathos, and perfect adaptation of the music to the sense of the words, these wonderful *Improperia* have never been exceeded, even by Palestrina himself. We may well believe, indeed, that he alone could have succeeded in drawing, from the few simple chords which enter into their construction, the profoundly impressive effect they never fail to produce.

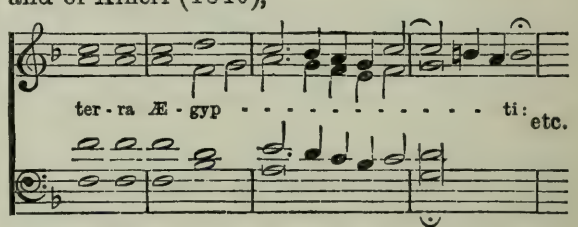
No printed copy of the *Improperia* was issued, either by Palestrina himself, or the assignees of his son, Igino. They were first published in London, by Dr. Burney; who, on the authority of a MS. presented to him by the Cavaliere Santarelli, inserted them, in the year 1771, in a work entitled *La Musica della Settimana Santa*, which has now become very scarce. Alfieri also printed them among his Excerpta, published, at Rome, in 1840; and, in 1863, Dr. Proske included them in the fourth volume of his *Musica Divina*. These three editions differ from each other very considerably. That of Proske,



copied from the Altaemps-Otthoboni MS. preserved in the Vatican Library, may fairly be assumed to represent the work exactly in the condition in which Palestrina left it: but the varied readings of Burney (1771),



and of Alfieri (1840),



are both valuable and interesting, as records of the *abbellimenti* used in the Pontifical Chapel at the time of their transcription. Burney's version was reproduced, by Choron, among his examples of the great masters, in 1836; and again, in 1840, by Vincent Novello, in *Holy Week Music, as used at the Sistine Chapel at Rome*. W. S. R.

IMPROVISATION, an equivalent term for EXTEMPORE PLAYING or Extemporising. Moscheles has left a curious account of the way in which Mendelssohn and he used to amuse themselves by improvising *à quatre mains*, a feat already mentioned in respect to Beethoven and Wölfl under EXTEMPORE. 'We often,' says he (*Life*, i. 274), 'improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies, and to make fresh ones upon

them. Then, if I bring in a theme out of his music, he immediately cuts in with one out of mine; then I retort, and then he, and so on *ad infinitum*, like two people at blind man's buff running against each other.'

Nottebohm remarks in his *Beethoveniana* (p. 54) that of all Beethoven's string quartets, that in C♯ minor (op. 131) has most the character of an Improvisation, but at the same time he quotes alterations from the sketch-books (fifteen of one passage only) which show that the work was the very reverse of an impromptu, and the result of more than ordinary labour and vacillation, thus corroborating the remark made in the article on Beethoven in this Dictionary (vol. i. p. 229) that the longer he worked at his phrases, the more apparently spontaneous did they become. G.

INCIDENTAL MUSIC is the term applied to music which proceeds during the action of a play, and is thus distinguished from overture, entr'actes, or interludes. Properly speaking, the name should be confined to the musical numbers which are 'incidental' to the action, such as marches, dances, or songs; but it is often applied to what is in Germany called 'Melodram,' *i.e.* the kind of music that accompanies the speaking voice, and reflects, more or less faithfully, the emotions through which the characters are imagined to be passing. That music of an incidental kind was in use in Shakespeare's time is proved by the first words of the Duke in 'Twelfth Night,' but none of this instrumental music has come down to us, and only a few of the many songs in the whole range of Elizabethan drama have carried with them the tradition of their original tunes. The 'Theatre Ayres' of Purcell and his contemporaries were of the nature of entr'actes, and therefore do not come under the head of incidental music; but such works of Purcell's as 'The Fairy Queen' and 'King Arthur' seem to have been a kind of incidental music, although the whole scenes in which the music occurs were apparently intercalated in the drama, as a succession of interludes with vocal and instrumental music as well as action. The 'ballad operas' of a later period adapted words to tunes that were well known to every one in the audience; and the process of arrangement of these tunes was more justly called compilation than composition. Beethoven's music to 'Egmont,' 'The Ruins of Athens,' 'King Stephen,' and 'Leonora Prohaska,' is known, at least by name, to all students; Weber's to 'Preciosa' has preserved that play in the repertory of many a German theatre; and Mendelssohn's 'Midsummer Night's Dream' music is considered by many good judges as among the very finest of his compositions. Coming to modern times, Hatton's compositions for the Shakespearean revivals of Charles Kean at the Princess's Theatre from about 1852 to 1858, were among the most important things written by a distinguished musician for special occasions; and it was the incidental music to 'The Tempest' that first brought the name of Sullivan into prominence, although it was first played at the Crystal Palace apart from any revival of the play. During Irving's management of the Lyceum Theatre, it became the fashion for managers to commission new incidental music for almost every play they produced or revived, thus giving opportunity to many excellent composers of the younger English school. Sullivan's later works in this kind were for 'Macbeth' (Lyceum Theatre, 1888), Tennyson's 'Foresters' (Daly's Theatre, 1893) and 'King Arthur' (Lyceum, 1895). Sir Julius Benedict supplied some incidental music for Irving's revival of 'Romeo and Juliet' in 1882, and twenty years later, Mascagni was called upon for music to 'The Eternal City' (His Majesty's Theatre, 1902). Stanford's music to Tennyson's 'Queen Mary' and 'Becket' at the Lyceum Theatre, Parry's to 'Hypatia' at the Haymarket, Mackenzie's to 'Ravenswood' and 'The Little Minister,' and Henschel's to 'Hamlet,' are exceptional instances of incidental compositions by men who have done most of their work outside the theatre. Edward German has won special fame as a writer of incidental music, and his list of such compositions is a long one (see GERMAN). Coleridge-Taylor's music to Stephen Phillips's 'Herod' and 'Ulysses,' and Percy Pitt's to the same writer's 'Paolo and Francesca' are famous recent works of the kind. Special qualities seem to be needed for success in incidental music, and the most important of all from a practical point of view, is a certain elasticity as to the formal structure of the pieces introduced. A stage-manager will insist on his right to cut out as many bars as he considers redundant from a piece of processional music, or the chief actor may require more emotional colouring in the accompaniment of his chief soliloquy, just as he will want more limelight on his face. If the play is a great success, the composer may find the numbers of the orchestral performers reduced by half, in order to accommodate an extra row of stalls; and in many ways there are practical difficulties in the way of those who cleave to the idea that music ought to be presented as it was conceived. M.

INCLEDON, CHARLES BENJAMIN, — the second of which names he despised and seldom used,—was the son of a medical practitioner at St. Kevern, Cornwall, where he was born in 1763 [and baptized on Feb. 5 of that year, as 'Benjamin'—Charles being adopted by him later]. At eight years of age he was placed in the choir of Exeter Cathedral, where he received his early musical education, first from Richard Langdon and afterwards from William Jackson. In 1779 he entered on board the *Formidable*, man-of-war, ninety-eight guns, under Captain (afterwards Rear-Admiral) Cleland. On the

West India station he changed his ship for the *Raisonnable*, sixty-four guns, Captain Lord Hervey. His voice had now become a fine tenor, and his singing attracted the attention of Admiral Pigot, commander of the fleet, who frequently sent for him to join himself and Admiral Hughes in the performance of glees and catches. Incledon returned to England in 1783, when Admiral Pigot, Lord Mulgrave, and Lord Hervey gave him letters of introduction to Sheridan and Colman. Failing to obtain an engagement from either manager he joined Collins's company and made his first appearance at the Southampton Theatre in 1784 as Alphonso in Dr. Arnold's 'Castle of Andalusia.' In the next year he was engaged at the Bath Theatre, where he made his first appearance as Belville in Shield's 'Rosina.' At Bath he attracted the attention of Rauzzini, who gave him instruction and introduced him at his concerts. [Here he took the part of Edwin in 'Robin Hood.'] In 1786 he made his first appearance in London at Vauxhall Gardens with great success, and during the next three years he was engaged there in the summer and at Bath in the winter. On Sept. 17, 1790, he made his first appearance at Covent Garden Theatre as Dermot in Shield's 'Poor Soldier,' and from that time for upwards of thirty years held a high position in public favour singing not only at the theatre and Vauxhall, but also at concerts, the Lenten oratorios, and the provincial music meetings. [He sang in the first performance of the 'Creation' on March 28, 1800, at Covent Garden, and in 1803 at the Worcester Festival.] In 1817 he visited America, and made a tour through a considerable part of the United States, where he was received with great applause, [though his voice was past its prime. He returned to England in 1818, and took his leave of the stage at the English Opera House, April 19, 1822, and went to live at Brighton]. During the latter years of his life he travelled through the provinces under the style of 'The Wandering Melodist,' and gave an entertainment which was received with much favour. Early in 1826 he went to Worcester for the purpose of giving his entertainment, where he was attacked by paralysis, which terminated his existence on Feb. 11. He was buried in Hampstead Churchyard. Incledon's voice and manner of singing were thus described by a contemporary:—'He had a voice of uncommon power, both in the natural and falsette. The former was from A to g', a compass of about fourteen notes; the latter he could use from d' to e'' or f'', or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility that when he sang pianissimo it retained its original quality. His falsette was rich, sweet and brilliant, but totally unlike the other. He took it without preparation, according to circumstances either about d', e', or f', or ascending an octave, which was his most frequent custom; he could use it with facility, and execute ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. . . . He had a bold and manly manner of singing, mixed, however, with considerable feeling, which went to the hearts of his countrymen. He sang like a true Englishman. . . . His forte was ballad, and ballad not of the modern cast of whining or wanton sentiment, but the original manly energetic strain of an earlier and better age of English poesy and English song-writing, such as 'Black-eyed Susan' and 'The Storm,' the bold and cheering hunting-song, or the love-song of Shield, breathing the chaste and simple grace of genuine English melody.' All who had heard Incledon's singing of 'The Storm' (which he sang in character as a sailor) were unanimous in pronouncing it unique, both as a vocal and an histrionic exhibition. Of the songs written expressly for him it may suffice to mention Shield's 'Heaving the lead' and 'The Thorn.' He was also famous in the fine song 'The Arethusa,' probably composed by O'Carolan.

Charles Venanzio Incledon, his eldest son, originally engaged in agricultural pursuits, but on Oct. 3, 1829, appeared at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and shortly afterwards played Tom Tug in Dibdin's 'Waterman.' Meeting, however, with but very moderate success he returned to his former avocation, for a time, [and afterwards lived at Vienna as a teacher, and died at Bad Tüffer in 1865]. W. H. H.; additions from *Dict. of Nat. Biog.*

INCORPORATED SOCIETY OF MUSICIANS, THE, was founded in June 1882. Mr. James Dawber, Mus.B., of Wigan, in conjunction with Dr. Henry Hiles, of Manchester, invited the musicians of Lancashire to attend a meeting to consider the establishment of a professional association for the furtherance of the following objects: The union of the musical profession in a representative Society; the provision of opportunities for the discussion of matters connected with the culture and practice of the art; the improvement of musical education; the organisation of musicians in a manner similar to that in which allied professions were organised; and, by means of registration, the obtaining of legal recognition of qualified teachers of music as a distinctive body. At the meeting the formation of the 'Society of Professional Musicians' was decided upon, and the promoters of the movement by visiting the neighbouring towns soon obtained the cordial support of the musicians of the district, and by extending their missionary work they succeeded in forming allied Sections in Yorkshire and the Midland Counties.

In Jan. 1885, matters were considered sufficiently advanced to render combined action advisable by the union of the Sections in one Society. Each Section elected two delegates to form a General Council, and in this capacity Dr. H. Hiles, Dr. H. Fisher, Mr. J. Dawber, Mr. A. Page, and Mr. A. F. Smith, met at Blackpool. After much consideration this first General Council adopted a constitution, invited Mr. E. Chadfield, of Derby, to take charge of the interests of the Society as Hon. General Secretary, and Mr. A. Page, to act as Hon. General Treasurer. Mr. Chadfield energetically carried on the 'propaganda' so well commenced by the promoters, and organised deputations in the provinces with so much success that in Jan. 1886 it was resolved to hold a Conference of the whole Society in London for the purpose of obtaining the adhesion of the London musicians to the movement. A meeting was held in the Charing Cross Hotel, under the presidency of Dr. F. H. Cowen, and the claims of the Society were advocated by Dr. Hiles, Professor Prout, and Mr. Chadfield, with the result that Dr. W. H. Cummings, Dr. C. Vincent, Mr. A. Gilbert, Mr. C. J. Stevens, and many others, joined the Society, and afterwards became some of its warmest advocates. The whole of England being thus included in the organisation, the word 'National' was added to the title of the Society.

In 1892 the Society was incorporated as an artistic association, and assumed its present title 'The Incorporated Society of Musicians.' The following year, 1893, the Duke of Edinburgh became President of the Society, a position which he retained until his death. In the autumn of the same year a missionary deputation visited Ireland and Scotland. The deputation was warmly welcomed, and Sections were formed embracing the whole of the sister Kingdoms. It is unnecessary to follow in detail the continued progress of the Society, which now consists of twenty-five Sections, in which meetings are held periodically, discussions on musical subjects take place, addresses are read, and performances given, so that each Section becomes a social and artistic centre for the musicians of the district. In addition an Annual Conference in one of the capitals, or one of the large cities of the United Kingdom, is held. These Conferences of the Society, as representative of the musical profession, have always received a cordial welcome from the municipal authorities, and members journey from the most distant parts of the country to take part in the proceedings. This Annual Conference is both social and instructive in character, and the addresses delivered at the various Conferences by the highest authorities, embrace the whole range of musical thought.

The Examinations of the Society, both Local and Professional, are conducted by the General Council on principles securing perfect impartiality, and have become an important factor in the musical education of the country. The Society contains more than two thousand members, is governed by a General Council consisting of Delegates elected annually by the various Sections. The General Council is thus directly representative of teachers of music, and has sought to obtain registration for them by introducing a Bill into Parliament. A Monthly Journal is published in which the meetings and proceedings of the Society are recorded, and of which Mr. A. F. Smith, Mus. B., is the Editor. In addition the Society has not forgotten the needs of unfortunate musical brethren. Most of the large Sections of the Society have formed Benevolent Funds, and in 1897, in commemoration of Queen Victoria's Jubilee, the Society took over and has since continued the Orphanage for the Children of Musicians, first established by Miss Helen Kenway. The London Section contains more than 560 members, and the proceedings at its Sectional Meetings are always interesting and largely attended. The Section is represented on the General Council by Dr. W. H. Cummings, Professor Prout, and Dr. C. Vincent. Dr. C. W. Pearce is the Hon. Treasurer, and Mr. F. Harold Hankins the able and energetic Secretary of the Section. The General Offices of the Society are at 19 Berners Street, London, W. Mr. A. Page is the Hon. General Treasurer, Mr. Edward Chadfield the General Secretary, and Mr. Hugo T. Chadfield the Acting Secretary. E. C.

INDY, Paul Marie Théodore Vincent d', born in Paris, March 27, 1851,[1] studied for three years under Diémer, attended Marmontel's class, and learnt harmony and the elements of composition with Lavignac. He then, without having learnt counterpoint or fugue, undertook to write a grand opera, 'Les Burgraves,' which was not finished, and a quartet for piano and strings, which was submitted to César Franck in the hope of overcoming the objections to the musical profession which were expressed by his family. Franck, recognising much promise in the work, recommended the presumptuous youth to study composition seriously. In 1873 d'Indy, who was now a first-rate pianist, entered Franck's organ class at the Conservatoire, where he obtained a second *accessit* in 1874, and a first in the following year. In 1875 he became chorus-master under Colonne, and in order to obtain experience of orchestral detail, took the position of second drummer, which he retained for three years, at the end of which time he began to devote himself entirely to composition. He has since been extremely helpful in organising Lamoureux's concerts and in directing the rehearsals, which have led to such fine results as the performance of 'Lohengrin.' Like many another musician, d'Indy owes

[1] Date verified by register of birth.

the first performance of his works to Pasdeloup, and his overture 'Piccolomini' (Concert Populaire, Jan. 25, 1874), revealed a musician of lofty ideals, whose music was full of melancholy sentiment and rich orchestral colouring. This overture, altered and joined to the 'Camp de Wallenstein' (Société Nationale, 1880), and the 'Mort de Wallenstein' (Concert Populaire, March 14, 1880), forms the trilogy of 'Wallenstein,' a work inspired directly by Schiller, and one of the composer's most remarkable productions. The entire trilogy was performed for the first time at the Concerts-Lamoureux, Feb. 26, 1888. After this work he produced a symphony, 'Jean Hunyade' (1875); an overture to 'Antony and Cleopatra'; 'La Forêt enchantée' (1878); symphonic ballad after Uhland; a quartet for piano and strings in A; 'La Chevauchée du Cid,' scena for baritone and chorus; 'Saugefleurie,' legend for orchestra; a suite in D for trumpet, two flutes, and string quartet; a 'Symphony' on an Alpine air for piano and orchestra, all of which have been performed at various Parisian concerts. [A 'Symphonie Cévenole' appeared in 1886; a 'fantaisie' for orchestra and oboe solo, op. 31, on French themes, was played at the Lamoureux Concerts in 1888; 'Tableaux de Voyage,' a suite for orchestra, op. 36, was given at Angers in 1891; a set of symphonic variations, 'Istar,' op. 42, at the Ysaye Concert in Brussels in 1897; a 'choral varié' for saxophone and orchestra, is op. 55; and a second symphony in B flat, op. 57, was played at the Lamoureux Concerts in 1904.] D'Indy's first work for the stage was a small opera entitled 'Attendez-moi sous l'orme,' produced at the Opéra Comique on Feb. 11, 1882, with but little success, but he has since made up for its failure by the dramatic legend 'Le Chant de la Cloche,' which gained the prize at the competition of the city of Paris in 1884, and was performed three times in 1886 under Lamoureux's direction. [His important opera, 'Fervaal,' op. 40, in three acts and a prologue, was given at Brussels, March 12, 1897; and 'L'Étranger,' op. 53, in two acts, at the same theatre, Jan. 7, 1903.] Besides these, d'Indy has written several minor works, a 'lied' for violoncello and orchestra, piano pieces and songs, sacred and secular. [A trio for pf., clarinet, and violoncello, op. 29; quartets in D, op. 35, and E, op. 45; and a sonata in C, for pf. and violin, op. 59, are the most important of his chamber works. He has written incidental music to various plays, such as, 'Karadec,' op. 34 (Théâtre Moderne, 1892), and 'Médée,' op. 47 (Th. Sarah-Bernhardt, 1898). He collected a set of ninety 'chansons du Vivarais,' op. 52.] He is a serious and thoughtful composer, who does not in the least care to please the public ear. The melodic idea may be sometimes poor and not very striking, but the composer has such a command of the resources of his art as to be able to make the most ordinary phrases interesting. In order to obtain this extraordinary knowledge of technical combinations and of vivid musical colouring, d'Indy, who was at first a follower of Schumann, has borrowed largely from Berlioz's methods; but in conception and general style his 'Chant de la Cloche' approaches more nearly to Wagner. [He is the author of the libretti of 'Fervaal' and 'L'Étranger'; he has published the first part of a treatise on composition; and he was one of the founders of the Schola Cantorum, a director, and professor of composition in it. An essay on him, by the late Hugues Imbert, was published in *The Musician*, and reprinted in *Studies in Music*, p. 110.] A. J.; additions in square brackets by G. F.

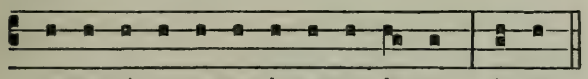
INFLEXION. Whenever sentences are to be uttered loud for many people to hear, in the open air or in a large building, there is a natural tendency, for distinctness' sake, to say the greater part on one note, that is, in monotone. It is not, however, natural to say the whole at one pitch; nor is it pleasing, for then monotone becomes monotonous. It is natural and pleasing to make at the opening some short gradual ascent to the note in question, to make at the close some gradual descent from it; and, if the phrase is long, possibly also to make some variation of the monotone in the middle of its course. The foregoing statement contains the germ out of which a great part of plain-song has developed: the simpler developments denoted by the term inflexion will be treated in this article, the more elaborate ones under RESPONSORIAL PSALMODY.

The simplest method of singing a religious service, or part of one, may then be described as 'monotone with inflexions': and three classes of inflexion above indicated have their technical names as follows:—the ascent to the monotone is called the intonation, the descent is called the cadence or ending, the variation that may occur between these two is called the mediation. The Gregorian Tones afford an excellent illustration of this; for in their normal form each of them consists precisely of these elements. An intonation leads up to the monotone, which is broken by a half close expressed in the mediation; the monotone is then resumed, till it ends with the closing inflexion called the ending. Of these three ways of varying the monotone, the cadence or ending is the most universal, the intonation is the one most readily forgone (see INTONATION). This, too, is shown by Psalmody; for in the ordinary singing of Psalms the intonation is used but once, while the mediation and ending are used at every verse. But turning from PSALMODY, which is fully treated in its own place, it is well to see how these principles affect other simple parts of the service,—the reading of lessons, the saying of collects, the singing of versicles and responses, and the like. In all

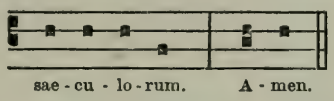
such matters as these, experience soon showed that it was necessary to lay down rules; the individual officiant could not be trusted in all cases to use melodious or pleasing inflexions or cadences, if left to himself and the light of nature; it was necessary to define those that were to be used. Still more was such definition necessary in the case of responses and chants in which a large body of singers had to unite.

Regular forms of inflexion have, therefore, been prescribed for the guidance of officiant and choir; they have differed in detail at various times and in various places, but the same principles underlie them all. Some examples from the ancient English Sarum Use, compared with Guidetti's *Directorium Chori* of 1582 and with the recently revised choir-books of Solesmes, will set the similarities and differences in a clear light.

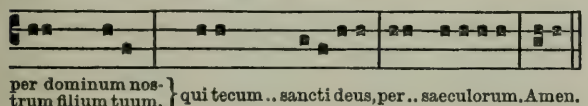
1. For the collect proper, the collect of the day, the Sarum books prescribe, as a rule, one very simple inflexion, a cadence at the end taken up by the Amen, thus:—



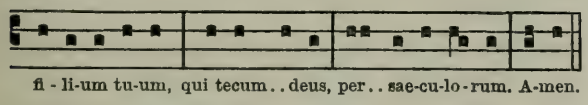
In other cases the cadence took a different form, thus:—



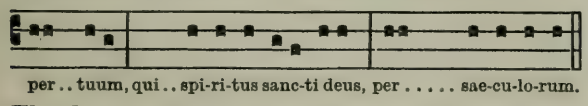
and sometimes there was a mediation as well as a cadence, for example, thus:—



or thus:—

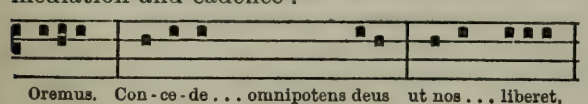


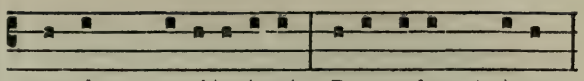
Guidetti prescribed three forms, one festal and two ferial: the ordinary ferial is uninflected monotone, the festal has two inflexions, thus:—

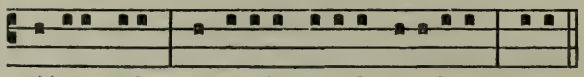


The latter of the two inflexions is employed also at the principal break, or metrum, in the body of the collect, and the former at minor breaks. In the other ferial form, used in collects said on various occasions, the inflexion employed is the drop of a minor third, or 'semiditonus.'

The Benedictine rules are more elaborate; the Tonus solennis recites on G, but rises from F for the intonation, and falls to it again in mediation and cadence:—



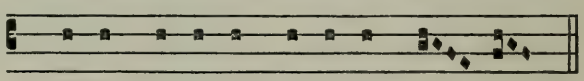




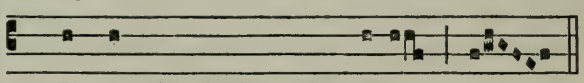
The simpler form combines the use of the semiditonus, the drop of a fifth called 'diapente,' and the usual inflexion given above for the metrum.

2. For the ordinary versicles and responses the semiditonus is used universally; but a divergence of use shows itself when the sentence ends with a monosyllable, for then both Guidetti and Solesmes prescribe a return to the reciting note (F), while the familiar English custom is to rise only a tone (to E).

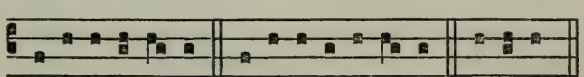
Some versicles have more elaborate cadences:—



is the Sarum form. Solesmes has a similar cadence for its solemn form, and for its ordinary form agrees with Guidetti in having the following:—

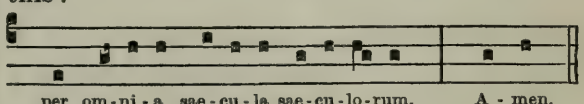


3. The usual form of Salutation was as follows at Sarum:—



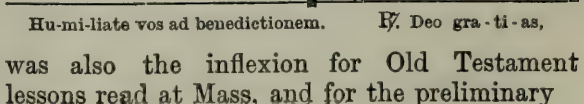
but on some occasions there was merely the drop of a third as the inflexion at the cadence. Solesmes has a solemn form corresponding to that of the collect; and a simple form which, as at Sarum, is simply a semiditonus. Guidetti prescribes nothing but monotone.

4. The 'ekphonesis,' or closing sentence pronounced aloud at the end of a prayer, had similarly two forms. The more elaborate was this:—

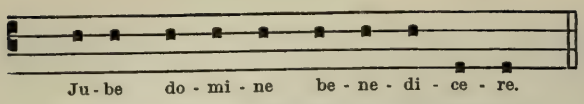


but the simpler form, having the drop of a semitone at the end, was also used. These are common elsewhere.

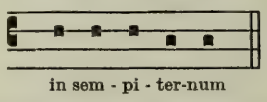
5. The drop of a fifth, which was used for versicles as well as for the collects, according to Sarum use, thus,—



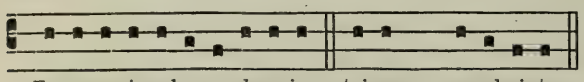
was also the inflexion for Old Testament lessons read at Mass, and for the preliminary



At the end of lessons there was a different inflexion, thus :—

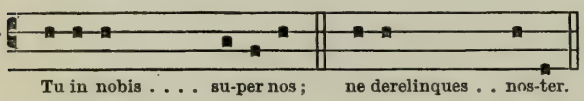


or one with a mediation as well as a cadence, thus :—



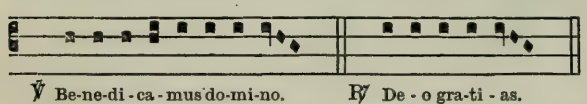
Similar rules for the lessons prevail elsewhere.

6. The Chapter had similar inflexions, but differently arranged—



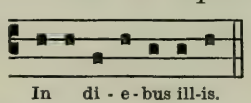
The drop of the diapente was modified like the semiditonus in case of a monosyllable. When sentences containing a question occurred, the reciting note was altered; the bulk of the sentence was said a semitone lower, and a rise took place at the end to the normal reciting note. Guidetti gives a special inflexion for the Chapter.

7. The descent of three notes already noted above was used also in the normal form of the

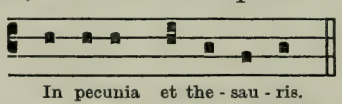


but many elaborate forms of *Benedicamus* were and are still in use, which are distinct melodies borrowed from elsewhere, and not inflected monotone.

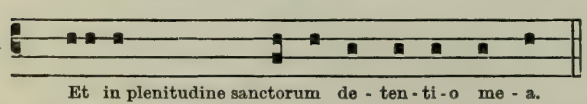
8. The singing of the Epistle and Gospel follows the lines already indicated; but the forms are more elaborate. The form used at Salisbury comprised a mediation (metrum) and an ending (punctum) for each sentence. The metrum is the same for Epistle and Gospel, thus :—



The punctum differs; that for the Epistle is as follows :—

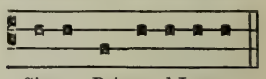


The final sentence has a special form of its own, common also to the Gospel, thus :—

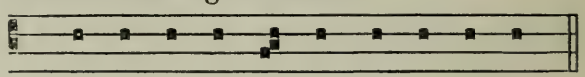


The punctum for the Gospel is a mere drop of voice, a semitone on ordinary days, a semiditonus, or minor third, on great days. The treatment of interrogatives is the same here as in the case of the ordinary lessons.

The Benedictines have preserved the same forms as those used at Salisbury, in a slightly different shape. Guidetti gave a very poor substitute for them, which has become sadly common since. He prescribed monotone for the Epistle, except in case of a question; this, however, is sometimes varied by the rise of a tone on the last accented syllable of the last sentence and a descent again to the reciting note. For the Gospel he ordered no metrum, the following punctum—



and the following conclusion :—



Of the Ambrosian inflexions it can now only be noted that they are very many and very different from those given above. To describe them adequately would require another long article. They may be seen in one form in *La Regola del Canto Fermo Ambrosiano* (Milan, 1622). W. H. F.

INGANNO (Ital. 'Deception'). See CADENCE, INTERRUPTED, vol. i. pp. 439-441.

INGEGNERI, MARC ANTONIO, born at Verona about the middle of the 16th century, received his musical instruction there from Vincenzo Ruffo, then choirmaster of the Verona Cathedral. Some time before 1572 Ingegneri became choirmaster of the Cathedral at Cremona, in which position he seems to have remained till his death in 1592. At Cremona he had the celebrated Claudio Monteverde for his pupil. Ingegneri is chiefly noticeable as being the composer of a set of twenty-seven Responsoria for Holy Week, which passed for a long time and until quite recently as the work of Palestrina. They were received into the complete edition of Palestrina's works, among the Opera dubia in the 32nd Volume. But in 1897, the original printed work of Ingegneri dated 1588, from which they were taken, turned up at a sale, and the ascription of them to Palestrina was thus proved to be erroneous. Dr. Haberl of Regensburg has since republished them under the name of their true author. In themselves these Responsoria are very beautiful devotional music, and quite worthy to be ranked with the works of Palestrina, although there occur in them harmonies and modulations foreign to the usual style of Palestrina. Ingegneri's other works are two Books of Masses, 1573 and 1587; three Books of Motets, 1576-89; one Book of Hymns, and eight Books of Madrigals not all completely preserved. Besides the Responsoria the only other works of Ingegneri republished in modern times are three Motets, 'Surrexit Pastor Bonus,' *a* 5, in Dehn's *Sammlung Aelterer Musik*; 'Duo Seraphim,' *a* 8, in Commer's *Musica Sacra*; and 'Haec Dies' in Haberl's *Musica Sacra*, 1898. J. R. M.

INGLOTT, WILLIAM, born 1554, became organist of Norwich Cathedral in 1608. He was distinguished for his skill as a performer on the organ and virginals. [Two of his pieces for the latter instrument are in the *Fitzwilliam Virginal Book*, vol. ii. pp. 375 and 381.] He died in Dec. 1621 aged sixty-seven, and was buried Dec. 31 in the cathedral, where on the west side of the southern pillar adjoining the entrance to the choir a painted monument to his memory was placed, June 15, 1622. Nearly ninety years afterwards the monument, having become dilapidated, was restored at the expense of Dr. Croft. An engraving of it in its restored state is given in *The Posthumous Works of Sir Thomas Browne*, 1712. W. H. H.

INITIALS, ABSOLUTE. Though it is not necessary that a Plain-song Melody should begin on the Final, Dominant, or even Mediant, of the Mode in which it is written, the choice of the first note is not left entirely to the composer's discretion. He can only begin upon one of a series of sounds, selected from the Regular or Conceded Modulations of the Scale in which he writes, and invariably occupying the first place in all Plain-song Melodies referable to that Scale. These sounds are called Absolute Initials. Their number varies, in different Modes; no Tonality possessing less than three, or, as a rule, more than six: and, among them, there are a few which, though freely permitted by law, are, in practice, very rarely used.

In the following Table the letters enclosed in brackets denote the more unusual Initials: while those printed in Italics indicate that the sounds they represent are to be taken in the lower Octave, even though they should thus be brought beyond the normal bounds of the Mode.

Mode I.	*C.* D. F. G. A.
Mode II.	A. C. D. F. [E.]
Mode III.	E. [F.] G. C.
Mode IV.	C. D. E. F. [G.] [A.]
Mode V.	F. A. C.
Mode VI.	F. [*C.*] [D.]
Mode VII.	G. [A.] B. C. D.
Mode VIII.	*C.* D. F. G. A. C.
Mode IX.	*G.* A. C. D. E.
Mode X.	E. G. A. C. [B.]
(Mode XI.)	B. [C.] D. G.
(Mode XII.)	G. A. B. C. [D.] [E.]
Mode XIII.	C. [D.] E. G.
Mode XIV.	[*G.*] [A.] C. [D.]

[The Sarum Tonal, which is one of the most careful and methodical of mediæval authorities on such a point, gives a slightly different list: the rarer initials are bracketed.

Mode I.	C. D. F. A. and in Introits E.
Mode II.	G. A. C. D. E. F. [a b]
Mode III.	[D.] E. [F.] G. a c
Mode IV.	C. D. E. F. G.
Mode V.	F. a [b] c
Mode VI.	D. E. F. [b c]
Mode VII.	G. b c d
Mode VIII.	C. D. E. G. a c]

W. H. F.]

The selection of some of these sounds may seem, at first sight, a little arbitrary; but, in truth, it is sometimes very difficult to decide upon a suitable first note. This is particularly the case with regard to Antiphons, the first notes of which exercise a marked effect upon the Tone-ending to which the corresponding Psalms are sung. It will be remembered that the entire Antiphon is always repeated, immediately after the Psalm. It follows, therefore, that, unless care be taken to bring the last note of the ending of the Psalm Tone into true melodic correspondence with the first note of the Antiphon, forbidden intervals may arise. By a careful arrangement of the Absolute Initials, the earlier writers on Plain Chaunt did their best to reduce the danger of introducing such intervals to a minimum. [See ANTIPHON; MODES, THE ECCLESIASTICAL.] W. S. R.

INNIG. A word used by Beethoven during his German fit (op. 101, 1st movement; 109, last do.; 121 *b*), and Schumann (op. 12, 'Des Abends'; op. 24, No. 9; op. 56, Nos. 2 and 4, Manfred music, No. 2, etc.) to convey an intensely personal, almost devotional, kind of expression. G.

IN NOMINE. A somewhat vague name, bestowed, by old English writers, on a certain kind of Motet, or Antiphon, composed to Latin words. It seems to have been used, in the first instance, for compositions the text of which began with the words in question, or in which those words were brought prominently forward: such as the Introit, 'In nomine Jesu'; the Psalm, 'Deus, in nomine tuo'; and other similar cases. But its signification certainly became more extended; for Butler, writing in 1636, commends 'the *In nomines* of Parsons, Tye, and Taverner,' just as we should commend the Madrigals of Weelkes, or Morley, or Gibbons. The name is even employed for instrumental pieces [as in the case of two works by Bull in the *Fitzwilliam Virginal Book*, vol. i. p. 135 and vol. ii. p. 34].

The term, *In nomine*, is also very reasonably applied to a Fugue, in which the solmisation of the answer does not correspond with that of the subject, and which, therefore, is a fugue in name only. [See HEXACHORD.] W. S. R.

IN QUESTA TOMBA OSCURA. A song of Beethoven's for contralto, with PF. accompaniment, to words by Carpani, written probably at the invitation of the Countess von Rzewuska, and forming one of sixty-three compositions to the same words by various musicians, professional and amateur. Among the most eminent of the contributors are Salieri, Sterkel, Cherubini, Asioli, Righini, Zingarelli, Weigl, Dionys Weber, Tomaschek, Aloys Förster, Paer, Eberl, Czerny. Zingarelli sent ten versions with quartet accompaniment. Czerny's single setting occupied eleven folio pages. Beethoven's was the last in the volume, and is the only one which has survived. The *Allgemeine Musik. Zeitung* for Oct. 19, 1808, in announcing the publication, prints

two of the settings, by Salieri and Sterkel, and in Jan. 1810, two more by Reichardt. For another joint-stock volume in which Beethoven took part, see VATERLÄNDISCHE KÜNSTLER-VEREIN. G.

INSANGUINE, GIACOMO, a Neapolitan composer, called also Monopoli from his birthplace near Naples, was born between 1740 and 1744, and was a pupil of the Conservatorio of Sant' Onofrio, where he studied with Cotumacci, being appointed second professor of the school in 1774. Besides masses, psalms, a setting of the Passion, and several motets, he wrote about fifteen operas (list in Florimo and Fétis), of which the following are extant:—'Didone abbandonata' (1772), 'Arianna e Teseo' (1773), 'Adriano in Siria' (1773), 'Le Astuzie per Amore' (1777), 'Medonte' (1779), 'Calipso' (1782), and 'Lo Funnaco revotato,' the undated score of which is in the Fitzwilliam Museum, Cambridge. Insanguine also wrote part of an opera 'Eumene,' with Majo (1771). He died about 1795 at Naples. (*Quellen-Lexikon.*) M.

INSCRIPTION (Lat. *Inscriptio*, Ital. *Motto*). A motto, or sign, or combination of both, placed at the beginning of a canon, to indicate, more or less clearly, the manner of its resolution.

During the latter half of the 15th century, the founders of the Flemish School—by whom the more abstruse forms of Imitation were assiduously cultivated—seem chiefly to have aimed at rendering the solution of their *Enimme*, or enigmatical canons, impossible. Some of their most extravagant conceits are presented in the shape of crosses, circles, squares, triangles, rainbows, chess-boards, sun-dials, and other equally fantastic designs, without the addition of any clue whatever to their hidden meanings. (See examples in Hawkins's *Hist.* chap. 67.) But, more frequently, they are written in a single line—called the *Guida*—headed by some old proverb, or well-known quotation from Holy Scripture, which, though ostensibly vouchsafed for the purpose of giving the student some little insight into the secret of their construction, tends rather, as a general rule, to increase his perplexity. Headings, such as these, are called Inscriptions: and so obscure is their occasional meaning, that even Glareanus calls one of them *τῆς σφιγγὸς αἴνιγμα.*

Foremost among the composers of these ingenious works, and high above them all, stands Josquin des Prés, the refinement of whose scholarship is as clearly proved, by the grace of his *Motti*, as his quite exceptional genius is by the smooth flow of the canons to which they are prefixed. In the second Agnus Dei of his 'Missa L'Ami baudichon,' he intimates that the tenor is to be silent, by the pretty inscription, 'Agnus secundum non est cum grege.' In another place, he veils the same meaning under the Greek proverb, *βάτραχος ἐκ Σερίφου*, in allusion to Aelian's statement that the frogs on the island of Seriphos do not croak. Other writers have contented themselves with 'Vox faucibus haesit.'

To show that the second voice is to begin at the end, and sing backwards, Hobrecht says, plainly enough, 'Ut prius, sed dicitur retrograde.' Pierre de la Rue more sternly exclaims, 'Vade retro, Sathanas.' Another quaint old composer writes, 'Canit more Hebraeorum'; referring to the custom of reading Hebrew from right to left. Josquin sums up the whole matter in a single word—'Cancriza,' *i.e.* walk like a crab. Equally terse is the motto prefixed to the third Agnus Dei in his 'Missa L'Omme armé'; where the omission of all rests, in one of the parts, is indicated by the direction 'Clama ne cesses.' Sometimes he gives us a French motto, as in his 'Missa de Beata Virgine,' where 'Vous jeunerez les quatre temps' shows that one part is to wait four semibreves, before taking up the subject—a direction which is less poetically expressed by another writer, in the words 'Fuga in epidiapason, post duo tempora'—'a Canon in the Octave above, after two Semibreves.'

Some of Hobrecht's inscriptions are very obscure. 'Accidens potest inesse et abesse praeter subjecti corruptionem' implies that the part may be sung, or omitted, at will, without injury to the music. 'Decimas reddo omnia quae possideo' shows that the (unwritten) bass must sing a tenth below the Discant. 'Tu tenor cancriza, et per antifrasin canta' indicates that the tenor is to sing backwards, and, with all the intervals inverted. Not less oracular is Mouton's 'Duo adversi adverse in unum,' which means that two singers are to stand opposite each other, with the canon between them, each reading it upside down from the other's point of view—an arrangement which is also dictated by 'Respice me, ostende mihi faciem tuam.' More mysterious still is 'Justitia et Pax osculatae sunt'—indicating that the two performers are to begin at opposite ends, and meet in the middle.

When black notes are to be sung in the time of white ones, we sometimes find 'Nigra sum, sed formosa'; or, 'Noctem in diem vertere'; or, 'Dum habetis lucem credite in lucem.' By 'Crescit in duplum' (or 'triplum') we understand that the notes are to be sung in double or (triple) augmentation. 'Tres dent sex foces' means, that each of the three written parts is to be doubled, in canon, so as to form a composition for six voices.

The list of these hard sayings is interminable; and the hardness of many of them is increased by the signs of Mood, Time, and Prolation, with which they are sometimes accompanied. For instance, a semicircle, a semicircle with a bar drawn through it, and a circle with a point in the centre, would, if placed one above the other, at the beginning of a stave, serve to indicate

that one voice was to sing four crotchets in a bar, another, four minims, and the third, three semibreves. In the last Agnus Dei of Pierre de la Rue's 'Missa L'homme armé,' we find a combination of no less than four such signs.

Following the example of Palestrina, the great composers of the golden age cast all these pedantries aside, and wrote their really beautiful canons in notation which any singer could readily understand. Palestrina himself delights in making two voices sing in canon, while three or four others carry on the subject in close imitation, or complicated free fugue; as in the lovely second Agnus Dei of his 'Missa Brevis,' and many others, equally beautiful. In all these cases, the voices to which the canon is committed are expected to sing from a single part; but, the inscription prefixed to that part is so plain, that they find no difficulty whatever in doing so. Thus, 'Symphonizabis' (Missa Brevis as above) indicates a canon in the unison. 'Canon in Diapason' or 'Epidiapason,' a canon in the octave above, and so on. The sign, 𝄋, or some similar figure—called the *Presa*—indicates the place at which the second voice is to begin; and a pause, 𝄐, is placed over the note on which it ends. The two voices can, therefore, sing just as easily from a single part as from two separate copies.

In modern editions, the matter is still further simplified, by writing out the canon in full; though, in the best copies, the inscription is still carefully retained. W. S. R.

INSTRUMENT (Lat. *Instrumentum*, Ital. *Stromento*). In general language, a tool, that by means of which work is done; hence, in music, an apparatus for producing musical sounds. Numerous as are the various kinds of instruments in practical use at the present day, they form but a small proportion of the immense number which have been invented and used from time to time. Out of nearly 340 different kinds mentioned in a list in Koch's *Musikalisches Lexicon* (art. 'Instrument') only 67 are given as being in use at present, and some even of these are merely varieties of the same genus. Various causes have contributed to the survival of certain instruments and the extinction of others. Quality of tone would of course be a powerfully operating cause, and practicableness in a mechanical sense would be scarcely less so; but besides this, the various ways of combining instruments in performance which prevailed at different periods, had the effect of proving certain of them to be unnecessary, and so indirectly tended to abolish them. Thus before the time of Lully it was customary for the most part to combine instruments of the same class only, and we read of a 'Consort of Viols,' 'Concert of Flutes,' etc.; this fact rendered necessary flutes of deeper compass than are now used, and accordingly we find tenor and bass flutes, extending downwards to *f* on the fourth line of the bass stave;[1] [in Purcell's 'Ode on S. Cecilia's Day' there is a part for bass flute down to *d*]. So soon, however, as the combination of wind and stringed instruments was found to be preferable, the feeble bass of the flute would be insufficient and unnecessary, and the larger kinds of flutes naturally enough fell into disuse.

All musical sounds are the result of atmospheric vibrations; and such vibrations are excited either directly, by blowing with suitable force and direction into a tube, or indirectly, by agitating an elastic body, such as a stretched string, whereby it is thrown into a state of vibration, and communicates its own vibrations to the surrounding air. One or another of these two is the acting principle of every musical instrument. On tracing the history of the two it does not appear that either is of earlier date than the other; indeed tradition with respect to both carries us back from history into myth and fable, the invention of the earliest form of stringed instrument, the Lyre, being attributed to the god Mercury, who, finding the shell of a tortoise cast upon the bank of the Nile, discovered that the filaments of dried skin which were stretched across it produced musical sounds; while the invention of the *tibia* or pipe—the earliest form of which is said to have been made (as its name implies) from the shank-bone of a crane—is variously ascribed to Pan, Apollo, Orpheus, and others.

To attempt to describe, however briefly, all the various kinds of instruments which have been in use from the earliest ages to the present day would extend this article far beyond its due limits. It will only be possible to mention those which are still of practical importance, referring the reader for a fuller description to the articles under the headings of their various names, and for the earlier and now obsolete kinds to Hawkins's *History of Music*, which contains copious extracts from the works of Blanchinus, Kircher, Luscinius, and others, illustrated by wood-cuts.

In all essential respects, instruments may be divided into three classes; namely, wind instruments, the descendants of the pipe; stringed instruments, descended from the lyre; and instruments of percussion. This classification, which is of considerable antiquity,[2] though not entirely satisfactory, is sufficiently comprehensive, and appears more practical than any other.

1. Wind Instruments (Ger. *Blasinstrumente*; Ital. *Stromenti da vento*; Fr. *Instruments à vent*).—These are of two kinds; namely, those in which a separate pipe or reed is provided for each note, and those in which the various notes

[1] In Lully's ballet 'Le triomphe de l'amour,' Paris, 1681, there is a quartet of flutes, the lowest part of which is only possible on a bass flute.

[2] Cassiodorus, writing in the 6th century, gives the same three divisions, under the names *inflatilia*, *tensibilia*, and *percussionalia*.

are produced from a single tube, either by varying its length, or by the action of the lip in blowing. In the first kind the wind is provided by means of bellows, and is admitted to each individual pipe or reed by the action of a key. The instruments of this kind are the Organ, Harmonium, Concertina, and Accordion. The only members of this class which differ from the others are the Syrinx or Pan's-pipes (which although it possesses a pipe for each sound has neither keys nor bellows, but is blown directly with the breath) and the Northumbrian and Irish bag-pipes, which are provided with bellows, but have their pipes pierced with holes, as in the flute. Wind instruments which have but a single tube are made of either wood or metal (generally brass), and the various sounds of which they are capable are produced, in the case of two of the metal instruments—the Horn and Trumpet,—by simply altering the tension of the lips in blowing, while in the others and in the wood instruments this alteration is supplemented and assisted by varying the length of the tube. In brass instruments the length of the tube is altered in three different ways; first, by means of a slide, one part of the tube being made to slip inside the other, after the manner of a telescope; secondly, by valves, which when pressed have the effect of adding a small piece of tube to the length of the circuit through which the wind passes; and thirdly, by keys, which uncover holes in the tube, and so shorten the amount of tube which is available for the vibrating column of air. The brass instruments with slides are the Trombone and Slide Trumpet; those with valves are the Cornet à pistons, Valve Horn, Valve Trumpet, Flügelhorn or Valve Bugle, Saxhorn, Valve Trombone, Euphonium, Bombardon, Bass Tuba, and Contrabass Tuba; while those with keys are the Key-bugle or Kent Bugle and the Ophicleide. All these are played with a cup-shaped mouthpiece. Wood wind instruments have the tube pierced with holes, which are covered by the fingers or by keys, and the uncovering of the holes shortens the amount of tube available for vibration and so gives notes of higher pitch. Some of them receive the breath directly through a suitably shaped opening; these are the Flute, Piccolo (*i.e. flauto piccolo*, a small flute), Fife, and the Flageolet and the toy 'tin whistle,' which two last are survivors of the now obsolete family of *flûtes à bec*. In others the sound is produced from the vibrations of a split reed, which is either single and fixed in a frame or mouthpiece, as in the Clarinet and Bassethorn [see CLARINET], or double, consisting of two reeds bound together so as to form a tube with the upper end flattened out, as in the Oboe, Cor Anglais or Oboe di Caccia, Bassoon, and Contrafagotto or Double Bassoon. One wind instrument of wood remains to be mentioned, the use of which is becoming rare, though it is still occasionally met with in military bands. This is the Serpent, which differs from all other wood instruments in having a cup-shaped mouthpiece, similar to that of the trumpet. It is the only remaining member of a now extinct family of German wood instruments called Zinken (Ital. *Cornetti*), which were formerly much used in the Church service, and were in use as late as 1715 for playing chorales at the top of church towers.[1] (See, PIPE, WIND INSTRUMENTS.)

2. STRINGED INSTRUMENTS (Ger. *Saiten-instrumente*; Ital. *Stromenti da corde*; Fr. *Instruments à cordes*).—In all these the sound is produced from stretched strings of either catgut, wire, or occasionally silk, the naturally feeble resonance of which is in all cases strengthened by a sound-board. As with the wind instruments, some of these are provided with a separate string for each note, while in others the various sounds are obtained by shortening the strings, of which there are now never fewer than three, by pressure with the fingers. Stretched strings are thrown into vibration in three different ways—friction, plucking, and percussion.

The mode of friction usually employed is that of a bow of horse-hair, strewn with powdered rosin (see Bow), and instruments so played are called 'bowed instruments' (Ger. *Streichinstrumente*). They are the Violin, Viola or Tenor, Violoncello, and Contrabasso or Double Bass; and an humble though ancient member of the same family is occasionally met with in the Hurdy-gurdy, in which the friction is produced by the edge of a wooden wheel strewn with rosin and revolving underneath the strings. In this instrument the stopping or shortening of the strings is effected by means of a series of keys, which are pressed by the fingers of the left hand, while the right hand turns the wheel. [See HURDY-GURDY.]

The instruments played by plucking are the Harp, in which each note has a separate string, and the Guitar, Mandoline, and Banjo, in which the strings are 'stopped' by pressure with the fingers upon a finger-board, provided with slightly raised transverse bars, called frets. In the Cither or Zither, an instrument much used in Switzerland and the Tyrol, five of the thirty strings are capable of being stopped with the fingers, while the remaining twenty-five are played 'open,' giving but one sound each. In most of these instruments the plucking takes place with the tips of the fingers (*pizzicato*), but in the Zither the thumb of the right hand is armed with a ring bearing a kind of metal claw, while in the instruments of the Mandoline family a plectrum of tortoiseshell is used. In the Harpsichord and Spinet the strings were also played by plucking, each key being provided with a small piece of quill or stiff leather.

[1] In 1636 was published in Paris a 'Phantasie à cinq parties, pour les Cornets, par H. Lejeune.' J. S. Bach occasionally uses them in his Church Cantatas.

[JACK.] Only three stringed instruments are played by percussion—the Dulcimer, Clavichord, and Pianoforte; in the first the strings are struck by hammers held in the hands, in the second the metal 'tangents' which strike the strings also hold it in such a position that it can vibrate, and in the third the hammers are attached to the keys.

3. INSTRUMENTS OF PERCUSSION (Ger. *Schlag-instrumente*; Ital. *Stromenti per la percussione*; Fr. *Instruments à percussion*).—These are of two kinds, those whose chief use is to mark the rhythm, and which therefore need not, and in many cases do not, give a note of any definite pitch, and those which consist of a series of vibrating bodies, each giving a definite note, so that the whole instrument possesses a scale of greater or less extent. Of the instruments of indefinite pitch, some are struck with drumsticks or other suitable implements; these are the Bass Drum, Side Drum, Tambour de Provence, Gong or Tam-tam, and Triangle; others, such as Cymbals and Castanets, are used in pairs, and are played by striking them together; and one, the Tambourine, or Tambour de Basque, is struck with the open hand. The instruments of percussion which give definite notes, and which are therefore musical rather than rhythmical, are the Kettle Drums (used in pairs, or more), Glockenspiel (bells used in military bands and occasionally with orchestra), and the Harmonica, consisting of bars of either glass, steel, or wood, resting on two cords and struck with a hammer.

4. There are still one or two instruments to be mentioned which are not easily classed in any of the three categories just described. In the Harmonium, which we have accepted as a wind instrument, the sound is really produced by the vibrations of metal springs, called reeds, though these vibrations are certainly excited and maintained by the force of wind; so also stretched strings may be acted upon by wind, and of this the Æolian Harp is an illustration. [See ÆOLIAN HARP.]

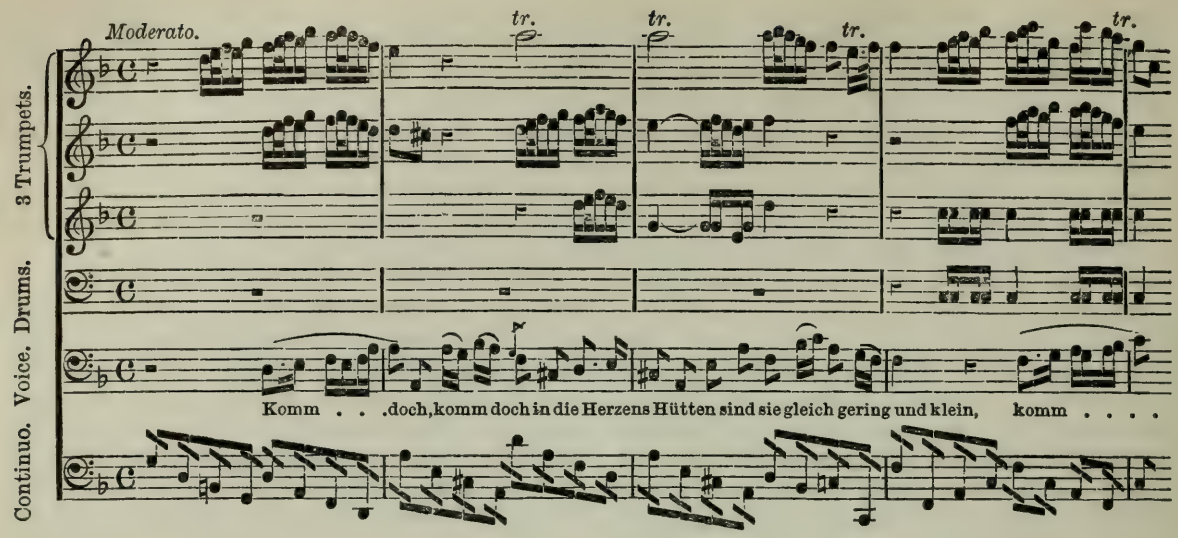
Metal tongues or reeds may also be played by plucking, and this method is employed in the so-called Musical Box, in which a series of metal tongues are plucked by pins or studs fixed in a revolving barrel. [See vol. i. p. 136.] Another instrument played by plucking, but possessing only a single reed or tongue, is the Jew's-harp. In respect to the production of its various notes this instrument differs from all others. It is played by pressing the iron frame in which the reed is fixed against the teeth, and while the reed is in a state of vibration altering the form of the cavity of the mouth, by which means certain sounds of higher pitch than the fundamental note may be produced, and simple melodies played. These higher sounds appear to be upper 'partial-tones' of the fundamental note of the reed, which are so strongly reinforced by the vibrations of the volume of air in the mouth as to overpower the fundamental tone, and leave it just audible as a drone bass. [See JEW'S HARP.]—In the Harmonica proper, another mode of sound-production is employed, the edges of glass bowls being rubbed by a wetted finger. [See HARMONICA.]

For much of the information contained in this article the writer is indebted to Schilling's *Universallexicon der Tonkunst.* F. T.

INSTRUMENTATION (or ORCHESTRATION), the art of distributing music suitably among the various instruments which the composer is, for the time being, employing. This important branch of art is of quite modern growth, even the greatest of the older composers having scarcely attempted to grapple with its numerous and difficult problems. Before it was possible to solve these it was necessary that instruments should be well developed into marked and contrasting types, their mechanism rendered trustworthy, a common tuning adopted, that players should exist of tolerably advanced technique, and finally that that wonderful product of our art, the Conductor, should have been gradually evolved.
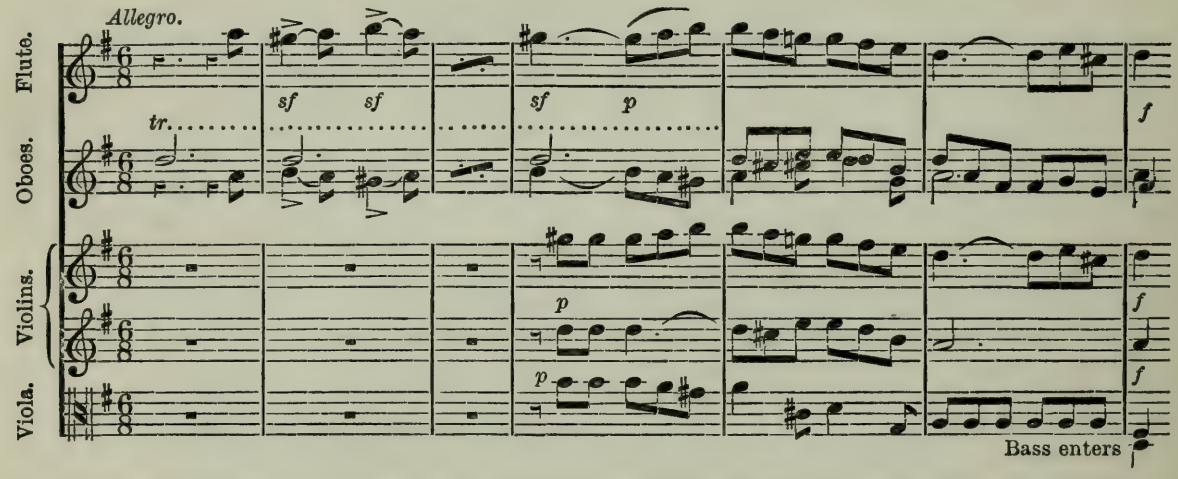
Under the head of ORCHESTRA will be found an account of the growth, during 300 years, of the orchestral ensemble; under the names of the separate instruments an historical account of each is attempted. It is our purpose in the present article to follow the swift rise, during the 19th century, of the art of ensemble writing.

A cursory glance at the state of music during the 17th and early 18th centuries will suffice to show under what difficulties the musicians of those times laboured. Vocal music was still the reigning branch; instruments were chiefly used to accompany this, either in counterpoint, as with the Bachs, or in harmony, as with Scarlatti. A fixed custom existed of writing all such accompaniments in the form of a ceaseless figured bass (BASSO CONTINUO), which imparted a monotony of rhythm and colour to the music which nothing could disguise. Until this disappeared little could be done. In the cantatas of Bach will be found exquisitely ingenious instances of songs with an accompaniment, that is, a polyphonic interweaving, of two or three oboes, flutes, bassoons, or even trumpets, with the voice, but the eternal continuo beneath robs these of half their beauty and nearly all of their originality. [There is, however, strong evidence that Bach and Handel used to fill up the basses with such a wealth of melodic and harmonic resource that the monotony which is now generally felt can hardly have been present. Bach, in particular, improvised real parts, which were woven into the general fabric of the music with the most beautiful results. Without the possibility of reproducing the real effect of this, it is difficult to imagine what impression it may have created.] The following is perhaps an extreme case, but a striking one:—



Replace the monotonous bass by something more varied and this would be a marvel.

The *Basso continuo* appears to have kept its ground in music so long because it really formed a most convenient shorthand or sketch for the harmonic outline of a piece. But so long as music was composed in an unvarying number of parts—whether this were two, three, four, or five—the piece was a monochrome. To produce the fluctuating tints, the gusts of feeling in which modern writers delight, an ever-shifting quantity as well as quality of sound is necessary—now all high up, now all low down, now in many parts, now in unison. And here instrumentation may be said to begin. Just as in vocal music the glee—in which the voices were employed in varying combinations—gave us a new source of vocal colour, so it was not till the tradition of the *continuo* was broken through that orchestral colour became possible.
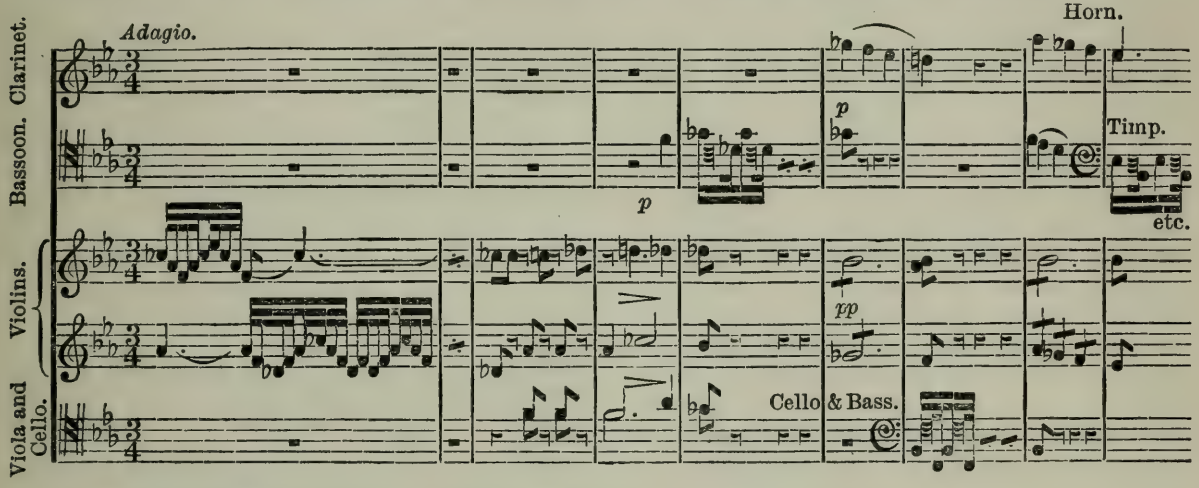


These few bars, from an early symphony of Haydn (Peters, No. 4, in G) will give an idea of our meaning. The charm of such a passage depends upon two things,—the unexpected use of high-placed harmony after low-placed, and the adroit entry of the new instruments. Before this if a solo instrument was used it began in the first bar and went solidly on to the last, so that the element of surprise was wholly wanting. It is in Haydn and still more in Mozart that we first find capital made out of a slender stock of resources by adroitly bringing in a new element in a prettily unexpected way. Mozart's magnificent ear did not fail to catch the individual characteristics of the separate wind instruments, and though in his early works conventionality reigns, the number of novel effects to be found in his last three symphonies and his last opera is really surprising. It must be borne in mind that in Mozart's time the orchestra consisted of a small body of strings—from six to ten first violins, as many seconds, four violas, four violoncellos and two basses—one or two flutes, two oboes, seldom two clarinets, one or two bassoons, two natural horns, two natural trumpets, and drums. Only for large choral works were a few extra instruments engaged, and these generally included three trombones—why three no one knows exactly. The prevalence of three-part harmony in the 18th century is hardly a sufficient cause, as the trombones never took a treble part, but so universal was the custom that Beethoven's 'Pastoral Symphony' is the only instance known of the use of two of these instruments.

So the experienced composer learnt pretty

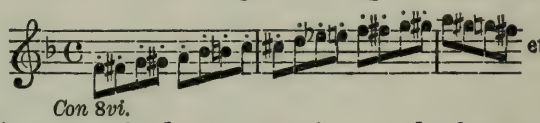
well how to combine his strings and wood wind, but no further. The question of balance between his disproportionate forces was ignored: it was insoluble. The treatment of the brass and percussion at this period was like that of the toys in a toy symphony; they were brought in where the harmony would permit, and rather because the composer was forced to give them something to do than because his music yearned for them.

It was reserved for Beethoven to triumph over this difficulty, and to convert the very weaknesses of these instruments into fresh sources of effect. What Haydn did for the oboe, Mozart for the flute, and Weber for the clarinet, that and much more did Beethoven do for the horn, trumpet, drum, and bassoon. His treatment of the orchestra is best described by the word *Concertante*; every instrument is in turn a solo one. The reader may be referred to the articles in this Dictionary on the various orchestral instruments, for a notion of Beethoven's prodigal invention with regard to each; were we to attempt a review here space would quickly fail. One quotation only is irresistible—from the Adagio of the Fourth Symphony:—



It is with reluctance that we omit the eight or ten bars preceding this passage, but we must urgently beg the reader to examine the entire movement and convince himself that nothing more perfectly orchestral and more exquisitely coloured could ever be achieved. It will be seen that even the trumpets, which can only play the notes of the tonic chord, are worked in with consummate address in the loud *tutti* in G flat, a sudden *piano* accounting for their absence from the one chord which contains no possible note for them, while the initial accompaniment figure is so invented that every instrument in the orchestra may take it in turn. Unfortunately it would only be too easy to quote instances where even Beethoven's skill was baffled by the wretched limitations of the natural horn and trumpet. One curious case demands notice. The remarkable part for the third horn in the Ninth Symphony is always quoted as evidence that Beethoven understood the valve-horn; but whether this is so or not, can any one understand why in the rest of the symphony no attempt is made to depart from conventional practice? Here and here alone does the horn forsake its harmonic scale. There is an analogous instance in Mendelssohn where, in the *Coda* of the 'Ruy Blas' overture—and nowhere else—he makes the trumpet play an entire $1\frac{1}{2}$ octave of the scale of C, an impossible feat for the natural trumpet.
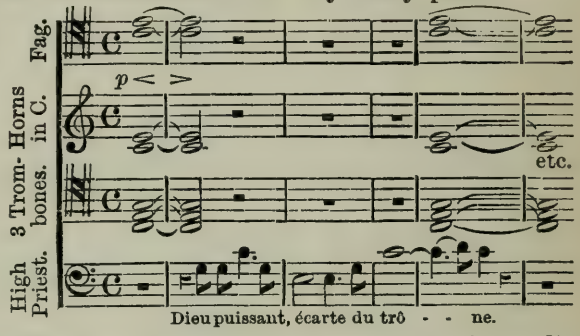
The most important step in the progress of instrumental art was the enfranchisement of the horn and trumpet—or, to put it more correctly, the completion of their scale by scientific contrivance. And it is really remarkable how this inevitable and indispensable step was fought against by the composers whom it was to benefit. As early as 1818 Rossini, who was a proficient player, had shown in his works that a new field lay open to the horn; yet in 1874 when Verdi wrote in the *Sanctus* of his 'Requiem' this passage for the full orchestra in octaves, including the trumpets and horn,



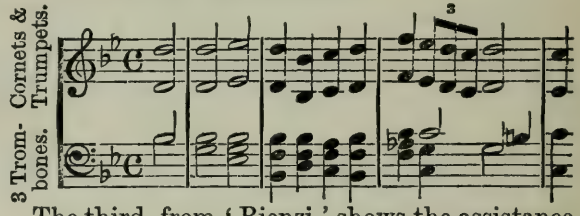
it was received as a staggering novelty by many. Even with the first contrivance—an attachment of two valves for horn—the complete chromatic scale from middle C (written notes) was attainable; but the present writer well remembers being earnestly warned by all his teachers and fellow-musicians as late as 1876, against the pernicious habit of writing for the valve-horn. At that time every composer in Germany was writing freely—yet quite uncomprehendingly—for this despised instrument. Meanwhile the older and more conservative musicians—Berlioz, even, among them—gave themselves endless unnecessary pains to write for four horns in as many different keys; thus four horns became a tradition, and endure to this day, though two would in most cases be sufficient. Even the greatest of the older composers had singularly

little personal, practical knowledge of wind instruments, and one finds it hard to understand how Richard Wagner, an operatic conductor of great experience, should have struggled in the mists of ignorance so long as he did. In his early works we find—as in most contemporary scores—two valve-horns and two hand-horns, an absurd compromise which many composers then made. The hand-horns were to satisfy the purists, the valve-horns to satisfy the composer's needs, and a very slight inspection of the 'Tannhäuser' Overture will reveal the futility of this concession to pedantry. The unique way in which valve-horns are written for in 'Lohengrin'—'Corni in E, in F, in C,' etc. marked at every other bar—shows quite a phenomenal misunderstanding of what seems to us now a very simple matter. But the treatment of the trumpet question by the French is still more curious. French composers were the first to adopt the useful cornet-à-pistons into the orchestra, but instead of using it as a substitute for the trumpet they kept both, and they retain them to this day. Therefore all French music suffers from too much brass in the treble octave. Another curious feature is that the French have always been accustomed to write for three tenor trombones, instead of for alto, tenor, and bass, like other nations, and to write the three parts on one stave of the score. Which is the cause and which the result is hard to say, but it will be noticed that they write their trombone harmony in the tenor register, generally in close position—the least sonorous arrangement—and have no lower octave. All the music of Auber, Halévy, Gounod, and even Meyerbeer, and Berlioz (where they are not employing extra forces) shows this weakness, and Wagner, in scoring his 'Rienzi' for the Paris opera, imitated the French plan: he, however, added a tuba, which was a considerable improvement.

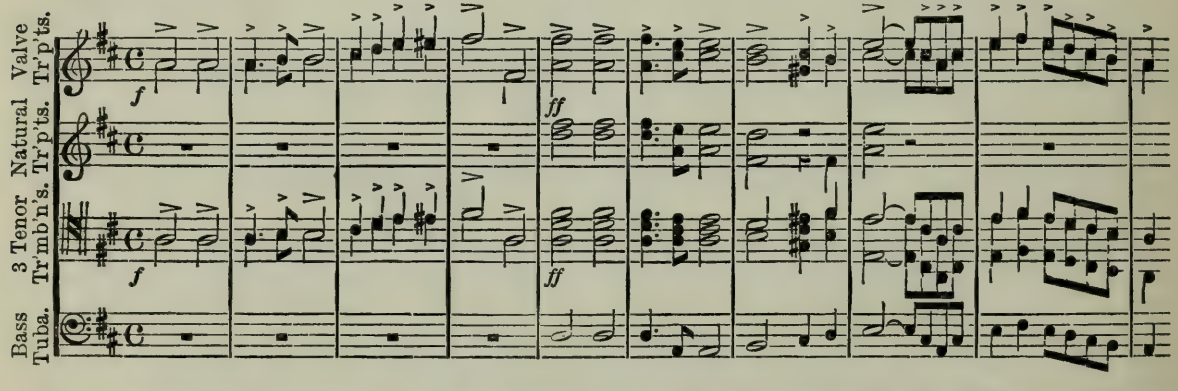
Here are three typical passages for brass: the first, from Gluck, shows that the faulty arrangement of trombones was traditional. Here all the instruments are very badly placed:—
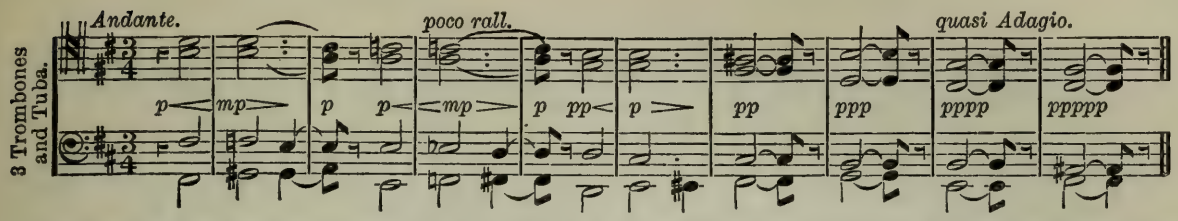


The next, a well-known passage in Gounod's 'Faust,' shows a fine idea marred for want of the low notes of the bass trombone:—



The third, from 'Rienzi,' shows the assistance lent by the tuba, which here should have been a bass trombone *and* tuba in octaves. It also shows the curiously futile arrangement of the two natural and two valve trumpets.
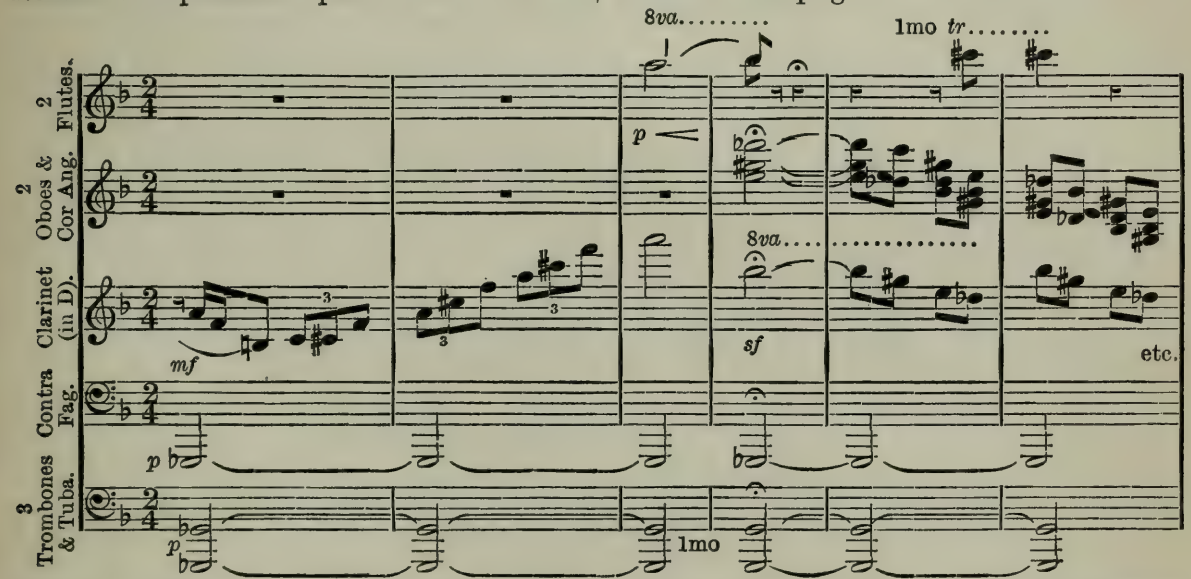


It is necessary at this point to remonstrate against the practice of all writers of books on orchestration who quote recklessly any passage from the scores of the great composers which contains the instruments they are speaking of, and leave it to be inferred that all such illustrations are good. As a matter of fact the examples culled from Beethoven and Schubert are all—in the modern sense—quite bad, for it is almost certain that neither of these composers, great though they were, ever heard a trombone in his life, and they seem to have no notion of their enormous tone. Then, too, the student's attention should be directed to the fact that in Mendelssohn's time there was no proper treble to the brass (the valve-trumpet being still distrusted), and the oboe was used as a vile substitute. Also, when a powerful bass was wanted, the ophicleide, serpent, and bass horn—anything that could be obtained, in fact—was used indifferently. Mendelssohn was also responsible for the superstition that the brass must be used only on rare occasions. This was perhaps quite as well in the days when trombonists had not learned to play as Tchaikovsky taught them:—



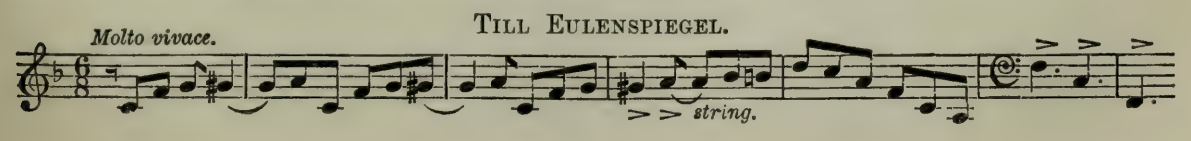
Coming now to the second stage of the orchestral art, the period when the instruments were all perfected and musicians were really acquainted with their powers and limitations, it may be as well to look at each separately for a moment. The flute underwent little change after the perfecting of its mechanism by Gordon in 1830 (for which Boehm obtained the credit), but its numerous family became reduced to two, the concert flute and the military flute (a semitone higher), with two corresponding piccolos. Meyerbeer gave us the boon of three flutes in the orchestra—only exceptionally used by Grétry and Haydn before his time—and afterwards this was increased to four. The beautiful bass flute (so-called) will perhaps be revived some day.

The oboe has had its compass restricted, and its tone fined down to a silver thread. Its valuable relative the *Cor Anglais* has only lately attained to a permanent place in the orchestra. A baritone oboe, called the heckelphone, has just been invented (1904), and may perhaps find favour. It is a modern improvement of a little known but beautiful instrument called the bass oboe. Strauss has used the *Oboe d'Amore* in a recent work. This is an oboe in A, of no very distinctive tone-quality. It is sometimes brought out for revivals of Bach's works, where it is frequently needed. The clarinet has undergone much development. The C clarinet has quite vanished, and the A is seldom now encountered, the extra semitone of compass being easily attained by an extra low key on the B♭ instrument. The E♭ and D high clarinets are being introduced into the orchestra, and when judiciously used serve materially to strengthen the upper regions of wind harmony. Few who have heard it will forget the wild derisive shriek of the D clarinet towards the end of 'Till Eulenspiegel' :—

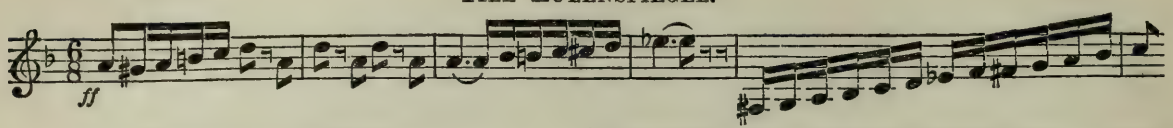


Yet more will come of the clarinet. Wagner has given us that noble instrument the bass clarinet (which Strauss and others have so terribly misused), and Messrs. Rudall & Carte now make an equally beautiful tenor clarinet in E♭. A trustworthy double bass clarinet is much needed to supersede the unsatisfactory contrafagotto, and now the saxophone is being at last recognised as a novel source of power. But really fine players for all these are yet lacking. The bassoon has learned to be agile, and has had its upward compass much extended, and of the horn—now another instrument altogether—the same may be said. The player no longer deranges his lip by 'crooking' in multifarious keys, but uses his own judgment, and the composer is gradually learning (he has not yet quite learnt) to simplify the maddening operation of transposition by writing for the normal instrument—that in F. Those who really understand the capabilities of this very difficult instrument are not afraid to write passages which, a few years ago would have been declared to be quite impossible : *e.g.* :—

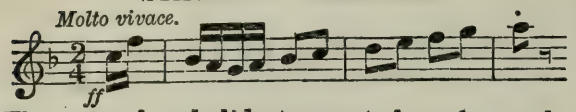
TILL EULENSPIEGEL.



TILL EULENSPIEGEL.

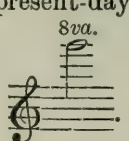


SYMPHONIA DOMESTICA.



The natural and slide trumpets have been relegated to their proper *habitat*, the military band. The valve-trumpet is now written for, generally in F by the Germans, in C by the French, in B♭ by the Russians, and with sad vagueness by the English, who generally find it replaced by the more handy but less brilliant cornet. Strauss, by his frequent use of stopped or *sordino* effects, has given it a new voice in the orchestra. He has attempted, but without success as yet, to do the same for the trombone and tuba. Wagner first introduced us to the uncertain family of the tubas, not, it is said, intending the saxhorn group, but a special type of a tone-quality intermediate between horn and trombone. The tuba, or saxhorn is not yet employed with a true comprehension of its rather gross tone, but composers are learning. The percussion instruments have won only too much favour, and musicians would do well to imitate Wagner's admirable reticence and skill in their use rather than to copy the semi-barbarous Russians. To Edward Elgar must be credited two new effects on the *Timpani*, a roll executed with the fingers and one with metal coins instead of drumsticks. To Tchaikovsky we owe the admirable *Celesta*.
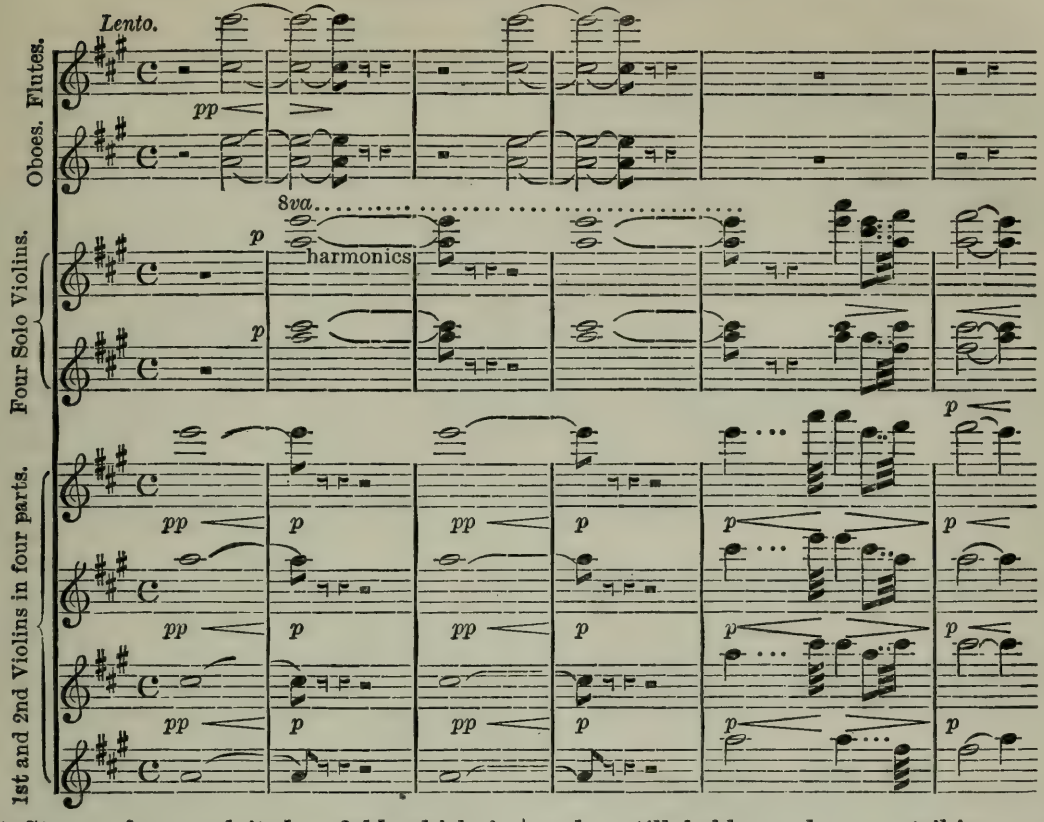
The harp remains what it was when first introduced—a mere futility in the orchestra; its part very pretty to look at in the score and agreeable to the conductor's ear, to which it is generally in close proximity, but inaudible to every one else. Almost the only useful effect is the *glissando*, first used by Liszt and so sadly abused by Strauss; but the elaborate passages of the latter composer and Wagner are seldom more than a useless vexation to the player. Lastly, the stringed instruments have had their compass extended, and the most enormous demands are made upon their execution. The double basses creep note by note lower: in Spohr's time G was an exceptional note, now they are sometimes required to tune down to C. The violoncello has nearly four octaves of compass, the viola has learnt to play as difficult and relatively as high music as the violin, which latter some of our present-day composers require to go as high as



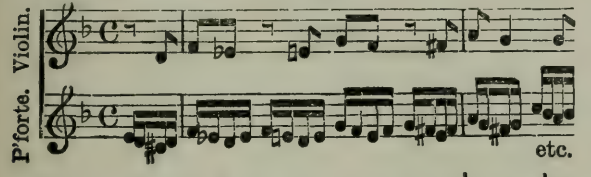
Such are the orchestral resources of to-day, the development of most of which we owe to Richard Wagner. He it was who first used the instruments in complete groups and—a much more important matter—found out how to combine these groups with certainty of effect, however disproportionate their strength of tone. What is aptly called the instrumental 'problem of the three bodies' had never been systematically solved before his time, the varying proportions of each required to balance in *pp*, in *mf*, and in *ff* requiring many years of experiment before it was finally decided. Any student now learns it in a few months. The publication of cheap miniature scores, the fine orchestras in our music-schools, and the more scientific teaching have resulted in a new generation of composers and almost a new orchestral language. The earliest quotable example of this language of *emotional colour*, as it may be called, still remains one of the very finest—the opening bars of the Prelude to 'Lohengrin.' (See p. 479.) Of this new language the most brilliant exponents are, beyond question, Tchaikovsky and his little band of compatriots. It is fortunate that the principal works of this great Russian writer are cheaply attainable by all, for there are no scores to compare with them for educational purposes, owing to the comparative simplicity of the effects and the perfect certainty of their results. Merely to hear a performance of the 'Symphonie Pathétique' and the 'Casse-Noisette' Suite with the miniature scores in one's hand is worth all the books on orchestration ever written. In London, at least, the student of to-day need not lack the necessary means of learning instrumentation in its best form.

It should not be ignored that much orchestral music is written in all countries without this experience and knowledge, and nothing but the curious fact that an orchestra will nearly always sound beautiful, even when the composer has gravely miscalculated his effects, saves such works from failure. It is quite a common thing for a composer to experiment, in the full assurance that though he cannot in the least tell how his music will sound he is sure it will not sound bad. The Prelude to 'Rheingold' might be cited as a case in point. None of the effects come off as intended—the first B♭ on the bassoons is too coarse for the double basses, the arpeggios for the horns do not sound well, the long notes of the tubas are impossible and too coarse, the wood wind cannot come out against the strings—yet the general effect desired, that of a swelling, surging river, is undoubtedly attained. Perhaps the same may be said of some of Strauss's more extravagant tone-pictures. So long as the harmonic structure is sound and the music interesting, it is almost impossible to write orchestration that sounds bad.

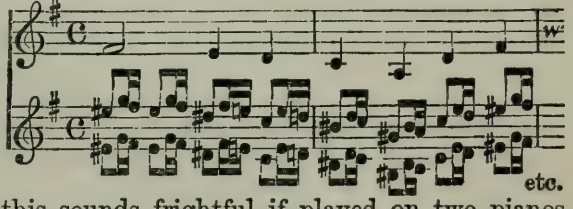
PRELUDE TO 'LOHENGRIN.'



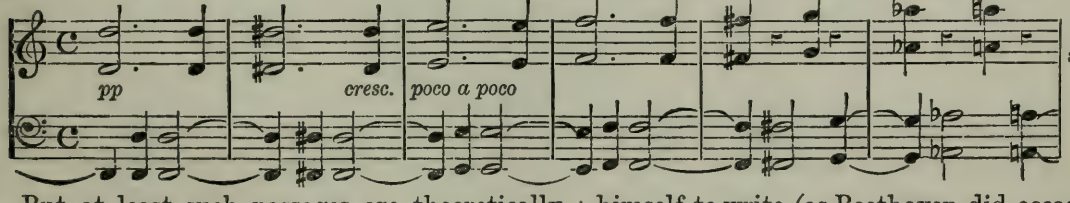
But Strauss has exploited a field which is open to grave doubt and even opposition. This is the utilisation of unresolved dissonances merely for the purpose of obtaining thickness of sound or novel tone quality. It had been discovered, even by Mozart, that a discord could be sounded together with its resolution, provided the two were on instruments of different quality. Here is a familiar instance from the first solo of his pianoforte concerto in D minor :—



and a still bolder and more striking one from Beethoven's ditto in G major :—
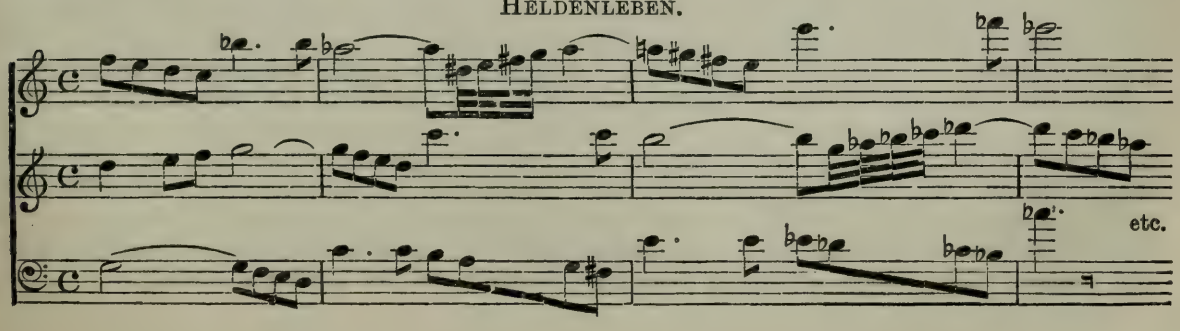


this sounds frightful if played on two pianos, but perfectly well on the orchestra. On other occasions Beethoven has been less happy, and passages could be pointed out which not all our reverence for the king of music can make us admire. This, from the 'Leonore' Overture is unobjectionable on the piano, but hideous on strings :—
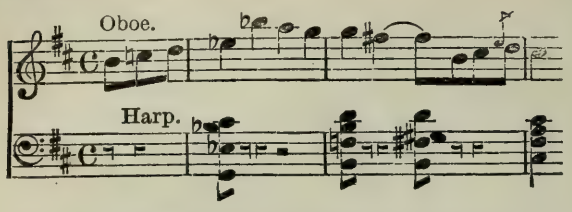


But at least such passages are theoretically defensible, while Strauss not only always allows himself to write (as Beethoven did occasionally) counterpoint that does not fit, *e.g.* :—
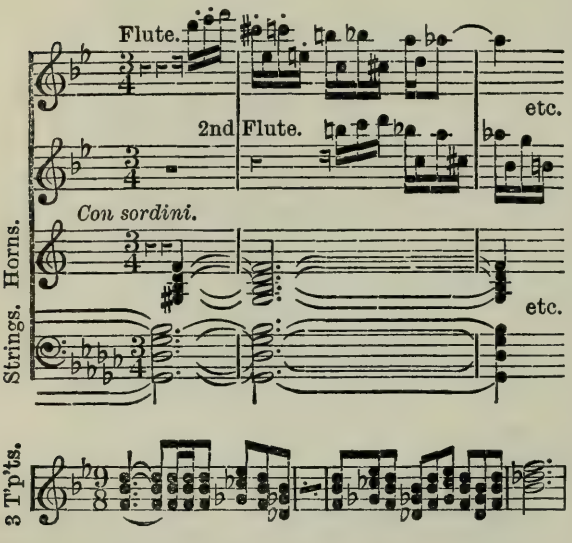
HELDENLEBEN.



and harmony, like Berlioz, that seems to have no sense :—
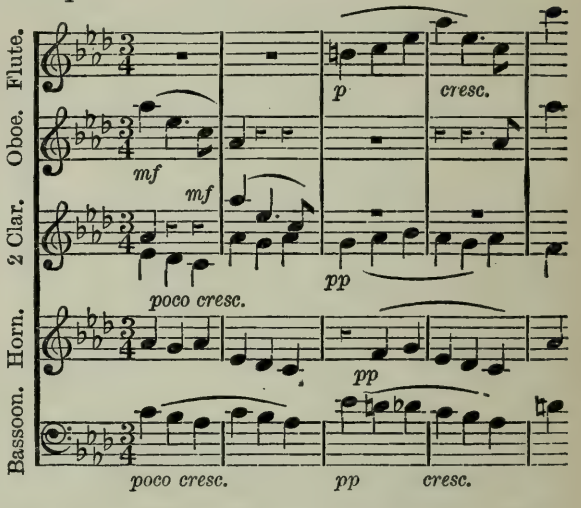


but writes deliberate cacophony such as these :—



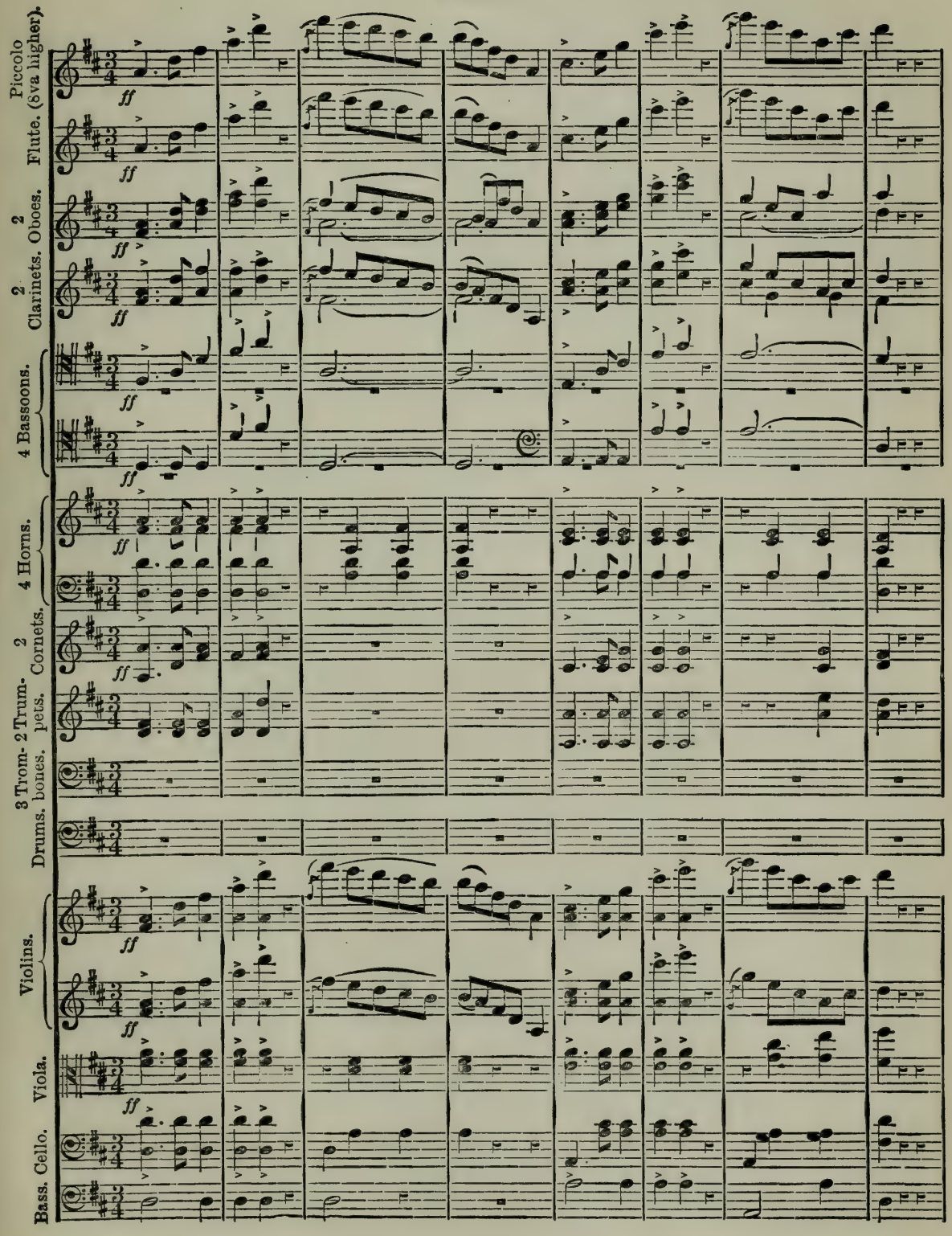
not to mention the bleating of sheep in 'Don Quixote' and the battle in 'Ein Heldenleben,' things which really seem outside the pale of music altogether. And the consideration of such exceptional cases as these leads us to glance at the phase through which the art of orchestration is now (in 1905) passing. The marvellous polyphony of Wagner's later works was intended, above all, to produce an emotional effect by means which—though subtle—were yet susceptible of analysis, and only in the extremest dramatic moments broke their own laws. But an attempt is now being made to produce still greater emotional effect by a style of orchestral writing which defies analysis, and in which the music *per se* has but a weak structure and material of the utmost degree of tenuity. This is surely a return to the poetically intended but unsuccessful strivings of Franz Liszt! It is of no use to astonish an audience and worry an orchestra by writing almost impossible passages if there be no definite structure beneath the dazzling surface. And there are very few of the musical works we now allude to which will bear the simple but infallible test of being played upon the piano.

The distinction to be drawn between the merit of orchestration itself and the value of the music to which it is applied brings us to another point. Many books on orchestration have been written, and beyond the first details the student finds them all equally disappointing and useless. The reason of this is that the quotations from scores, the more admirable they are, the less they appeal to the student's needs. Berlioz, for instance, gives seventeen examples from Gluck, seventeen from Beethoven, and twelve eccentric—but one hardly dare say successful—specimens from his own pen. None represent normal music such as a student would be likely to write. Gevaert's monumental treatise is the best, but of his 276 (!) quotations from Beethoven not one would be of practical use, as they one and all are the outcome of Beethoven's originality. Richard Hofmann has written a ponderous treatise with many hundreds of quotations—mostly identical with those in Gevaert. His method of teaching the art is to set the student to score chorales for every conceivable combination of instruments. This might teach score-reading, but would have no further effect. Not till about 1896 did it occur to any one to teach the translation of pianoforte music into orchestral idiom, which is all that a book can teach on this subject. For the relation between eye and ear can only be learnt through exercise of both, especially the latter. The tyro who looks at this simple example—

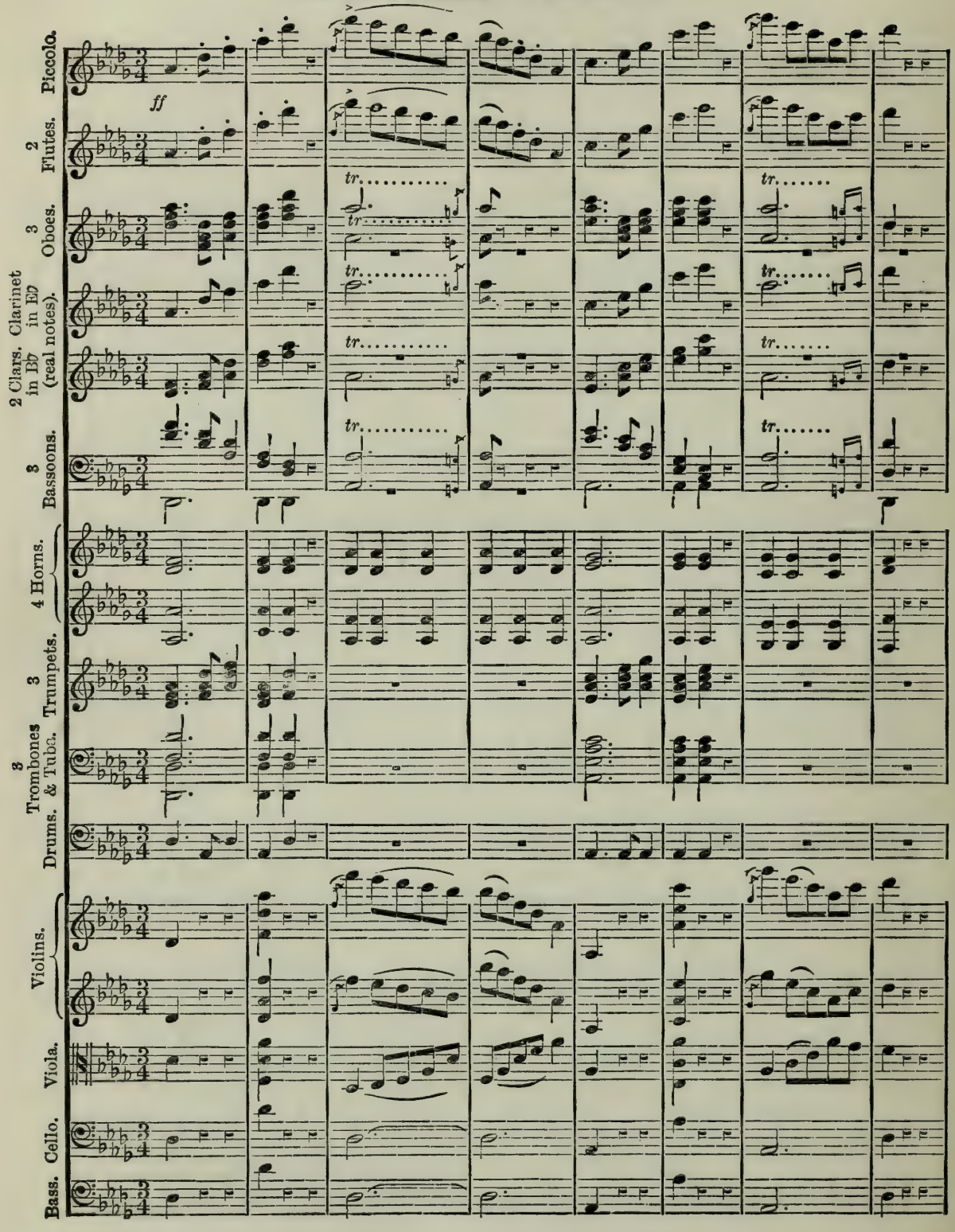


cannot possibly appreciate its beauty. Flute, oboe, and clarinet, all have the same phrases, and *look* exactly alike. And again, who could, from a mere inspection of the notes, guess for what instruments our first quotation from Bach was scored, and appreciate its extreme boldness? No : orchestration can only be learnt by teaching the *ear* to remember effects already heard, while the eye renders doubtful and untrustworthy assistance as to the putting these upon paper. But much might be learnt by a critical comparison of the different scoring of similar passages—when these can be found. One interesting example of this kind exists in the two arrangements of Weber's 'Invitation à la Valse' by Berlioz and Felix Weingartner, illustrating very vividly the progress in our art from 1841 to 1896. We append a couple of specimens, giving, as in all our other quotations, the real notes to all the instruments, for facility of reading.

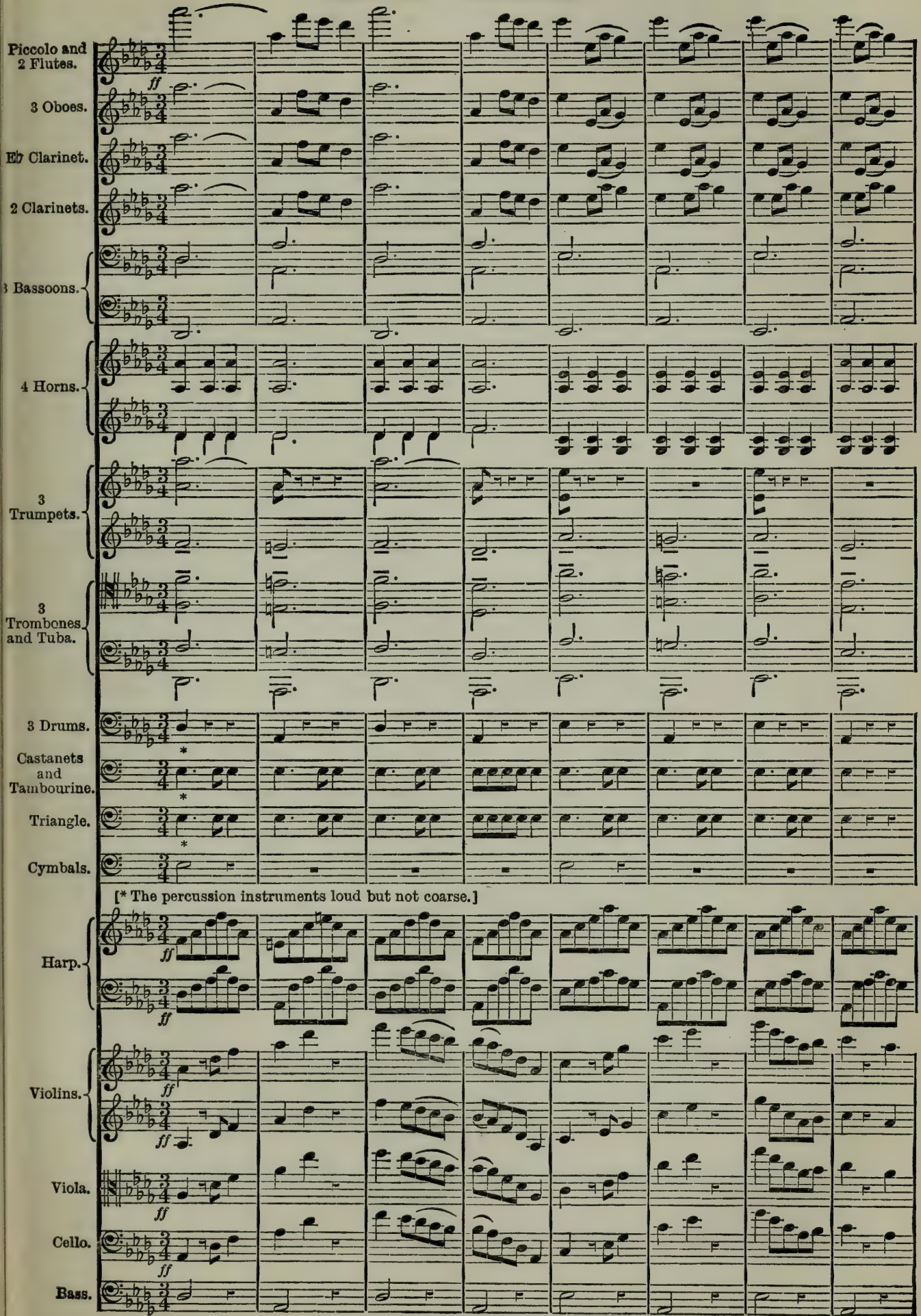
BERLIOZ.


Piccolo
Flute. (8va higher).
2 Clarinets. 2 Oboes.
4 Bassoons.
4 Horns.
2 Cornets.
2 Trum-pets.
3 Trom-bones.
Drums.
Violins.
Viola.
Cello.
Bass.
ff

THE SAME PASSAGE. WEINGARTNER.



FINAL TUTTI. WEINGARTNER.



The limitations of space forbid us to enter into the multifarious questions that arise when the orchestra is used as an accompanying medium to a solo instrument, a solo voice, or a chorus. The instrumentation of brass and wind bands is also a matter to interest specialists only. F. C.

INSTRUMENTS À VENT, La Société des, was founded in Paris in 1879 by MM. P. Taffanel (flute), G. Gillet (oboe), Ch. Turban (trumpet), A. Grisez (clarinet), T. Espaignet (bassoon), and H. Dupont (horn). Either alone, or with the assistance of the pianist L. Diémer, and occasionally of a string quartet, these artists brought forward, at their concerts given in the Salle Pleyel, from Feb. 6, 1879, onwards, works by Bach, Rameau, Mozart, Beethoven, Schubert, Hummel, Boccherini, Weber, Schumann, Lachner, Rubinstein, Brahms, Dvořák, besides many French compositions, such as Gounod's 'Petite Symphonie,' Saint-Saëns's 'Tarantelle,' E. Bernard's 'Divertissement,' and music by Godard, Ch. Lefebvre, G. Pfeiffer, L. Diémer, Périlhou, etc. The concerts ceased in 1893, and the society was reconstituted in 1896, by MM. I. Philipp, Berthelier, and Loeb, with whom were associated MM. Gillet and Turban (members of the old society), Hennebains (flute), Reine (horn), and Letellier (bassoon). The new organisation gave regular concerts in the Salle Erard till 1901, when the society was finally dissolved. The English Wind Instrument Chamber Music Society, modelled on the above society (see that article), was of even shorter duration. G. F.

INTERLUDE (Germ. *Zwischenspiel*). A short voluntary, played by English organists of the older school, between the verses of a Hymn or Metrical Psalm.

In the early part of the 19th century, a good extempore Interlude was regarded as no unfair test of an organist's ability. Thomas Adams (1785-1858) had a peculiar talent for voluntaries of this kind: and, at St. Peter's, Walworth, John Purkis charmed his hearers, at about the same period, with delightful little effusions which were frequently far more interesting than the hymns between the verses of which they were interpolated. In modern times, however, the interlude has fallen entirely into disuse.

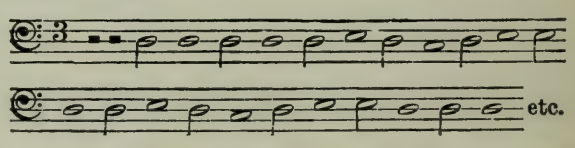
In French cathedrals, a long and elaborate interlude is usually played, at Vespers, between the verses of the Magnificat, as well as those of the Hymn: and, at Notre Dame, S. Sulpice, and other churches built on the same grand scale, where the organ in the choir is supplemented by a larger one at the western end of the nave, a fine effect is produced by the alternate use of the two instruments; the smaller one being employed for the accompaniment of the voices, while the larger is reserved for the interludes alone.

Interludes are played, in Germany, not between the verses of the choral, but between the separate lines of each verse—an arrangement, which, however effective it may be in the hands of an accomplished organist, is generally very much the reverse in those of a tyro. (Good examples are to be found in Ch. H. Rink's 'XXIV Choräle,' op. 64, 1804.) The beautiful orchestral interludes which embellish the choral, 'Cast thy burden upon the Lord,' in Mendelssohn's 'Elijah,' and those on a more extended scale in 'Nun danket' in the 'Lobgesang,' were evidently suggested by this old German custom; while the grand crash of brass instruments, introduced between the lines of 'Sleepers, wake!' in the same composer's 'St. Paul,' illustrates, perhaps, the most striking effect which it has yet been made to produce.

For an explanation of the word Interlude, in its dramatic sense, see Intermezzo. W. S. R.

INTERMEZZO (Fr. *Intermède, Entr'acte*; Old. Eng. *Enterlude*). I. A dramatic entertainment, of light and pleasing character, introduced between the acts of a Tragedy, Comedy, or Grand Opera; either for the purpose of affording an interval of rest to the performers of the principal piece; of allowing time for the preparation of a grand scenic effect; or, of relieving the attention of the audience from the excessive strain demanded by a long serious performance.

The history of the Intermezzo bears a very important relation to that of the Opera; more especially to that of the Opera Buffa, with the gradual development of which it is very intimately connected. The origin of both may be traced back to a period of very remote antiquity. It is, indeed, difficult to point out any epoch, in the chronicles of dramatic art, in which the presence of the Intermezzo may not be detected, now in one form, and now in another. Its exact analogue is to be found in the *Satirae* of the old Roman Comedy. In the Mysteries and Miracle Plays of the Middle Ages—those strange connecting-links between old things and new—it assumed the form of a Hymn, or Carol, sung, either in chorus, or by the *Angelo nunzio*, to a sort of chant which seems to have been traditional. In a rare old work, by Macropedias, entitled *Bassarus, Fabula festivissima* (Utrecht, 1553), some verses, adapted to a melody by no means remarkable for its festive character, are given at the close of every scene. And the popularity of the tune is sufficiently proved by its persistent reiteration in other works of nearly similar date.



These rude beginnings contrast strangely enough with the highly finished Intermezzi decennially presented in the course of the Passion-Play at Ober-Ammergau. But, the Passion-Play is known to have undergone many im-

portant improvements, within a comparatively recent period ; and its case is, in every way, so exceptional, that it is no easy task to determine its true position as a historical landmark.

Almost all the earlier Italian plays were relieved by Intermezzi. Many of these were simply madrigals, sung by a greater or less number of voices, as occasion served. Sometimes they were given in the form of a chorus, with instrumental accompaniment. The most favourite style, perhaps, was that of a song, or canzonetta, sung, by a single performer, in the character of Orpheus. In no case was the subject of these performances connected, in any way, with that of the pieces between the acts of which they were interpolated. Their construction was extremely simple, and their importance relatively small. We first find them assuming grander proportions, at Florence, in the year 1589, on the occasion of the marriage of the Grand Duke Ferdinand, with Christine de Lorraine. To grace this ceremony, Giovanni Bardi, Conte di Vernio, produced a new comedy, entitled *L'Amico fido*, with Intermezzi, *à grand spectacle*, prepared expressly for the festival, and presented with a degree of splendour hitherto unknown. For the first of these, called 'The Harmony of the Spheres,' the poetry was written by Ottavio Rinuccini, and the music composed by Emilio del Cavaliere, and Cristofano Malvezzi. The second, also written by Rinuccini, and called 'The Judgment of the Hamadryads,' was set to music by Luca Marenzio. For the third, called 'The Triumph of Apollo,' invented by Bardi, and written by Rinuccini, the music was composed, partly by Luca Marenzio, and partly, it is said, by the Conte di Vernio himself. The fourth, entitled 'The Infernal Regions,' was written by Pietro Strozzi, and accompanied by sombre music, composed, by Giulio Caccini, for violins, viole, lutes, lyres of all forms, double harps, trombones, and 'Organs of Wood.'[1] The fifth—'The Fable of Arion'—was written by Rinuccini, and set to music by Cavaliere and Malvezzi.

This grand performance naturally gave an extraordinary impulse to the progress of dramatic music. Within less than ten years, it was followed, in the same city, by the production of the first Opera Seria, at the Palazzo Corsi. Meanwhile, the Intermezzo steadily continued to advance in interest and importance. Guarini (1537-1612) wrote Intermezzi to his own *Pastor Fido*, in the form of simple madrigals. In 1623, *L'Amorosa Innocenza* was produced at Bologna, accompanied by *Intermezzi della Coronazione di Apollo, per Dafne convertita in Lauro*, set to music by Ottavio Vernizzi. This work introduces us to a new and extremely important epoch in the history of this branch of dramatic art. By degrees, the Intermezzi were made to embody a little continuous drama of their own. Their story—always quite unconnected with that of the principal piece—was more carefully elaborated than heretofore. Gradually increasing in coherence and interest, their disjointed members rapidly united themselves into a consistent and connected whole. And thus, in process of time, two distinct dramas were presented to the audience, in alternate acts ; the character of the Intermezzi being always a little lighter than that of the piece between the divisions of which they were played, and on that very account, perhaps, better fitted to win their way to public favour. The merry wit inseparable from the Neapolitan school undoubtedly did much for them ; and, before long, they began to enter into formidable rivalry with the more serious pieces they were at first only intended to relieve. Their popularity spread so widely, that, in 1723, a collection of them was printed, in two volumes, at Amsterdam ; and so lasting was it, that, for many years a light Italian Operetta was frequently called an *Intermezzo in Musica*.

The next great change in the form of the Intermezzo, though really no more than the natural consequence of those we have already described, was sufficiently important, not only to mark the culminating point in its career, but to translate it, at once, to a sphere of art little contemplated by those who first called it into existence. Already complete in itself, all it now needed was independence : an existence of its own, apart from that of the graver piece to which it owed its original *raison d'être*. Such an existence was obtained for it, by the simple process of leaving the graver piece—whether tragedy, comedy, or serious opera—to depend upon its own resources, while the Intermezzo, with its once disconnected links united in unbroken sequence, was performed as a separate work, in one act. This revolution was effected chiefly by the genius of a young composer, whose untimely death, considered in relation to its influence upon the lyric drama, can never be sufficiently deplored. From beginning to end, the narrative of Pergolesi's art-life is identified with the ultimate fate of the Intermezzo. His first important composition—a sacred drama, called 'San Guglielmo d' Aquitania,'—was diversified by Intermezzi, of a playful character, introduced between its principal divisions. His greatest triumph—'La Serva Padrona,'—was, itself, an Intermezzo, *pur et simple*. This delightful work—the whole interest of which is centred in two characters, whose voices are accompanied only by a stringed band—was first produced, in Italy, between the acts of another piece, in the year 1733. Its success was unbounded. It soon found its way to every capital in Europe ; and, everywhere but in France, was received with acclamation. The French, however, were slow to appreciate it at its true value. Its first

[1] *Organi di legno.*

performance in Paris, Oct. 4, 1746, was little short of a failure: but when, August 1, 1752, it was played between the acts of Lulli's 'Acis et Galathée,' it originated a feud between the 'Lullistes' and the 'Bouffonnistes,' scarcely less bitter than that which raged, at a later period, between the rival followers of Gluck and Piccinni. National vanity forbade the recognition of the Italian style: national good taste forbade its rejection. Rousseau, with characteristic impetuosity, threw himself into the thick of the fray; fought desperately on the Italian side; declared French Opera impossible; and stultified his own arguments by the immediate production of a French *Intermède*—the well-known 'Devin du Village.' Long after this, the controversy raged, with unabated fury; but, in spite of the worst its enemies could do, 'La Serva Padrona' exercised a salutary and lasting effect upon French dramatic music—indeed, upon dramatic music everywhere. In 1750 it met with an enthusiastic reception in England. Its success was as lasting as it was brilliant; and, even to our own day, it has kept its place upon the stage, not between the acts of a serious opera, but as an independent piece; marking the critical period at which the history of the Intermezzo merges, permanently, into that of the Opera Buffa, its legitimate heir. [See OPERA BUFFA.]

The anomalous character of this sweeping change became at once apparent. It was as necessary as ever, that, on certain occasions, some sort of entertainment should be given between the acts of serious pieces. The Intermezzo having so far outgrown its original intention as to be utterly useless for this purpose, something else must needs be found to supply its place. The dance was unanimously accepted as a substitute; and soon became exceedingly popular. And thus arose a new species of interlude, which at no time, perhaps, attained a greater degree of perfection, than under the 'Lumley Management' at Her Majesty's Theatre, where, night after night, a *Ballet Divertissement*, with Cerito, or Carlotta Grisi, for its principal attraction, was given between the acts of a grand opera.

Instrumental music is frequently played, in Germany, after the manner of an Intermezzo. The noble *Entr'actes* composed by Beethoven, for Schiller's 'Egmont,' by Schubert for 'Rosamunde,' and by Mendelssohn, for Shakespeare's 'Midsummer Night's Dream,' are familiar to every one. These, of course, can only be presented in association with the great works they were originally designed to illustrate.

II. The word is also used for a short movement, serving as a connecting-link between the larger divisions of a sonata, symphony, or other great work, whether instrumental, or vocal; as in No. 4 of Schumann's 'Faschingsschwank aus Wien' (op. 26). The beautiful Intermezzo which, under the name of 'Introduzione,' lends so charming a grace to Beethoven's 'Waldstein Sonata' (op. 53) is said to be an afterthought, inserted in place of the well-known 'Andante in F' (op. 35), which, after due consideration, the great composer rejected, as too long for the position he originally intended it to occupy. The term is, however, used for larger movements:—as by Mendelssohn for the third movement in his F minor PF. Quartet (op. 2), or for the 'grand adagio' which, under the name of 'Nachruf,' he specially composed in memory of his friend Ritz, and inserted in his Quintet (op. 18), in lieu of the previous Minuet (Letter, Feb. 21, 1832); or for the Entr'acte expressive of Hermia's search for Lysander in the 'Midsummer Night's Dream' music. The second movement of Goetz's Symphony, virtually a Scherzo, is entitled Intermezzo. Schumann and Brahms, again, have both used the word to denote independent pieces of small dimensions, the former in his Opus 4—six pieces usually consisting of a main theme and an Alternativo; and the latter in his opp. 76, 117, 118, and 119, for PF. W. S. R.

INTERNATIONAL MUSICAL SOCIETY (Internationale Musikgesellschaft). This Society, inaugurated in 1899 by Professor Oskar Fleischer with the assistance of Dr. Max Seiffert and others, has for its object a federation of the musicians and musical connoisseurs of all countries, for purposes of mutual information on matters of research or on more current matters. Its method is first of all to promote group-action in the shape of local bodies (Ortsgruppen), meeting for lecture, debate, or social and musical intercourse; secondly to combine these and other units for administrative purposes in larger sections (Sektionen) corresponding to nationalities; and thirdly to federate the whole by means of publications issued in four alternative languages, or occasionally by General Congresses. Of Local Groups (Ortsgruppen) there are already organised about forty, each with its own machinery. Two large Societies already existing, the Musical Association of Great Britain, and the Vereeniging voor Noord-Nederlands Muziekgeschiedenis of Holland, have consented to act under certain conditions as Ortsgruppen of the Society, and are therefore 'allied societies' (Kartell-Vereine). By the side of these Local Groups there are very numerous separate members (einfache Mitglieder), who have not entered any of the groups. Of National Sections (Sektionen), for administrative purposes, there are at present nineteen organised:—Austria, Baden, Bavaria, Belgium, Denmark, Finland, France, Great Britain and Ireland, Holland, India, Italy, North Germany, Russia, Saxony, Spain, Sweden, Switzerland, Thuringia, United States of America. The Sectional administration in the case of Great Britain and Ireland is by means of a body called the 'English Committee.' The whole Society is controlled by a Governing

Body (Präsidium), consisting of the aggregate of the heads of the different National Sections. The four alternative languages of the publications are German, English, French, and Italian. The publications consist of (*a*) a Monthly Journal, (*b*) a Quarterly Magazine, (*c*) Book-publications. The Monthly Journal (*Zeitschrift*) has varied in size from 32 to 72 pages; it usually contains official announcements of the Society, three or four leading articles, reports of current events, records of performances of ancient music, records of lectures, occasional notes, book-reviews, music-reviews, lists of newspaper articles on music in all countries, notes and queries among members, etc. The Quarterly Magazine (*Sammelbände*) averages 170 pages per quarter, and contains large articles of scientific value. A quarter of the reading matter in Journal and Magazine is in English. A yearly Index of Journal and Magazine combined averages 70 pages. The Book-publications (*Beihefte*) consist of articles too large for the Magazine; there have been hitherto fourteen. The publishers are Messrs. Breitkopf & Härtel of Leipzig. The publications are controlled by an Editing Committee (Redaktions-Kommission) appointed by the Governing Body. The Editing Committee in turn appoint one or more editors (Redakteure). There are Corresponding Members (Korrespondirende Mitglieder) appointed by the Governing Body. At the General Congress of 1904, held in Leipzig, the organisation was slightly altered in the direction of strengthening the control of the Governing Body. The present Chairman of the Governing Body is Professor Hermann Kretzschmar. The Society contains possibilities which will perhaps be further developed. C. M.

INTERRUPTED CADENCE. See CADENCE, iii., vol. i. pp. 439-441.

INTERVAL. The possible gradations of the pitch of musical sounds are infinite, but for the purposes of the art certain relative distances of height and lowness have to be definitely determined and maintained. The sounds so chosen are the notes of the system, and the distances between them are the Intervals. With different objects in view, different intervals between the sounds have been determined on, and various national scales present great diversities in this respect—for instance the ancient Gaelic and Chinese scales were constructed so as to avoid any intervals as small as a semitone; while some nations have made use of quarter-tones, as we have good authority for believing the Muezzins do in calling the faithful to prayer, and the Dervishes in reciting their litanies. The intervals of the ancient Greek scales were calculated for the development of the resources of melody without harmony; the intervals of modern scales on the other hand are calculated for the development of the resources of harmony, to which melody is so far subordinate that many characteristic intervals of modern melody, and not unfrequently whole passages of melody (such as the whole first melodic phrase of Weber's Sonata in A♭), are based upon the use of consecutive notes of a single chord; and they are often hardly imaginable on any other basis, or in a scale which has not been expressly modified for the purposes of harmony. Of the qualities of the different intervals which the various notes form with one another, different opinions have been entertained at different times; the more important classifications which have been proposed by theorists in mediæval and modern times are given in the article HARMONY.

The modern scale-system is, as Helmholtz has remarked, a product of artistic invention, and the determination of the intervals which separate the various notes took many centuries to arrive at. By the time of Bach it was clearly settled though not in general use; Bach himself gave his most emphatic protest in favour of the equal temperament upon which it is based in his *Wohltemperirtes Clavier*, and his judgment has had great influence on the development of modern music. According to this system, which is specially calculated for unlimited interchange of keys, the semitones are nominally of equal dimensions, and each octave contains twelve of them. As a consequence the larger intervals contained in the tempered octave are all to a certain extent out of tune. The fifth is a little less than the true fifth, and the fourth a little larger than the true fourth. The major thirds and sixths are considerably more than the true major thirds and sixths, and the minor thirds and sixths a good deal less than the true minor thirds and sixths. The minor seventh is a little larger than the minor seventh of the true scale, which is represented by the ratio 9 : 16, and is a mild dissonance; and this again is larger than the harmonic sub-minor seventh which is represented by the ratio 4 : 7; and this is so slight a dissonance that Helmholtz says it is often more harmonious than the minor sixth.

The nomenclature of intervals is unfortunately in a somewhat confused state. The commonest system is to describe intervals which have two forms both alike consonant or dissonant as 'major' and 'minor' in those two forms. Thus major and minor thirds and sixths are consonant, and major and minor sevenths and ninths are dissonant; and where they are capable of further reduction they are called 'diminished,' as diminished thirds and sevenths; and when of further enlargement as 'augmented,' as augmented sixths. With intervals which have only one normal form the terms 'major' and 'minor' are not used; thus fifths and fourths lose their consonant character on being either enlarged or reduced by a semitone, and in these forms they are called respectively 'augmented' and 'diminished' fifths and fourths. The interval of the

augmented sixth is indifferently called 'superfluous' or 'extreme sharp' sixth; and the same terms are applied to the fifth; the term 'false' is also used for diminished in relation to the fifth and for augmented in relation to the fourth.

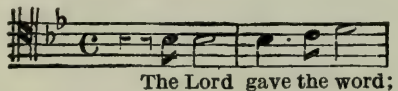
The term 'Imperfect' is used in two senses in relation to Intervals. In the classification of Consonances it was common to divide them into perfect and imperfect, or perfect, middle, and imperfect; but as the classification varied at different times reference must be made for details to the article HARMONY. On the other hand, when an interval is commonly known in its normal condition as perfect, such as a fourth or a fifth, it is natural *per contra* to speak of the interval which goes by the same name, but is less by a semitone, as 'imperfect.'

For further details on the subject see JUST INTONATION, SCALE, and TEMPERAMENT.

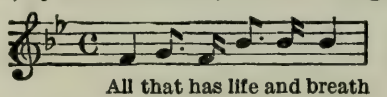
C. H. H. P.

INTONATION. I. The initial phrase of a plain-song melody. For the intonations of the psalm tones see the article PSALMODY, and for other intonations in simple inflected monotone see the article INFLEXION. But the term is applied more widely to the opening phrases of other plain-song melodies besides those that grow out of inflected monotone; this is due to the fact that such melodies as antiphons, hymns, etc. were 'precented,' that is, the opening phrase was started alone by the Precentor or other skilled musician, or by some one else under his direction. This secured a right opening and a suitable pitch. Other pieces were precented by the celebrant, and the intonations of the Creed, and the various settings of *Gloria in excelsis* were inserted in the Missal for his guidance.
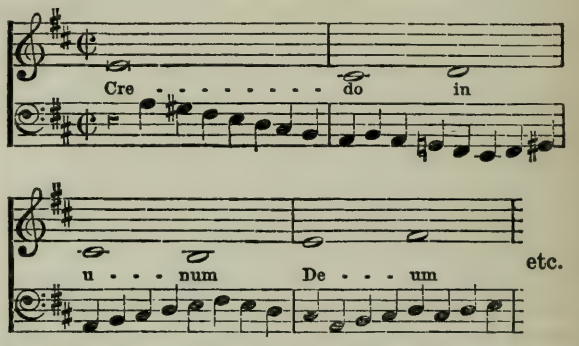
It is always interesting to observe the use made, by modern composers, of ancient materials: and we shall find that some of the Intonations given, in our examples, have been turned by the greatest masters of the modern school, to very profitable uses. For instance, Handel, in 'The Lord gave the word,' from the 'Messiah,' uses the Intonation of the First Tone, transposed a fourth higher, with wonderful effect—



while that of the Eighth (as sung to the Magnificat) has been employed, in a very striking manner, by Mendelssohn, in the 'Lobgesang'—



We have selected these instances from innumerable others, not only because the chief interest of the works mentioned is centred in these few simple notes; but because, in both cases, the phrases in question are really used as Intonations—*i.e.* as initial phrases, given out in unison, to be continued in harmonious chorus. Whether the composers were conscious of the source of the ideas they treated with such masterly power, is a question open to argument; but, there can be no doubt that John Sebastian Bach, when writing his great mass in B minor, chose the opening subject of his magnificent *Credo*, simply because it was the Intonation assigned to the *Credo* in the plain-song mass—



That the effect with which Bach introduces this grand old subject was not lost upon Mendelssohn, is evident, from a passage in a letter written from Rome, by the last-named composer, to his friends in Germany (April 4, 1831).

II. The word is also used of singing or playing in tune. Thus, we say that the intonation of such and such a performer is either true, or false, as the case may be. For a detailed account of the conditions upon which perfect tune depends, see JUST INTONATION, SCALE, and TEMPERAMENT.

W. S. R.

INTONING. The practice of singing the opening phrase of a Psalm, Canticle, or other piece of Ecclesiastical Music, not in full chorus, but, as a solo, or semi-chorus, assigned either to a single Priest, or to one, two, or four leading Choristers. [In the present day the more accurate term PRECENTING is generally used.]

W. S. R.

INTRADA, or ENTRATA. A term used for an opening movement, as by Beethoven for the introductory piece of the 'Battle-Symphony' of his Battle of Vittoria, or for the first movement of the Serenade, op. 25. 'Intrade' is used by Mozart for the overture of his 'Bastien' (K. 50); and 'Intrada o Concerto' by Bach for an independent movement (Cat. No. 117). [See ENTRÉE (ii.), vol. i. p. 784.]

G.

INTRODUCTION. The main purpose of an Introduction in music is either to summon the attention of the audience, or to lead their minds into the earnest and sober mood which is fittest for the appreciation of great things. The manner in which these purposes are accomplished varies greatly with the matter which is to follow. If that be light and gay any noise will answer the purpose, such as brilliant passages or loud chords; but if it be serious it is manifest that the Introduction should either have proportionate inherent interest or such dignity of simplicity as cannot be mistaken for triviality. It is interesting to note the manner in which this

has been carried out by great masters, and the more important relations which seem to subsist between a movement and its Introduction in their works.

In the first place there are many examples of simple signals to attention ; such as the single independent chord which opens Haydn's Quartet in E♭ (Trautwein, No. 33) ; the simple cadence which introduces his Quartet in C, op. 72 (Trautwein, No. 16), and the group of chords with cadence which precedes the Quartet in B♭, op. 72 (Trautwein, No. 12). These have no other relation to the movement than that of giving notice that it is about to commence, and are appropriate enough to the clear and simple form of the Haydn Quartet. Similar examples are to be remarked in very different kinds of music ; as for instance at the commencement of the Eroica Symphony, where the quiet soberness of the beginning of the movement seems to call for some signal to attention, while its supreme interest from the very first seems to indicate that introductory elaboration would be out of place. In Chopin's Nocturne in B major, op. 62, No. 1, again, it is not difficult to see the reason for the adoption of the two simple *forte* chords with which it is introduced; since the commencement of the Nocturne proper is so quiet and delicate that without some such signal the opening notes might be lost upon the audience ; whilst a more developed Introduction would clearly be disproportionate to the dimensions of the piece.

In great orchestral works, such as symphonies, Haydn usually commences with a set and formal Introduction in a slow tempo, which marks the importance of the work, and by remaining so close to the principal key of the movement as hardly ever to pass the limits of the tonic and dominant keys, assists the audience to realise the tonality. Mozart did not follow the example of Haydn in this respect, as many of his symphonies are without Introductions,—especially the well-known ones in C (Jupiter) and G minor. In quintets, quartets, sonatas, and such forms of chamber-music he is also sparing of Introductions, but there is an example of some extent in the quintet for pianoforte and wind in E♭ (Köchel, 452), in which the harmonic successions are simple, and there is a more celebrated one to the string quartet in C, in which the harmonic bases vary more freely than in other examples of that period which can be adduced.

Beethoven began from the first to follow up this point, and it is said that some pedants never forgave him for opening the Introduction to his Symphony in C (No. 1) with chords which appear not to belong to that key. The Symphony in D again (No. 2) has a very important Introduction, in which there is free modulation, such as to B♭ and F, and many passages and figures of great beauty and interest. In the Symphony in B♭ the introductory Adagio is in the highest degree beautiful and impressive, and contains modulation even to the degree of an enharmonic change. In the Symphony in A the idea of the independent Introduction culminates. It has a decidedly appreciable form and two definite subjects. It opens with great dignity and decision in A major, and passes thence to C, the key of the minor third above, in which a clear and beautiful second subject is given ; after this the figures of the opening are resumed and a short transition is made back to the original key, passing on from thence to F major, the key of the third below, in which the second subject again appears. From this key the transition to E, the Dominant of the original key, is at the same time easy and natural, and sufficiently interesting ; and considerable stress being laid upon this note both by its continuance in the harmonies and its reiteration individually, it thoroughly prepares the definite commencement of the Vivace.

In the above instances the Introduction is practically an independent movement, both as regards the substance and the clear division which is made between it and the succeeding movement by a full or half close. In many of his later works Beethoven made an important change in respect of the connection between the Introduction and the movement introduced ; by abolishing the marked break of continuity, by the use of figures which are closely related in both, and by carrying the subject matter of the Introduction into the movement which follows.

One of the clearest and most interesting examples of his later treatment of the Introduction is in the first movement of the Sonata in E♭, op. 81 *a*, in which the introductory adagio opens with the text of the movement, which is constantly reiterated in the 'working out' of the Allegro, and yet more constantly and persistently and with many transformations in the long and beautiful coda. Rubinstein has adopted the same device in his Dramatic Symphony in D minor : in which also the first subject of the first movement proper is a transformed version of the opening subject of the Introduction.

In several of his later Quartets Beethoven makes the most important material of the Introduction appear in the movement which follows it, in different ways—as in the Quartet in E♭, op. 127, and that in B♭, op. 130, and A minor, op. 132, in the last two of which the subjects of the Introduction and the first movement are very closely intermixed. In the E♭ Concerto also the Introduction reappears with certain variations of detail in the latter part of the movement previous to the 'recapitulation' of the subject. In its intimate connection with the movement which follows it, the Introduction to the first movement of the Ninth Symphony is most remarkable. It commences mysteriously with the open fifth of the Dominant, into which

the first rhythms of the first subject begin to drop, at first sparsely, like hints of what is to come, then closer and closer, and louder and louder, till the complete subject bursts in in full grandeur with the tonic chord. In this case the introductory form reappears in the course of the movement, and also briefly in the discussion of the previous themes which immediately precedes the commencement of the vocal portion of the work.

After Beethoven no composer has grasped the idea of intimately connecting the Introduction with the work which it introduces more successfully than Schumann, and many of the examples in his works are highly interesting and beautiful. In the Symphony in C, for instance, a striking figure of the opening reappears in the first movement, in the scherzo, and in the last movement. In the Symphony in D minor, in which all the movements are closely connected, the Introductory phrases are imported into the Romanze, where they occupy no unimportant position. In his Sonata in D minor, for violin and pianoforte, op. 121, the Introduction proposes in broad and clear outlines the first subject of the succeeding allegro, in which it is stated with greater elaboration. The Overture to 'Manfred' affords another very interesting specimen of Schumann's treatment of the Introduction. It opens with three abrupt chords in quick tempo, after which a slow tempo is assumed, and out of a sad and mysterious commencement the chief subject of the Overture proper is made by degrees to emerge. An earlier analogue to this is the Introduction to Beethoven's 'Egmont' Overture, in which one of the chief figures of the first subject of the overture seems to grow out of the latter part of the introduction.

Of all forms of musical composition none are more frequently preceded by an Introduction than overtures; the two above mentioned, and such superb examples as those in the Overtures to 'Leonora' Nos. 2 and 3, and to 'Coriolan,' and such well-known ones as those to Weber's 'Der Freischütz' and 'Oberon,' Schumann's 'Genoveva,' and Mendelssohn's 'Ruy Blas,' will serve to illustrate this fact.

Introductions are not unfrequently found in the place of overtures before choral works, as in Handel's 'Joshua,' Haydn's 'Creation,' Beethoven's 'Mount of Olives,' and Rossini's 'Stabat Mater.' In this sense also the 'Vorspiel,' which Wagner so often adopts in place of an overture before his operas is an Introduction; as in 'Lohengrin,' and 'Rheingold,' and the three operas of the trilogy. In these the figures are generally very intimately connected with the music of the opera, and in all but the first they are part of the first scene, into which they pass without a break. In 'Tristan und Isolde' Wagner gives the name 'Einleitung' to the orchestral prelude both of the first and second acts, and this term is yet more literally translatable as 'Introduction' than Vorspiel. In earlier operas the term Introduction is frequently applied to the whole first scene, as in 'Don Giovanni,' 'Zauberflöte,' 'Figaro,' 'Freischütz,' 'Il Barbiere,' 'Norma,' and so on. In 'Fidelio,' Beethoven gives the name to the opening of the second act, which comprises more of an orchestral prelude, like Wagner's 'Einleitung.'

In relation to instrumental music again Introductions are occasionally found in other positions than at the beginning of an entire work; as for instance the preparatory adagio before the last movement of Beethoven's Septet and of his Symphony in C, the more important one in the same position in Brahms's C minor Symphony, the short passage before the slow movement of the Ninth Symphony, the two notes which introduce the slow movement of the B♭ Sonata (op. 106), and the Introduction to the last movement of Brahms's Quintet in F minor. C. H. H. P.

INTROIT (Lat. *Introitus*, *Antiphona ad Introitum*, *Ingressa*). An antiphon and psalm, sung, by the choir, at the beginning of mass.

The words of the antiphon, or introit proper, come almost universally from Holy Scripture. The psalm has been curtailed until one verse only is sung, followed by the Gloria Patri. The antiphon is repeated in full at the conclusion of the Gloria, and, according to English custom, before it also. Proper introits are appointed for every day in the ecclesiastical year; and from the first words of these many Sundays derive the names by which they are familiarly known—as 'Laetare Sunday,' the fourth Sunday in Lent; 'Quasimodo Sunday,' the first Sunday after Easter (Dominica in Albis—the 'Low Sunday' of the old English Calendar). The music to which the introit is sung forms part of the Gregorian chant (see GREGORIAN MUSIC) and is to be found in the gradual. The psalms are sung to special forms of the Gregorian tones, more elaborate than those used for the Gospel canticles. The introit for the first mass on Christmas day, which we would have transcribed, had space permitted, is a remarkably fine specimen of the style.

The First Prayer Book of King Edward VI. (1549) appointed for an introit an entire psalm, followed by the Gloria Patri, but sung without an antiphon. At first sight, the rubric 'Then shall he say a Psalm appointed for the Introit,' would lead to the supposition that the psalm in question was not intended to be sung by the choir: this idea, however, is disproved by the fact that the music for it is supplied in Merbecke's 'Booke of Common Praier Noted,' printed in 1550, and adapted, throughout, to King Edward's First Book. This provision of an introit ceased in the second Prayer Book (1552), and has not been renewed. But of recent years the use of an introit has been restored in many Anglican

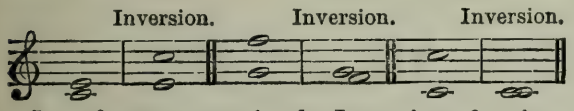
churches, and many of the plain-song introits have been adapted to English words. W. H. F.

N.B.—Handel uses the word as a synonym for Intrada or Introduction. The autograph of 'Israel in Egypt' is headed 'Moses' Song. Exodus, Chap. 15. Introitus.' W. S. R.

INVENTION. A term used by J. S. Bach, and probably by him only, for fifteen small pianoforte pieces—each in two parts, and each developing a single idea. The companion pieces in three parts are, for some not very obvious reason, called 'Symphonien.' G.

INVERSION (Germ. *Umkehrung*). The word Inversion bears, in musical terminology, five different significations.

I. Intervals are said to be inverted, when their lowest notes are raised an octave higher, and thus placed above the highest ones, or *vice versa*, thus—



In order to ascertain the Inversion of a given interval, add to it as many units as are necessary to make up the number nine. The sum of these units will represent the inverted interval. Thus, since six and three make nine, the inversion of a Sixth will be a Third ; as eight and one make nine the inversion of an Octave will be a Unison. The following table shows the Inversions of all intervals lying within the compass of the Octave—
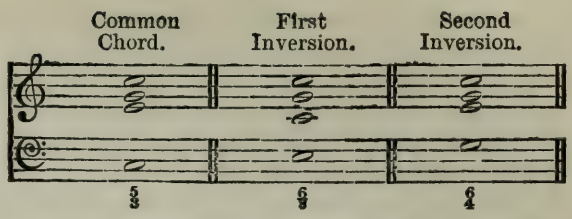
1 2 3 4 5 6 7 8
8 7 6 5 4 3 2 1

The process of Inversion not only changes the name of an interval, but, in certain cases, and to a certain extent, influences its nature. Major intervals, for instance, become minor, by Inversion ; and minor intervals, major. Augmented intervals become diminished, and diminished ones augmented. But the essential character of the interval survives the operation unchanged, and asserts itself, with equal force, in the Inversion. In whatever position they may be taken, consonant intervals remain always consonant[1] ; dissonant intervals, dissonant ; and perfect intervals, perfect. [See Interval.]

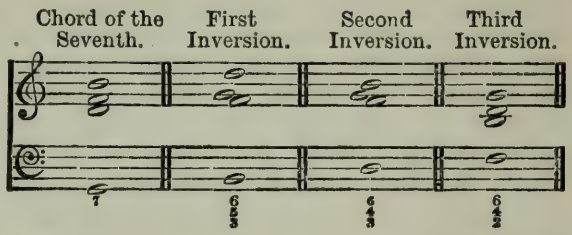
II. A chord is said to be inverted, when any note, other than its root, is taken in the lowest part.

Thus, if the root of a common chord be transposed from the lowest part to one of the upper parts, and the third placed in the bass, the change will produce the chord of the 6–3. If the fifth be similarly treated, the result of the transference will be the chord of the 6–4. Hence, the chord of the 6–3 is called the First Inversion of the common chord ; and the chord of the 6–4, the second.

[1] Although the Perfect Fourth—the Inversion of the Perfect Fifth—is classed, by contrapuntists, among Discords, it only forms an apparent exception to the general rule ; since it is admitted to be a consonance, when it appears between the upper parts of a chord.



If the same process be applied to the chord of the seventh we shall, by successively taking the third, fifth, and seventh, in the bass, obtain its three Inversions, the 6–5–3, the 6–4–3, and the 6–4–2.

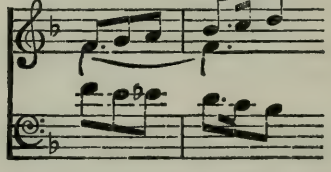


Chords, in their normal form, with the root in the bass, are called fundamental harmonies ; those in which any other note occupies this position are called derivative, or inverted chords. [See Harmony.]

III. A Pedal Point (*Point d'orgue*) is described as Inverted, when the sustained note, instead of being placed in the bass, is transferred to an upper part, as in Mozart's Pianoforte Fantasia in C minor (op. 11) :—

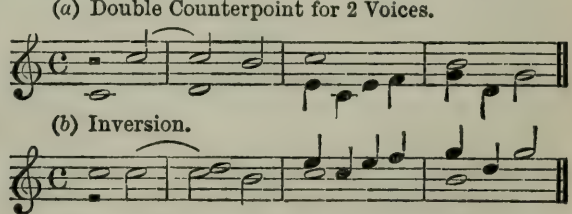


—or, to a middle one, as in the following passage from *Deh vieni, non tardar* (*Nozze di Figaro*), where the Inverted Pedal is sustained by the second violins :—



In these, and similar cases, the characteristic note (whether sustained, or reiterated) forms no part of the Harmony, which remains wholly unaffected, either by its presence or removal. [See Harmony.]

IV. Counterpoint is said to be inverted, when the upper part is placed beneath the lower, or *vice versa* : thus (from Cherubini)—



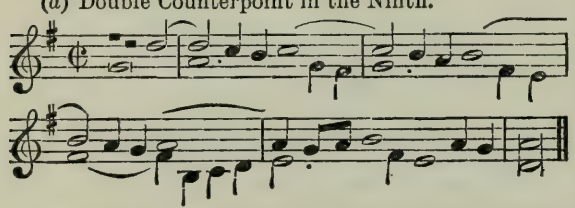
We have, here, an example of what is called Double Counterpoint in the Octave, in which

the Inversion is produced by simply transposing the upper part an octave lower, or the lower part an octave higher. But the Inversion may take place in any other interval; thus giving rise to fourteen different species of Double Counterpoint—those, namely invertible in the Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth, and Fifteenth, either above, or below. In order to ascertain what intervals are to be avoided, in these several methods of inversion, contrapuntists use a table, constructed of two rows of figures, one placed over the other, the upper row beginning with the unit, and the lower one (in which the numbers are reckoned backwards), with the figure representing the particular kind of Counterpoint contemplated. Thus, for Inversion in the Ninth, the upper row will begin with one, and the lower, with nine; as in the following example—

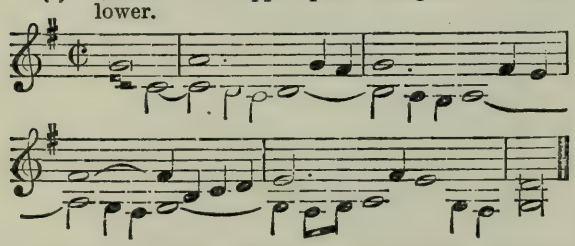
1 2 3 4 5 6 7 8 9
9 8 7 6 5 4 3 2 1

By this table we learn that, when the relative position of two parts is reversed, the Unison will be represented by a Ninth; the Second, by an Eighth; the Third, by a Seventh; and so on to the end: and we are thus enabled to see, at a glance, how every particular interval must be treated, in order that it may conform strictly to rule, both in its normal and its inverted condition. In this particular case, the Fifth being the only consonance which is answered by a consonance, is, of course, the most important interval in the series, and the only one with which it is possible to begin, or end: as in the following example from Marpurg—

(*a*) Double Counterpoint in the Ninth.



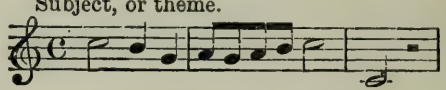
(*b*) Inversion—the upper part transposed a Ninth lower.



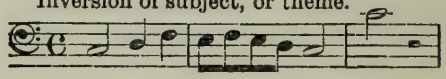
Each of the different kinds of Inversion we have mentioned is beset by its own peculiar difficulty. For each, a separate table[1] must be constructed; and, after carefully studying this, the student will be able to distinguish for himself between the intervals upon which he must depend for help, and those most likely to lead him into danger. Without the table he will be unable to move a step: with its aid the process is reduced to a certainty. For a fuller account of contrapuntal inversion see INVERTIBLE COUNTERPOINT. W. S. R.

V. In Counterpoint the term inversion is also used to signify the repetition of a phrase or passage with reversed intervals, or, as it is sometimes called, by contrary motion,[1] *e.g.*—

Subject, or theme.



Inversion of subject, or theme.



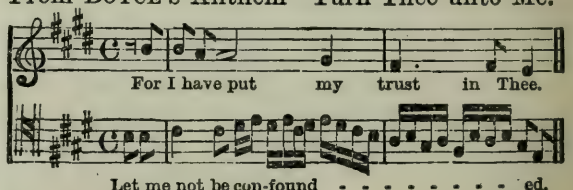
This is a device very frequently adopted in the construction of fugues in order to secure variety. In J. S. Bach's fugues are many magnificent instances of the effective use of this contrivance—as in the 'Wohltemperirtes Clavier,' Nos. C and 8 of Part 1. Mendelssohn also uses it in his Pianoforte fugues in E minor and B minor, op. 35, Nos. 1 and 3. Sometimes the answer to the subject of a fugue is introduced by inversion—as in Nos. 6 and 7 of Bach's *Art of Fugue* — and then the whole fugue is called 'a fugue by inversion.' Canons and Imitations are often constructed in this way. As examples see the Gloria Patri in the Deus Misereatur of Purcell's Service in B♭, and the Chorus 'To our great God' in 'Judas Maccabaeus.' [See CANON, FUGUE, INSCRIPTION, INVERTIBLE COUNTERPOINT.] F. A. G. O.

INVERTED CADENCE. See CADENCE, § v. vol. i. p. 441.

INVERTIBLE COUNTERPOINT. Counterpoint is called invertible when its parts may effectively change places, the higher taking the lower place, and *vice versa*.

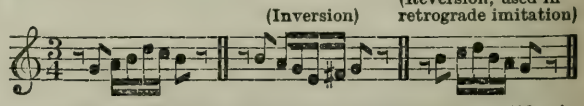
Invertible counterpoint in two parts is called double counterpoint:—

From BOYCE'S Anthem 'Turn Thee unto Me.'



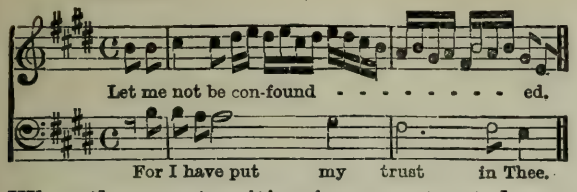
[1] One and the same table will, however, serve for Inversion in the Ninth, and the Second; the Tenth, and the Third; the Eleventh, and the Fourth, etc. etc.

[1] [This device of inversion should be carefully distinguished from the kindred device (which might be termed *reversion*) used in all cases of *retrograde imitation* (see RECTE ET RETRO and ROVESCIO), wherein a melody or phrase is not inverted interval by interval but from beginning to end, the last note standing first and the first last. The exact distinction may be seen in the following short example:—



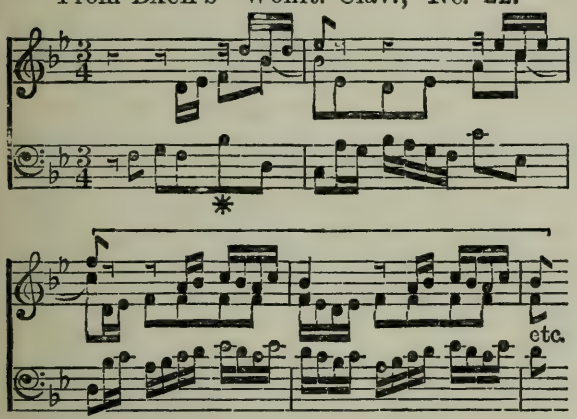
The association of this last effective device with laborious artifice, in many cases ineffective, seems rather to have obscured its practical value in short phrases. H. W. D.]

Inversion.



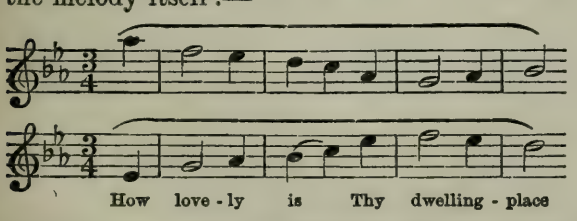
When three-part writing is so constructed as to be completely invertible,—that is, when each part in turn will make an effective bass, while the other two standing above it may still change places,—the result is called triple counterpoint:—

From BACH's 'Wohlt. Clav.,' No. 22.



Whereas double counterpoint offers only two possibilities—the original and its inversion, triple has six—the original and five different inversions;[1] and obviously the addition of a fourth invertible part—making quadruple counterpoint—will give exactly four times the six versions of triple, viz. twenty-four. Similarly, quintuple counterpoint has a hundred and twenty possibilities (five times that of quadruple); sextuple has seven hundred and twenty; and the range may be carried indefinitely into regions which become alarmingly vast, only as they become unpractical.

There is a second important manner of inversion. When parts in counterpoint change places as described above, they undergo what may be called *harmonic* inversion. But a melody can be subjected also to an inversion which may be termed *melodic*. (See INVERSION, § v.) The following free but excellent instance of this melodic inversion taken from Brahms's German Requiem shows the effect it has upon the melody itself:—
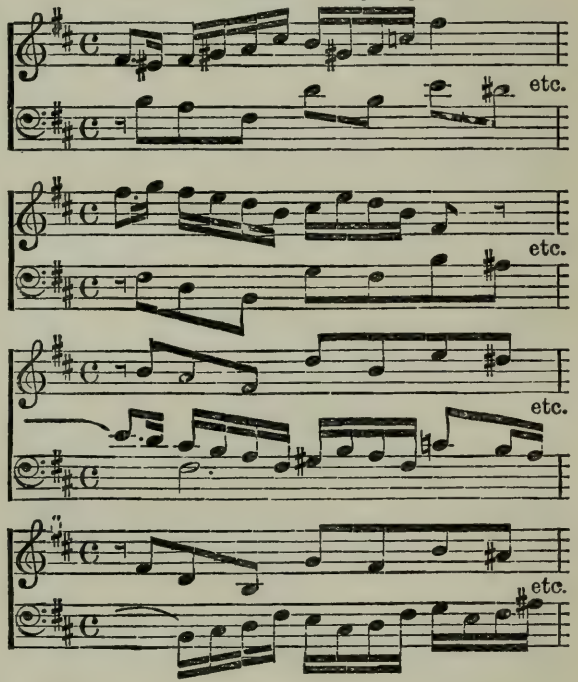


It will be seen that all intervals are reversed,

[1] If the three subjects be called 1, 2, and 3 respectively, the following formula makes clear the six possible arrangements of parts:

1 1 2 2 3 3
2 3 1 3 1 2
3 2 3 1 2 1.

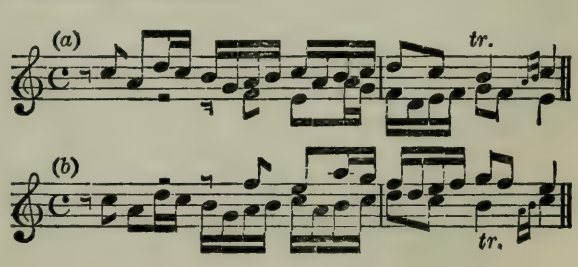
so that every rise becomes a fall, and *vice versa*—a process in itself so artificial that it is naturally used with much care by the great composers, and in moderation, even by the greatest master of it, Bach himself. The mere melodic inversion of one part, as in the Brahms example, cannot, however, be said to constitute invertible counterpoint; in this at least two parts are necessarily involved. It is true that instances may be found of the melodic inversion of one part, while the other part or parts remain unaltered. There is a striking though fragmentary example in the counter-subject of one of Bach's 'Forty-eight' (No. 24 in B minor), of which the following various forms have a distinctly experimental effect:—

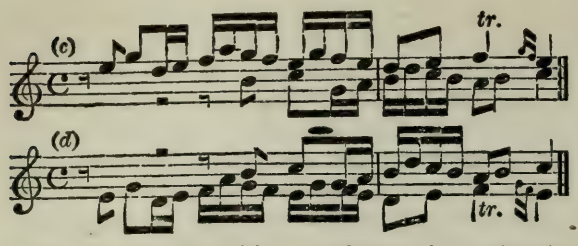
No. 24 of the 'Forty-eight.'



But it may soon be seen that when one of two parts is melodically inverted, it is both natural and easy to invert the other also. And further, it is an important and not an immediately obvious fact that two parts cannot be effectively invertible in this melodic sense without being harmonically invertible also; and the double inversion, like a double reflection, restores their relationship to each other in a way that will be made clear by the short example which follows.

This is a fragment of counterpoint and three different inversions:—
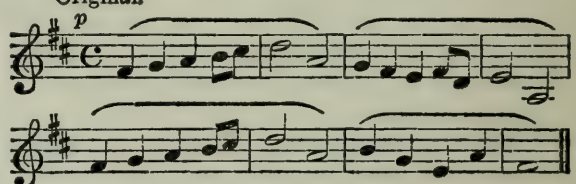




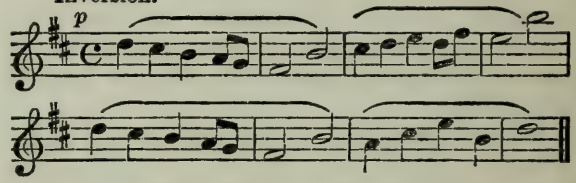
(*a*) is the model; (*b*) an ordinary inversion in the harmonic sense only; (*c*) an inversion in the melodic sense only, or, as it is often called, inversion by contrary movement. In both of these it will be observed that the intervals between the two parts in the model are inverted —sixths turning into thirds, thirds into sixths, a second into a seventh, and so forth. But in the double inversion (both *harmonic* and *melodic*) at (*d*), all the intervals are restored, being exactly what they were in the model.[1] This being so it is only natural that though ordinary inversion flourishes separately, the rarer and more artificial melodic sort is closely associated with ordinary inversion; and in quite early treatises, to be mentioned later, it was taught as a second and difficult variety of double counterpoint inverted in both senses. Latterly it does not appear to have been as systematically taught as its real importance would warrant.

The two Manners of Inversion contrasted.—The essential difference between the two styles of inversion is as important as it is interesting. While both bear the stamp of ingenuity rather than spontaneity, their application in composition has widely different effects. One is pre-eminently useful and seldom very significant; the other is usually highly significant and has, in some cases, quite fantastic, even dangerous possibilities. A glance at the Boyce example quoted above will show that its invertibility simply makes for increased utility rather than for increased significance. The feeling of the passage is in no way changed; it is only in a subtle way amplified; and a composer who plans an effective piece of invertible counterpoint is only like a wise builder who chooses well-planned sizes and patterns of building material with a view to very extensive and varied use. Indeed, for this reason, an extended contrapuntal movement is scarcely to be conceived without some traces of double counterpoint. But melodic inversion, on the other hand, makes rather for new emotional significance than for mere utility. Useful it may be, but significant in most cases it must be, sometimes it is startingly so. It is easy to account for this. The rise and fall of a melody are strongly associated with the feeling that underlies it, just as the rise and fall of the speaking voice are dependent upon the feeling of the speaker, so that often a melody which is practically unaffected by ordinary inversion becomes vitally transformed by melodic inversion, in a way that ingenious contrapuntists may sometimes be apt to overlook. While almost any melody will bear transplanting from a higher to a lower part, it is hardly too much to say that some of the greatest melodies ever written would sound as inappropriately grotesque when melodically inverted as a great verse of poetry if read line by line, backwards. The famous second subject in Beethoven's violin concerto is such an one, of which the technically correct inversion is here written down:—

Original.

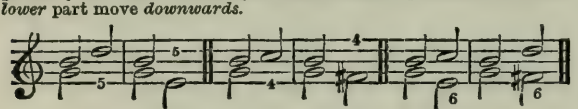


Inversion.

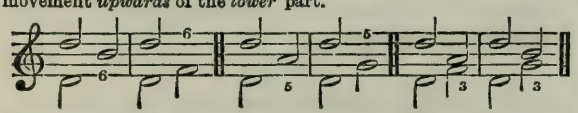


It must sound horrible to all lovers of the tune. The exquisite rise and fall in the 1st and 2nd and the 5th and 6th bars disappear, while the phrases of tranquillity which follow them in the original become abnormally and grotesquely active. If it be possible that any reader needs further proof of the dangers of melodic inversion, he may apply this process to the first phrase of the *Et resurrexit* in the B minor mass, or to the second subject of Brahms's G minor piano quartet, or, indeed, to almost any of Beethoven's more deeply felt subjects—notably second subjects. From this it will be seen that, as a general principle, while harmonic inversion is capable of the widest application, subjects of strong emotional significance cannot be melodically inverted without real danger. But while this disqualifies a great class of melodies for such inversion, there still remain a vast number of other kinds which may be subjected to this

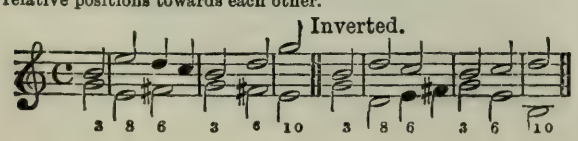
[1] The natural reason for this is simple enough; for it is manifest that if the *higher* of any two parts move *upwards* it will have precisely the same effect upon their relative positions as if the *lower* part move *downwards*.



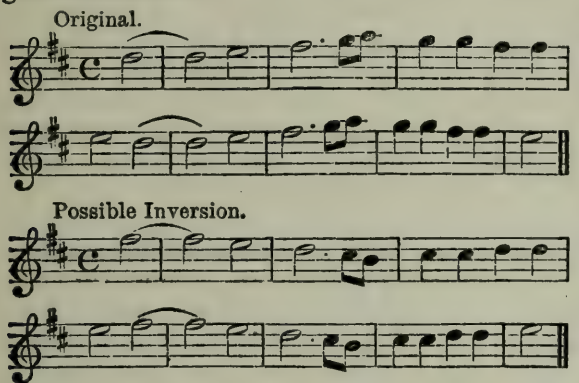
Conversely, a movement *downwards* of the *upper* of two parts will have the same effect (of approximation) as the corresponding movement *upwards* of the *lower* part.



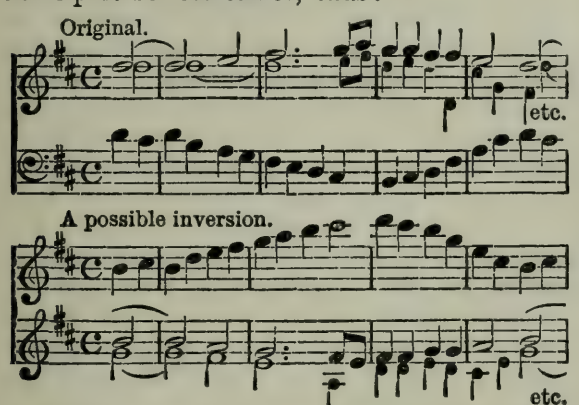
Therefore, if two parts be melodically inverted (every downward step being turned into an upward one and *vice versa*) it is only necessary to invert them harmonically as well, to restore their relative positions towards each other.



inversion with the happiest results. Tunes equable and complacent, and, most of all, tunes of which rhythm (always preserved in inversion) forms the chief feature may safely be so treated. To illustrate this, the process applied with such disastrous results above may be tried upon less profound subjects, notably those to be found in *Scherzi* and last movements. For example, such a tune as that of the playful Trio in the Choral Symphony may be inverted without great disaster :—

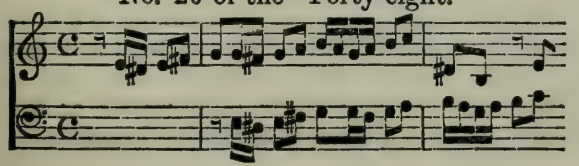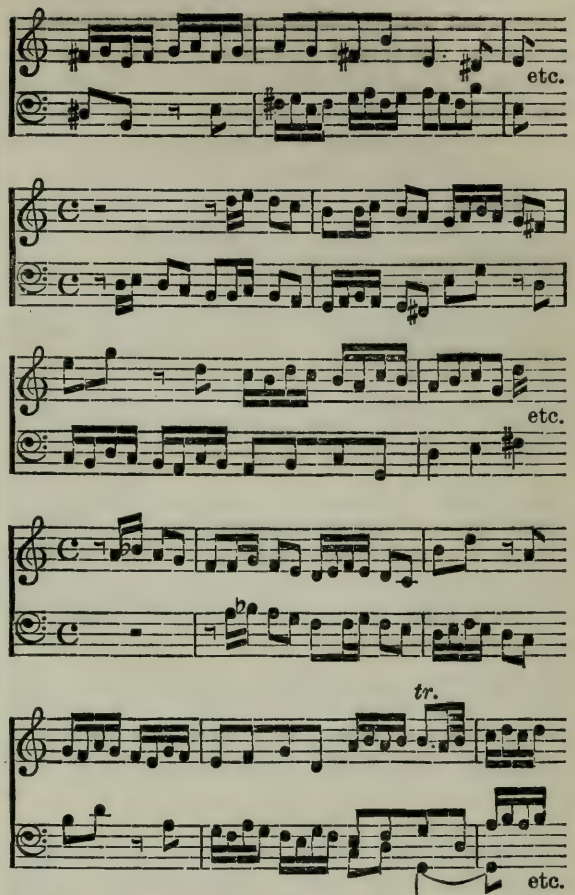


Indeed, the humorous bassoon part which already makes effective double counterpoint with it might also be inverted without ill-effect, especially if Beethoven's plan of adding a free third part be resorted to, thus :—



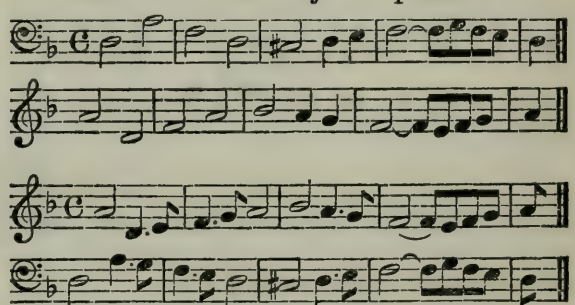
These momentary tamperings with well-known melodies may perhaps readily be pardoned if they serve to make clear the functions of this form of inversion. In such cases as the latter, where it has no revolutionary effect upon the subject, it more nearly shares the qualities of ordinary usefulness which belong to the customary method of inversion ; and of course wherever it is used, it practically doubles the possibilities of ingenious development. And it is in such a manner that melodic inversion is used for the most part by Bach in his fugues, of which one of the most famous instances may now be quoted :—

No. 20 of the 'Forty-eight.'



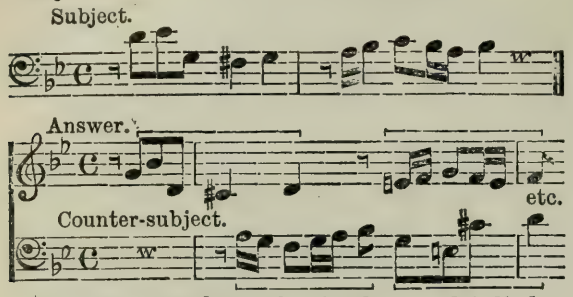


The third bar (with its leap of a seventh and a third in the same direction) seems to touch the extreme limit of what may be done in melodic inversion without dangerous distortion. Two other notable instances from Bach show more clearly than words the exact type of subject most suited for melodic inversion. The first is the famous one from his *Art of Fugue*, which is probably more extensively subjected to this kind of inversion than any ever penned :—
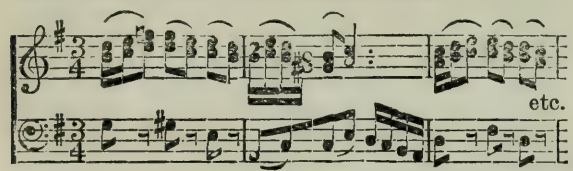


The work of which it forms the text is a monument of skill. The subject itself has underlying emotion, but it is restrained and equable ; it also has a certain amount of rhythm which is easily recognisable ; and it shows a third qualification not yet mentioned but highly significant—its harmonic import is not materially disturbed by inversion. For these reasons, nothing in its many inversions seems to distort or even to disturb the spirit of the subject. The second instance to be quoted is of a very different kind, and inserted here to show that even an emotional melody of a certain type can
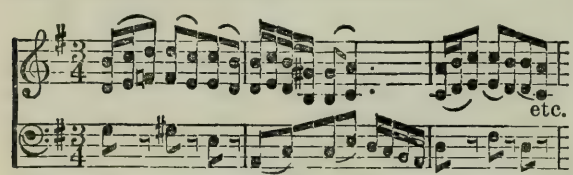
be inverted without disturbance of its expressive qualities. It is not an example of regular inversion, but one in which Bach has taken the two limbs of a fugue subject (that of No. 16 from the 'Forty-eight') and used them, rather freely inverted, as the counter-subject :—



Instances need not be further multiplied to prove the striking and consequently dangerous nature of melodic inversion, or to show its best use. Neither need further quotations be made to prove that its dangers are not shared by ordinary harmonic inversion. The contrast of the two, however, would not be just, or at all complete, if we omitted to point out, that, although the prevailing characteristic of ordinary inversion is its extreme usefulness, there are rare instances in which it also achieves a certain delicate expressive significance of its own. One such is to be found in a movement in Part I. of Bach's Christmas Oratorio, where two oboe parts which stand thus in the introduction :—



acquire a new thoughtfulness in their inverted form [1] at the close of the movement :—

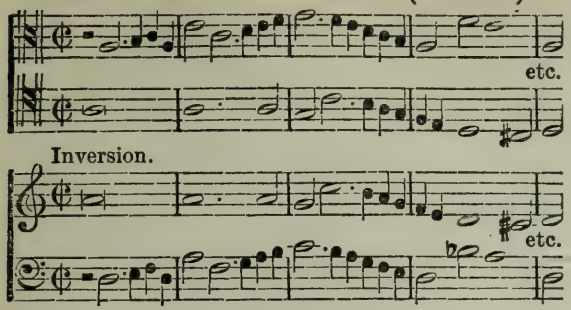


Some account of the earlier stages of the art of inversion, as expounded by two notable 16th century theorists, and exemplified in the works of the greatest composer of the golden age, may be appropriately attempted here.

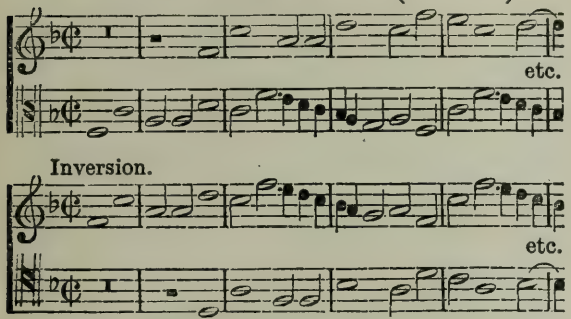
Early use of Invertible Counterpoint.—The custom, in the early days of *Organum* and *Diaphonia*, of freely doubling the *vox organalis* an octave above or the *vox principalis* an octave below (see DIAPHONIA), forms virtually the prototype of ordinary inversion. It seems probable that its practical origin lies in the natural conditions of vocal compass. When the words of a motet or mass were passed from part to part, their musical counterpart would go with them ; the accompanying parts would then fall into other relative positions, and inversion of some sort would soon be discovered and prove useful. The other (melodic) manner of inversion doubtless first arose with the mere exercise of contrapuntal ingenuity ; it is safe to assume that it was greatly fostered by the canonic devices so dearly loved and diligently cultivated in the 14th century, if, indeed, it did not originate then. It might perhaps have been expected that the usefulness and fascination of inversion would have claimed for it greater attention in the earlier days than it actually received. Its use in the 16th century, as will be seen presently in the extracts from Palestrina, was quite masterly but never very systematic. As to the theorists, Ornithoparcus (in 1516) has apparently no mention of the subject of inversion at all in his delightful *Micrologus* ; but a limited number of artificial manners were sufficiently common to be minutely dealt with by Zarlino in 1558. Of these some details may be here given, especially as our own Morley explained the subject a few years later to English students in his *Plaine and Easie Introduction* as 'a manner of composition used among the Italians, which they call contrapunto doppio, or double descant, which being sung after divers sortes, by changing the partes, maketh diverse manners of harmony : and is found to be of two sortes.' Both Zarlino's and Morley's two sorts prove to be really three, as their first sort is divided into two manners, one of which (as the former author says in his *Istitutioni armoniche*), 'when the parts are inverted continues with the same intervals,' the other 'with variations.' Both theorists proceed to suggest that, in the first manner, the inversion is to be effected by transposing the higher part a fifth lower and the lower an octave higher, while in the second manner the higher part should be taken a tenth lower and the lower an octave higher. These two kinds are virtually double counterpoint in the twelfth and tenth respectively, indeed, Morley gives them these names ; and the description of the latter as being 'with variations' simply refers to the modifications of intervals necessary to preserve tonality when transposing any part a tenth. The other sort of 'double descant,' described by both theorists, is practically inversion by contrary movement, already referred to at length in this article ; but some of the examples are planned, by an accumulation of device, not only to invert in a variety of ways, but also to make strict canon, sometimes direct and sometimes by contrary movement. A clear idea of the evolution of this art is only to be given by rather extensive quotation. Morley's examples of the first two sorts are too long to quote in full, but a few bars will give an idea of their vigorous character as well as show their exact method of inversion as laid down by both Zarlino and Morley himself :—

[1] This useful and easy inversion of two upper parts, while the bass remains unchanged, was constantly used by Bach. It often seems as if the exigencies of compass alone dictated it, but in such an instance as that quoted above, it is a gratuitous inversion, justified only and entirely by its exquisite beauty of effect.

Double descant in the twelfth (MORLEY).



Double descant in the tenth (MORLEY).

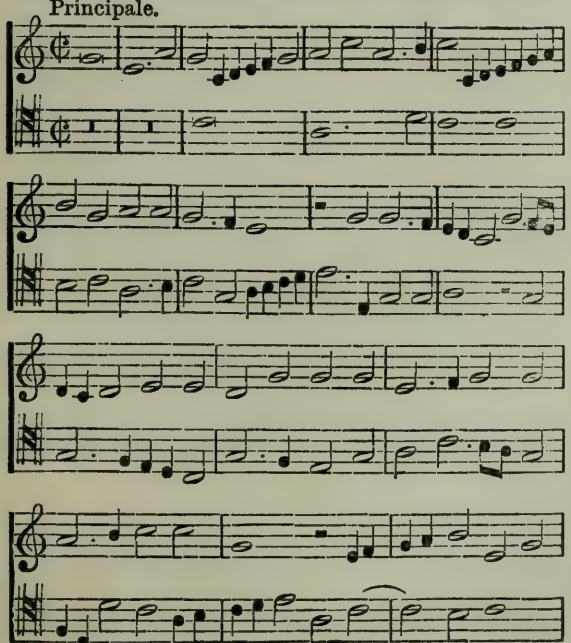


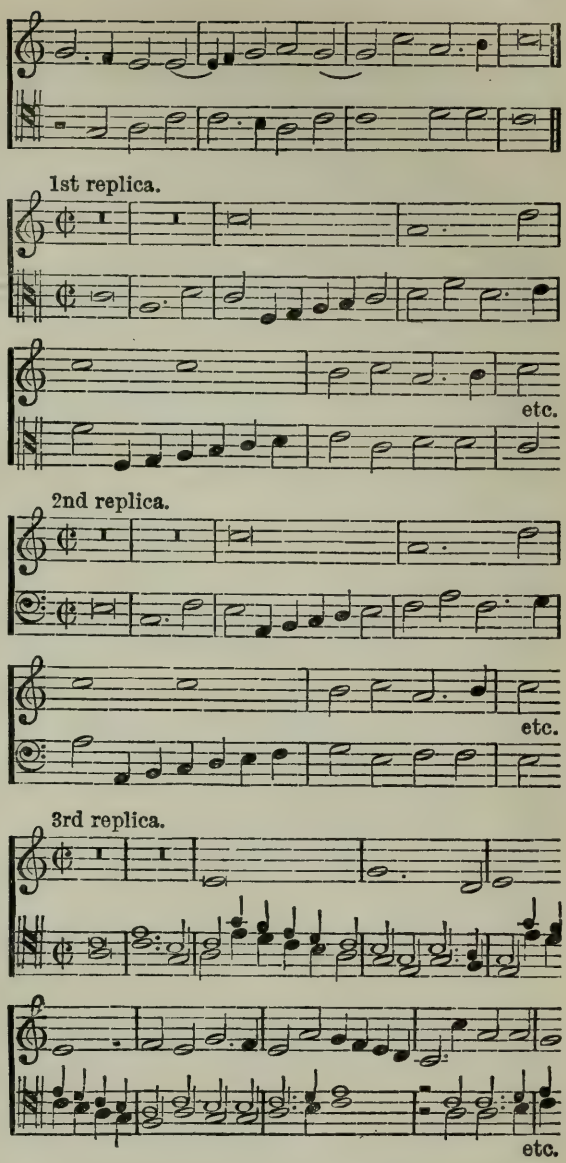
Morley's rules for the first sort are concise and practical, and agree closely with those given by Zarlino, the chief being that no sixth is to be used, the compass of a twelfth is not to be exceeded, and the parts are not to cross. He adds directions for the avoidance of special progressions, which would involve false relations in inversion. For the second sort the chief rule given is that no consecutives of any kind are to be written, but curiously enough the parts are allowed to cross to the extent of a third.

The two following examples, from Zarlino and Morley respectively, show an interesting attempt on the part of both authors to write a counterpoint at once invertible in all three ways :—

From ZARLINO's *Istitutioni*, edition 1589.

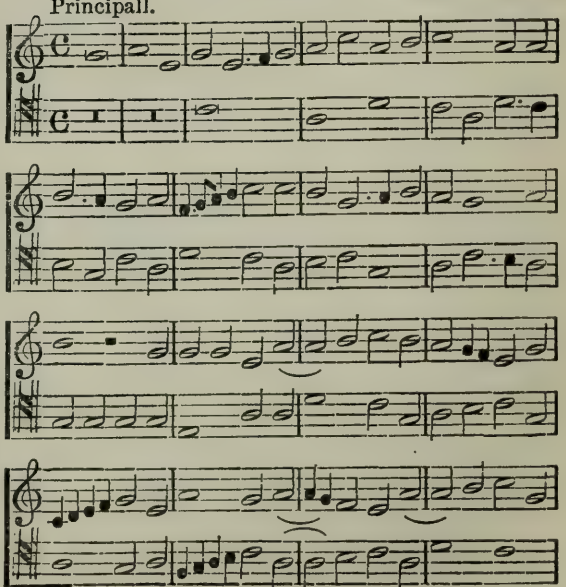
Principale.

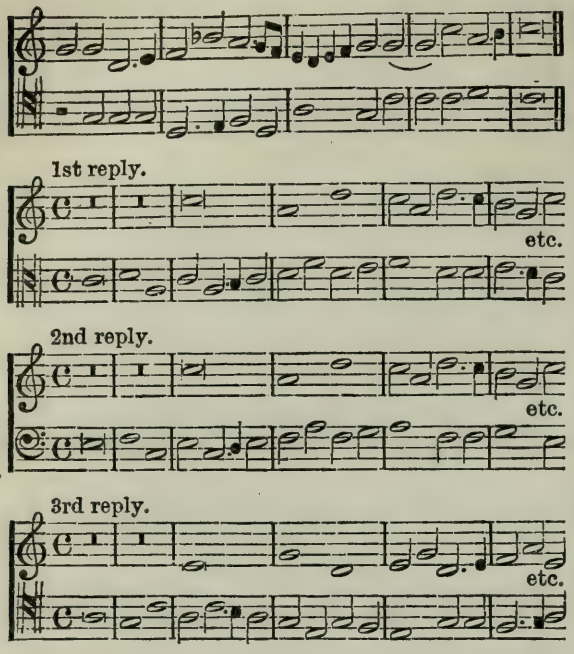




From MORLEY's *Plaine and Easie Introduction.*

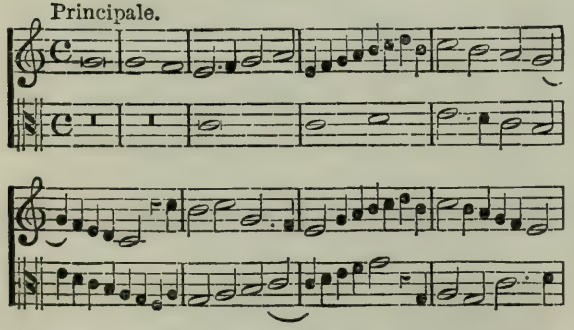
Principall.





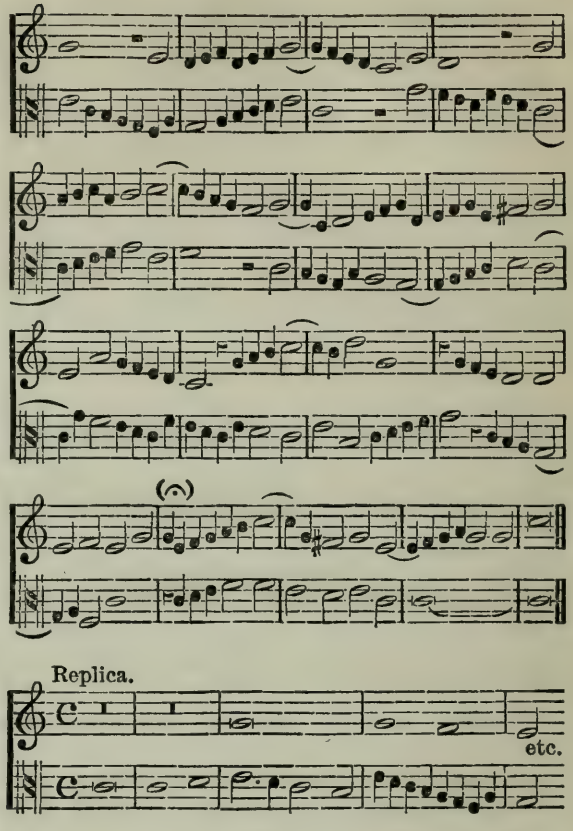
But the greatest cleverness is exercised by both theorists in their third kind of inversion. In this manner, an example is given, by each, of what Morley calls a 'canon made *per arsin et thesin* [1] without any discord in binding manner [2] in it.' The object of this device may be thus explained: When any two parts are written without suspended discords, they can be inverted in the double sense (melodically and harmonically), as was shown earlier, in such a way that all the intervals between them will be exactly restored. But if the two parts be also constructed so that, apart from this inversion, the one forms with the other an exact *canon by contrary movement*, the inversion, when it takes place, will have this simple and surprising result: the part that was the consequent may lead, and the leading part may follow as a new consequent. This use of double counterpoint is worth quoting at length here, as it seems to represent the height of what may be styled practical ingenuity in this direction. The principal or model is given in full in each case, but only a few bars of the reply are indicated, as these may easily be completed by the reader:—

ZARLINO

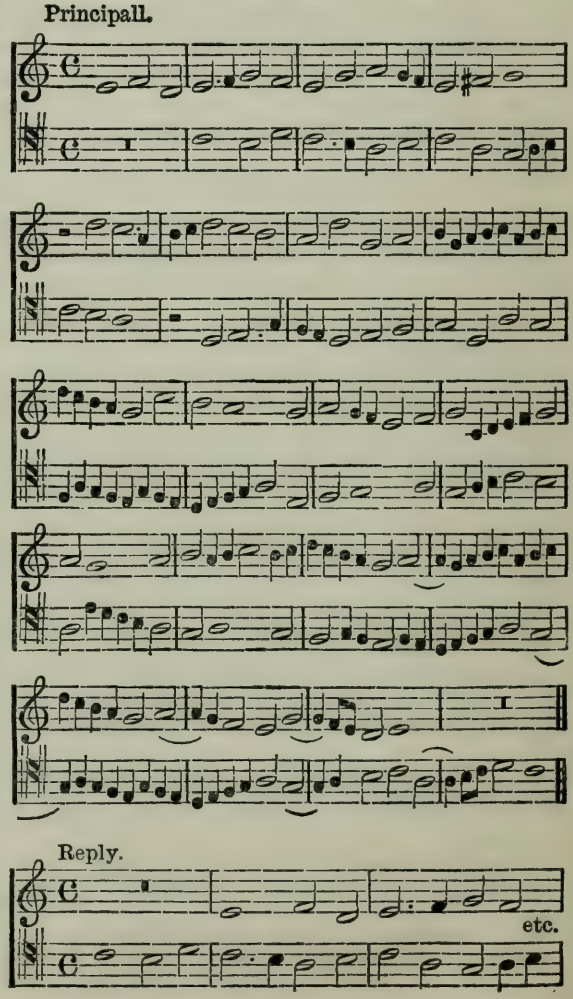


[1] This expression appears to be used here to signify *by contrary movement*, and not, as in its ordinarily accepted sense, *by crossed accents*.

[2] *i.e.* suspension.



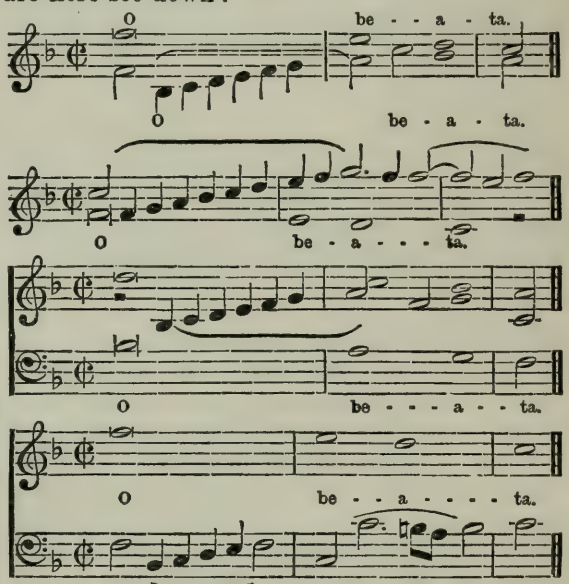
MORLEY



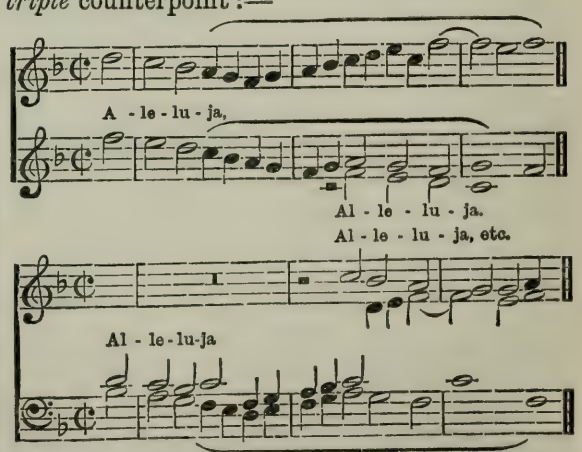
Morley after his effort adds: 'Thus you see that these wayes of double descant carie some difficultie, and that the hardest of them all is the Canon.'

Still, in spite of such ingenuity as this, the art of inversion seems scarcely to have been very highly developed or prosperous in the 16th century. The arbitrary choice of a few artificial devices out of so many—though these few were certainly of the most typical and practical kinds—and the minute correspondence of description in both authors,[1] together with the slender consideration they each give the subject as compared with the rest of their work, and the air of relief with which they both declare that genius can discover other new and beautiful inventions of the same kind—all these things point rather to the fact that invertible counterpoint was not very systematically formulated at the time, and that theorists were content to be more suggestive than didactic on the subject. The omission of any mention of double counterpoint at the octave or fifteenth seems remarkable; it suggests that this may have been so obvious a use as not to be included among 'artificial kinds of counterpoint' nor to deserve Zarlino's description as 'composition so ingeniously arranged that it may be sung in several ways.' Whether at that time it was not even dignified with the name of *contrapunto doppio*, as it has been since, is not clear.

To turn to the practical application of the art of inversion in the 16th century, it may be said that Palestrina's use of it is more moderate and perhaps less systematic than might be expected. His great fluency of parts, his faithfulness to melodic outline, and his minute reproduction of the emotion of the words in each part all seem to point to invertible counterpoint as the one art which would give him absolute freedom. For when melodious phrases pass repeatedly from voice to voice, counterpoints that will not fall naturally into the vacated places above or below the chief melody must needs be modified, or perhaps abandoned altogether. This may be a real hindrance to inspiration; and it is even possible, without heresy, to imagine that Palestrina and his contemporaries, had they chanced to study this particular art more, might have attained to their great heights with even greater ease. But it is perhaps truer, and certainly pleasanter, to believe that Palestrina's erudition was in such complete subjection to his spirit that learned devices of inversion, though fully at his command, were modified, or abandoned altogether, only because, when the time came, a more beautiful note or part or progression suggested itself. He seems rarely to take a subject from a high to a low voice, or *vice versa*, without the process of adorning or completely changing its accompanying counterpoints. Strict inversions are to be found; but they are always beautiful rather than learned in effect, and since they are clearly the exception in his works, they seem to prove his rule of freedom. It needs a well-read disciple of the music of that period to speak authoritatively—and this the writer cannot claim to be; but it seems doubtful whether a more complete or typical example of the 16th century use of inversion in practical composition could be found than chances to be easily accessible in Palestrina's motet, 'O beata et gloriosa Trinitas,'[2] from which the following examples are taken. The first is a *double* counterpoint in the twelfth, and its first occurrence (which may be called the model), with its three subsequent inversions, are here set down:—
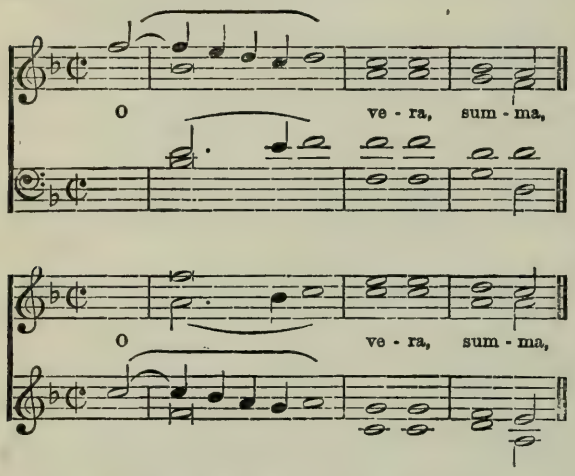


It is difficult to speak with sober moderation of this and like examples of Palestrina's art. It will be seen that the model is capable of exact inversion, that it never once received it at his hands, and yet the effect of exact inversion is virtually produced. The modifications in each case have a practical reason behind them which the merest tyro can grasp, but in each case they put on an inspired grace. The next extract may be cited as a like instance of free *triple* counterpoint:—
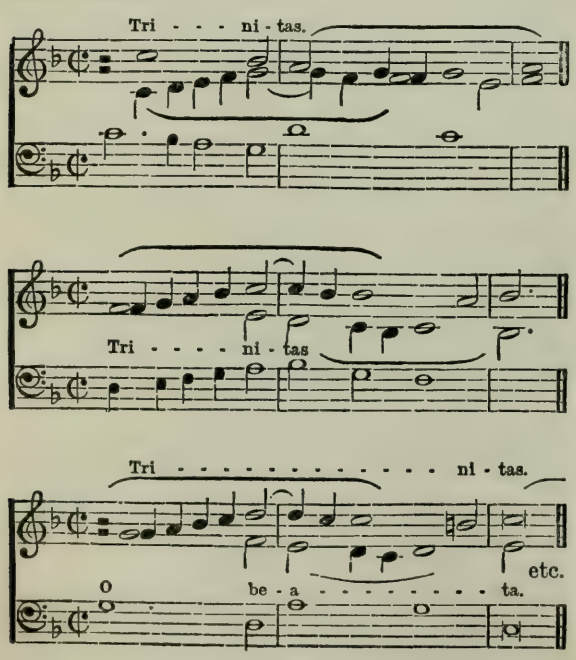


[1] Morley's great debt to Zarlino is clear.

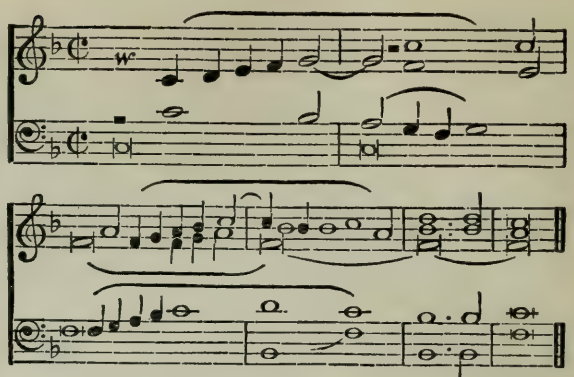
[2] Recently edited by Miss Eleanor Gregory, with Latin and English words, and published by Henry Frowde (Amen Corner, E.C.).

The chief subject passes from treble to tenor; it is twice modified, yet its spirit is entirely preserved; the inversion of the other parts is free, beginning at the fifth and twelfth respectively, but merging into what cannot be called an inversion, and yet gives the feeling of one. The third example is in four parts, and, as the bass remains the same, it affords what would seem a rare instance of an inversion in which all the four parts are reproduced note for note:—

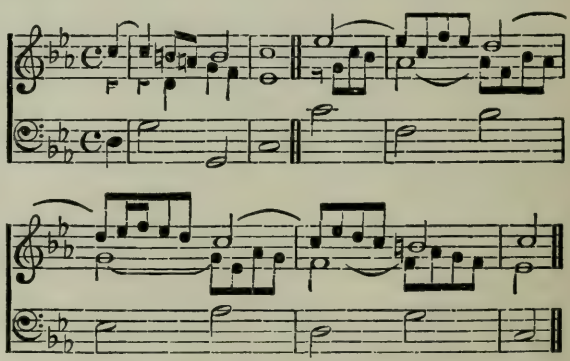


Those who know Palestrina's method will realise that these phrases form the counterpart of each other; but they are each part of a five-bar phrase, and in the rest of the phrase they have only one part strictly in common. The last quotation affords a practical application of strict double counterpoint at the octave which seems really rare in Palestrina. The point of great interest is the flexibility and freedom of the bass part which accompanies each inversion, while the great beauty and masterly freedom of the final cadence are so typical, and they so enhance the whole treatment, that they are here included:—





Modern Invertible Counterpoint.—Fux (1660-1741) in his *Gradus* treats of double counterpoint in general in connection with double fugue. He considers it (1) in the octave, (2) in the tenth, (3) in the twelfth, (4) by contrary motion—distinguishing what he calls *simple contrary motion* and *strict contrary motion* under the names *al rovescio* and *al contrario riverso* respectively. His book is still fairly accessible (in its old English translation) and need not be quoted at any length here. It makes clear the fact, as was to be expected, that no striking advance in the art of inversion was made during the 17th century. But momentous things were happening during that time, amongst them one which would have an important bearing upon inversion, viz. that the bass or lowest part began to assume a character very different from the upper parts and one definitely its own. In early days a bass could be as ductile as a treble, as may be seen in some of the instances from Palestrina quoted above; and although the harmonic style of bass was even then often present (sometimes as regulated and mature as anything written in the 18th century), yet it still enjoyed a sort of happy irresponsibility as compared with the stereotyped harmonic passages of the age of figured basses, and it was not until the powerful progression of dominant to tonic had fully asserted itself, ascended its throne, and assumed its sway, that such basses as the following became the rule:—



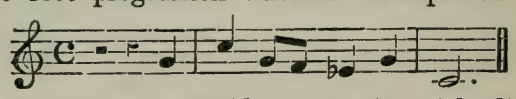
These, it will be seen, are not such as will comfortably invert. In the days between the death of Palestrina and the birth of Bach, the key kingdom became more or less established and the way prepared, so that when the latter

arrived with his stupendous gifts, it was possible for him and for his contemporaries and followers completely to restore melodic flexibility to all the parts without any violation of the absolute rule of key. This was the new polyphony, and it bestowed fresh vitality upon the act of inversion as upon every other contrapuntal device.

It is scarcely too much to assert that in Bach's lifetime this particular art made as much progress as it had made in the whole of its previous existence, and it has not greatly advanced since. Bach's characteristic freedom of melodic style, together with his extraordinary clearness of harmonic purpose, were specially favourable to it; indeed, they furnished him with just the two requisites for success; and doubtless the diligence with which he constructed parts that were invertible reacted favourably upon his style. He found the simple harmonic scheme of tonic, dominant, and subdominant, awaiting him, and attained complete mastery over it, establishing and extending it by all he wrote. It is not intended to suggest here that harmonic root basses, such as those cited above, belonged only to the early days of harmonic rule, or that they were altogether abolished by Bach in favour of more flexible and melodious basses. They are, of course, as indispensable to-day as they were in the hands of any early Italian harmonic writer, such as Vivaldi, and nothing can replace them for strength and real grandeur of effect. Moreover, Bach and Handel used, to great advantage, basses as angular and incapable of inversion as any of their predecessors had used. The pre-eminent achievement, however, of Bach's polyphony was to reconcile harmonic strength with melodic grace in one and the same part whenever he needed both, and this is clearly the whole problem of modern invertible counterpoint. Innumerable are the melodies of beauty and the basses of strength which will not invert; but let parts be combined which are strong enough to be basses and beautiful enough to be melodies, and the two great commandments of invertible counterpoint are fulfilled. It is this fact which makes Bach's fugues, and notably the Forty-eight and the collection called the Art of Fugue, the finest text-book on inversion.

For a detailed exposition of all the varieties of inversion and their peculiarities, the reader must be referred to the many works on the subject since that of Fux, amongst which may be named those of Marpurg, Azzopardi, Cherubini, Albrechtsberger; and in England, in modern times, the little Primer by Bridge, and the much larger one by Prout, have done much to help the student. Many modern German treatises, too, are devoted to double counterpoint; one by J. E. Haberl (Leipzig, 1899) deals in much detail with the rarer inversions. Here no more can be attempted than to add some general remarks as to the three most useful and common kinds of inversion, together with a few practical hints on inversion by contrary movement.

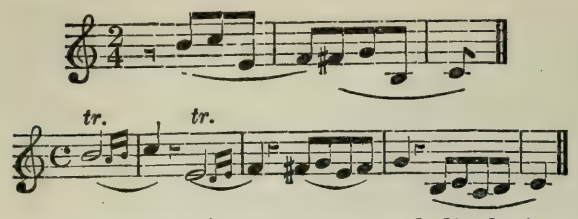
Inversion at the Octave or Fifteenth (in two, three, or more parts).—This inversion is the most natural and serviceable, and is by far the most common. It has already been made clear that the all-important point, whether in double, triple, or manifold counterpoint of this kind, is to imply the harmonic progression so unequivocally as to secure it *in all inversions* from ambiguity or from actual distortion. But the practical difficulty, as is pointed out by every theorist from Fux onwards, generally centres upon the ambiguous nature of the perfect fourth[1] and upon the unnatural restrictions which consequently limit the use of its inversion, the fifth. A fifth (or possibly a fourth if between two upper parts) may form at one moment an innocent concord, and at the next, when inverted as a fourth from the lowest part, it may become a discord, *with a different root.* For a fourth from the bass ordinarily implies a delayed third, just as a seventh implies a sixth or a ninth an octave. The rough-and-ready rule to obviate this difficulty is to exclude the fifth, because of the difficulty of its inversion as a fourth, or else, in view of its becoming a discord, to prepare it by suspension or cautious conjunct movement.[2] But this is clearly not the best method, nor does it produce results to be compared with Bach's finest examples of double or triple counterpoint. There are innumerable instances of well and freely-planned fifths and fourths; to know how these may be written the student must probably adopt the more circuitous course of studying all the devices by which a deliberate harmonic basis may be made perspicuous, and that not only in four or three parts, with more or less complete chords, but in the implied harmonies of two parts, and even in a single melody without accompaniment. Some of these devices may be briefly indicated. Thus the leap of a fourth upwards or a fifth downwards to an accented note implies the root progression whether accompanied or



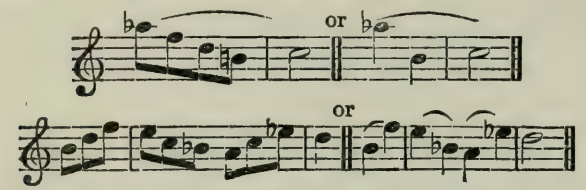
not; and the inevitable progression of leading note to tonic—perhaps plain, perhaps adorned by the conventional shake or changing note or other adornment—is easily recognisable whenever it occurs.

[1] The history of this unfortunate interval, which to this day is both concord and discord, is still in the making. It is possible to conceive a system in which its early freedom and equal rights as a perfect concord had been much longer maintained. Greater freedom seems in store for it. Beethoven shocked his contemporaries by treating a 6-4 as a concord. Schumann dared to end a Novelette on this much-abused chord. Its increasing freedom will diminish restraints in inversion. But whatever happens to it, the third will doubtless remain a most powerful and rightful usurper.

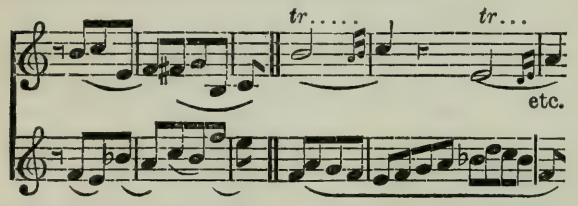
[2] It is also possible to write the complete 5-3 fearlessly, and simply to avoid the inversion which converts it into an unsatisfactory 6-4. This Bach has done, for example, in the case of the chord marked * in the triple counterpoint quoted at the beginning of this article (p. 493*a*).



Still more conspicuous among melodic devices, by which harmonic intention is implied, is that which in all its forms may be called the arpeggio device, *i.e.* moving from note to note of a chord till it be completely inferred

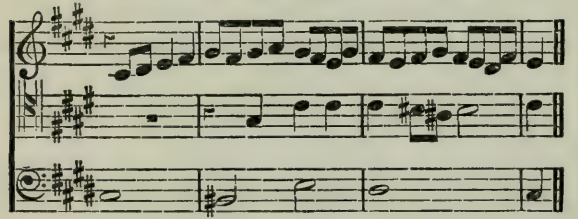


In these instances of inferred diminished and dominant sevenths it will be seen that it is enough to indicate the two *characteristic notes* of each chord, the rest being omitted. This principle is easier to embody in two-part writing, where all the melodic devices just enumerated may be supplemented by a characteristic note in the second part that shall make the progression still clearer. For instance, if the dominant seventh be added to the leading note in the example at the top of this page, the progression is confirmed, and a sure foundation for good double counterpoint will be formed.
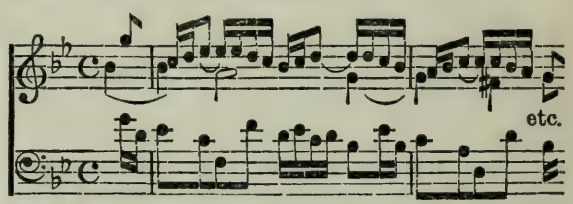


The same principles of harmonic implication evidently guided Bach in his construction of such masterly triple counterpoint as the following:—

From No. 3 of the 'Forty-eight.'



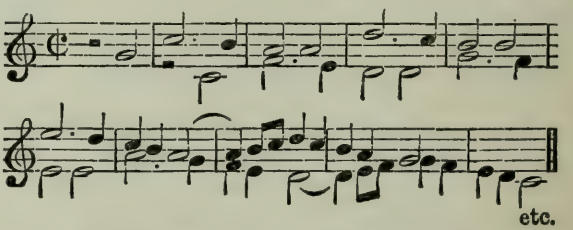
in which a bold leap to C sharp in the second bar enables him to retain the vigour and fulness of a complete common chord without the smallest risk of ambiguity. The reader will have perceived that in an important sense it becomes really easier to write good invertible counterpoint in many parts than in two. For, as the parts increase, the means of harmonic clearness manifestly increase also. Thus, a chord of the dominant or diminished seventh is not liable to the ambiguity in inversion that besets a plain common chord. And from this the student may argue backwards and discover that in three-part counterpoint, and even in two, incomplete or implied chords of the seventh will often serve far better than complete or implied common chords, and will make his harmonic purpose quite clear. A splendid instance of this device is to be found in the following triple counterpoint taken from Bach's great G minor organ fugue:—



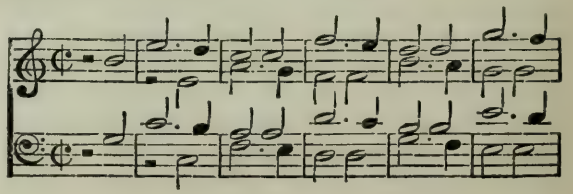
which is chiefly built on incomplete chords of the seventh.

Of the many varieties of inversion at other intervals (mentioned in the article Inversion) two are to be singled out as the most useful.

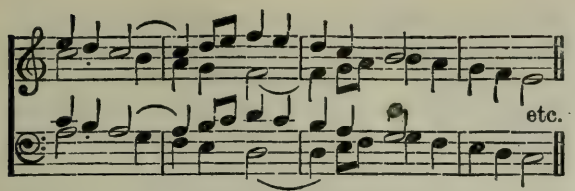
Double Counterpoint at the Tenth.—The chief claim of this variety to special consideration is to be found in the fact, pointed out by the 16th century theorists as well as those of to-day, that it is possible to use the model (or *principal*) and its inversion (or *reply*) simultaneously, thus making a three-part result. Before Palestrina was born, Ornithoparcus wrote: 'The most famous manner of the *Counter-point* (as saith *Franchinus*) is, if the *Base* goe together with the *Meane*, or any other Voyce, being also distant by a tenth, whilst the Tenor doe goe in Concord to both.' To achieve this, consecutive thirds and sixths are obviously banned in the model. This is its chief condition, and two parts in well-planned contrary and oblique motion generally allow not only of this valuable inversion in its simple form, but also of various applications of what are known as added thirds, in which the advantages of lucidity and economy are combined with those of richness and strength which the subjects naturally gain by being doubled in thirds or sixths. Albrechtsberger invents the following example in his treatise,



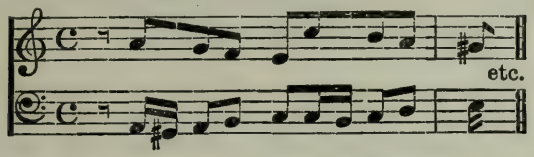
which he is able to translate into four parts thus:—



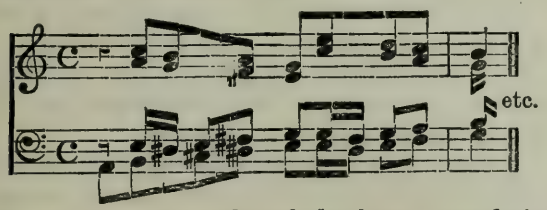
INVERTIBLE COUNTERPOINT



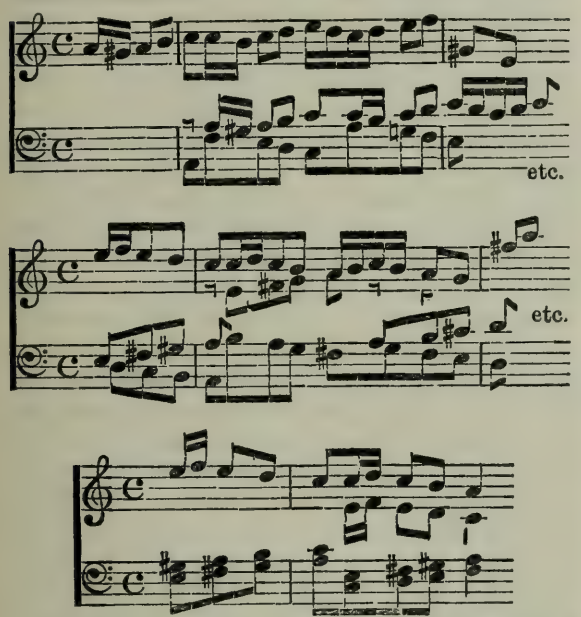
The great usefulness of this kind of counterpoint is also well illustrated in such learned fugues as the A minor from Bach's Forty-eight quoted at p. 495. The following fragment of double counterpoint, which appears at the second and third entries of the subject,
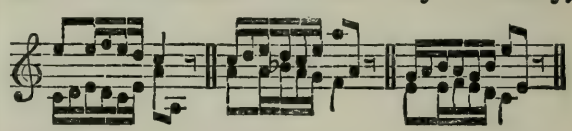


is enlarged into this at the fourth entry :—



and an analysis of the whole fugue reveals its almost inexhaustible possibilities,[1] in such devices as these :—
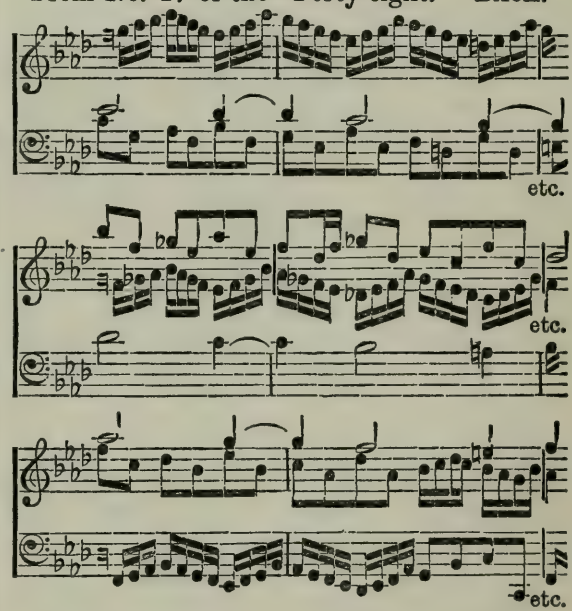


Double Counterpoint at the Twelfth.—The chief practical points to note in this inversion are : (1) that, in it, thirds become tenths and *vice versa*, so that consecutive thirds and tenths may be freely used ; (2) octaves and fifths are also interchangeable, each inverting into the other ; (3) sixths are to be used with peculiar caution as they invert into sevenths. Its chief characteristic, and probably its chief usefulness, are both to be found in its power to effect or suggest a subtle modulation to a nearly related key (the dominant or subdominant, as the case may be), since while one of the parts remains stationary, the other is transposed a twelfth up or down. Special allowance for this effect should be made in the model, especially at the cadence.[2] The device of a falling fifth adopted by Morley in the fourth bar of the passage already quoted (at p. 497), is excellent and should be noted, as when the lower part is transposed a twelfth higher a perfect cadence in D minor is effectively secured. The following fragment is so planned as to infer three different cadences (in A minor, F major, and C major respectively) in its model and two inversions. It is not always necessary,



however, to suggest modulation. It may be avoided either by careful omission of the note that would effect the modulation in inversion (subdominant or leading note), or else by deliberate alteration of that one note in the inverted form. This Bach has done in the following beautiful triple counterpoint, an instance of particular grace and significance :—

From No. 17 of the 'Forty-eight.' BACH.



Inversion by Contrary Movement.—So much has already been said in the first part of this article on this important variety that it only remains to name the chief points to be observed in construction, and the ways in which inversion may best be effected.
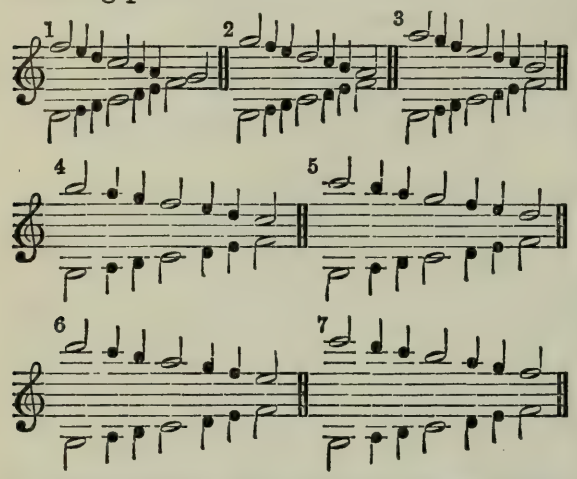
(1) Concords must prevail at the accented points, and only passing discords may be introduced. Naturally no suspended discords are possible, for the simple reason that in the inversion the suspension would fall upwards, and

[1] It is the *contrary conjunct* movement which chiefly accounts for the great resources of this particular counterpoint. It will be seen that it is invertible in a variety of ways other than the tenth, and that when the subject is taken in contrary movement and in close stretto, the use of the first counter-subject never fails.
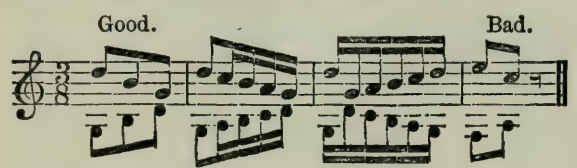
[2] It is the cadence in all double counterpoints that naturally needs closest attention, for it is there that clearness is most desirable.

though the laws of gravity seem less immutable in music than in physics, such a suspension can only sound forced and unnatural. (2) The beginning and ending, but especially the ending, must be regulated by the scale on which the melodies are inverted, as will be seen below.

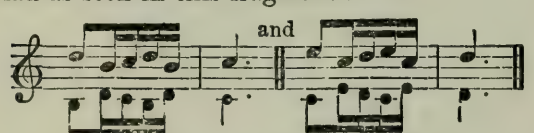
The possible scales on which any melody may be inverted are obviously seven. The scale of C, for example, may be inverted in the following positions :—



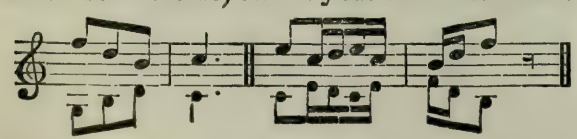
Of these the first, third, and fifth possess special harmonic advantages, for in each the chief harmonies (tonic and dominant) upon which the model is built may, to a large extent, remain unchanged in the inversion. In none is it possible to achieve this completely. The scale which most favours the dominant is least favourable to the tonic chord. Thus in No. 6 the dominant triad coincides completely, and a subject built upon it would fare excellently in inversion till it came to the tonic :



Similarly, scale No. 5 completely favours the tonic, but the dominant triad in it is answered by the subdominant. Nos. 1 and 3 effect compromises, having points of coincidence in each triad as seen in this fragment :—

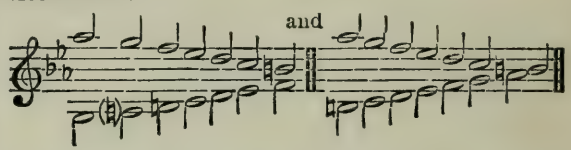


And if the dominant seventh be used for a basis of the model, as it is in numberless cases, these two scales (together with No. 5, if the dominant ninth be a feature) form by far the most useful.



Of these No. 3 justly takes first place (in the major mode), for it alone combines with its harmonic advantages the exact melodic coincidence of every interval in inversion, tone coinciding with tone, semitone with semitone, and —most important of all—tritone with tritone. For this reason it is almost always used both in early and modern examples.

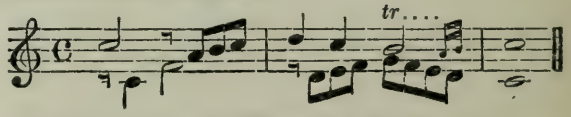
In the harmonic minor mode the conditions are modified ; but the superior advantage of two scales, Nos. 3 and 5, are beyond need for discussion :—



The art of inversion by contrary movement in modern times seems to hold real promise. It possesses far greater qualities than mere ingenuity, and its scope is certainly wider now than ever before. Its dangers, when applied to some subjects, have been fully discussed ; but its possibilities seem such as are not very generally apprehended yet, and it seems certain that it has an important future.[1]

In conclusion, it may be said that the common reputation of invertible counterpoint is that of an exercise of ingenuity rather than an important part of a composer's equipment. It is naturally associated more with cleverness than with inspiration, and seems to earn the title of artifice rather than of art. This is not because it is less valuable in the hands of a master than most other clever things, but perhaps because its serious pursuit offers difficulties so formidable that it has been apt to draw the attention, ultimately perhaps the affection, of those who do study it away from its purpose into itself. So absorbing are its interests that its devotees have perhaps found it too easy to become specialists. But such devotees have been, it must be confessed, few ; the present danger is one of over-neglect on account of its difficulties, rather than over-attention on account of its fascinations. Since Bach's time, both Haydn and Mozart were masters of contrapuntal device, but they were so much taken up with uncontrapuntal matters as only partially

[1] A careful study of all varieties of inversion now described reveals the fact that if octaves and thirds be made the staple concords of any double counterpoint, if only contrary and oblique motion be used, and all but passing discords be avoided, the result will be invertible in all these ways, and, in addition, will form a basis for many possible devices of added thirds or sixths, both by direct and contrary movement.



Some of the many possible inversions of this fragment are :

1. At the octave.
2. ,, tenth.
3. ,, twelfth.
4. ,, fifteenth.
5. By contrary movement.
6. With added tenths above lower part.
7. With added tenths above upper part.
8. With added tenths above both parts.
9. With added tenths below lower part.
10. With added tenths below both parts.
11. No. 6 by contrary movement.
12. No. 7 ,, ,,
13. No. 8 ,, ,,
14. No. 9 ,, ,,
15. No. 10 ,, ,,

to exercise their powers in this direction. Of Beethoven it is hardly too much to say that he seemed to affect ingenuity in this art, rather than to find it native; and in modern times, too little real success in the contrapuntal arts is to be recorded.

It is certain that few technical powers give such freedom to inspiration as the mastery of part-writing. Basses that will make good trebles, melodies that are possible as basses, and inner parts that are worthy to take the place of either treble or bass, are neither always possible nor always desirable. But the power to write them at will, which the art of inversion teaches, is invaluable. It is obviously perfected constructive ability that favours perfect expression of feeling. Exact balance of that which we call construction with that which we call inspiration is rare indeed. There have been many composers, and indeed whole periods of musical development, preponderantly intellectual, while others have been distinguished for almost reckless emotional enterprise. It is to the works of men who, like Palestrina and Bach, reconcile both sides of the art, that we may well turn for the true examples of such musical mechanism as invertible counterpoints. They bring their best inspiration to the best construction of which they, or rather their age, may be capable. They show us how to combine the joy of freedom with the dignity of restraint. They are servants of laws not less than we are, but they find their service perfect freedom. They not only instil abounding life into every intellectual device, but they assiduously cultivate the latter for the sake of the former. They obey old laws and silently enact new ones, setting their own particular seal of permanence upon things hitherto only tentatively expressed or scarcely even apprehended, making their own fine attempts to express a perfect thing perfectly. Towards this high end the art of invertible counterpoint is not the least important contributor. H. W. D.

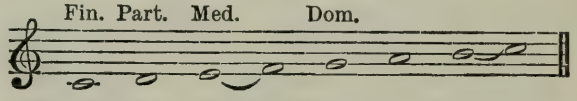
INVITATORIUM. The Invitatory, as sung at matins, stands alone among all the chants of the breviary services. It is a refrain which is sung in conjunction with the 95th Psalm, 'O come let us sing,' at the beginning of matins; and this with its refrain is a survival of the old responsorial singing. The Psalm itself is sung by solo voices; the refrain is repeated by the choir; sometimes the whole, sometimes only the second part, is intercalated between the verses, which are grouped for this purpose very differently from the natural arrangement of the Psalm in the Psalter. These Invitatories form part of the antiphonal; but they, together with the special chants (appropriate to each mode) to which the Psalm is sung, are often collected in a separate volume, and have been so collected and printed at Solesmes.

The term Invitatory has been sometimes applied to the 95th Psalm itself, especially by writers who were dealing with the English Prayer Book since the refrain was given up at the Reformation. The term, however, properly belongs to the responsorial refrain, and not to the Psalm. W. H. F.

IONIAN MODE (Lat. *Modus Ionicus, Modus Iastius*). The Thirteenth—or, according to some writers, the Eleventh—of the Ecclesiastical Modes [according to the later reckoning. In the earlier modal system, of eight modes, this one has no place]. [See MODES, THE ECCLESIASTICAL.]

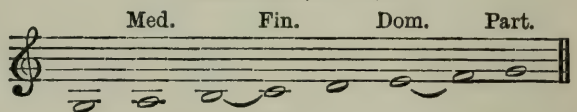
The Final of the Ionian Mode is C. Its compass, in the Authentic form, extends upwards, from that note to its octave; and, as its semitones occur between the third and fourth, and the seventh and eighth degrees, its tonality corresponds exactly with that of the major diatonic scale as used in modern music—a circumstance which invests it with extraordinary interest, when considered in connection with the history of musical science. Its Dominant is G—another point of coincidence with the modern scale. Its Mediant is E, and its Participant, D. Its Conceded Modulations are F, A, and B; and its Absolute Initials C, E, G, and frequently, in polyphonic music, D. Its chief characteristics, therefore, may be illustrated thus—

Mode XIII (or XI).



The compass of the Plagal, or Hypo-ionian Mode, lies a fourth lower than that of the Authentic form, ranging from G to G. The Dominant of this Mode is E, its Mediant, A, and its Participant, G. Its Conceded Modulations are D, F, and the F below the initial G; and its Absolute Initials C, G, A, and, in polyphonic music, very frequently D.

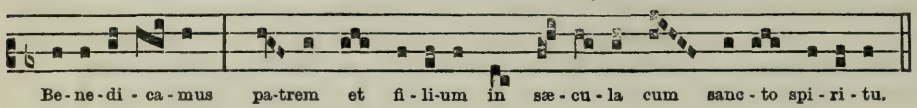
Mode XIV (or XII).



It will be seen that the semitones here fall between the third and fourth, and sixth and seventh degrees — exactly the position they occupy in the Authentic Mixolydian Mode: and, as the compass of these Modes is also identical, the one is often mistaken for the other, though they are as clearly distinguished, by their respective Finals, as the modern keys of E♭, and F♯ minor.

[Melodies in the Lydian and Hypolydian Modes were under the earlier modal system not unfrequently transposed a fifth higher when they contained no B♮, and therefore could be correctly given in the higher seat. They usually were so transposed in order that by use of a B♭

there might be secured the interval of a whole tone below the Final, and the melodically weak effect of a leading note might be avoided. Ancient melodies which employ the leading note are rare in either seat. The following antiphon melody shows the way in which the leading note was avoided in many cases.



But in later mediæval days a change took place. The leading note was sought instead of avoided, and even in Plain-song the melodies with a leading note, either in the Lydian Mode with B♭ or in the Ionian Mode without it, began to multiply. The fine Plain-song 'Missa in Festis Solemnibus'—better known in a less pure form, as the 'Missa de Angelis' (see MASS)—is a case in point. An older instance is the particularly captivating Hypo-ionian melody used for the Alleluiatic form of lesser responds as, *e.g.*, in the Paschal form of the Respond in 'In manus tuas, Domine,' as given in the Roman Vesperals. In some places melodies that were properly Mixolydian or Hypomixolydian were in later days transposed to the Lydian or Ionian seat in order to secure the leading note. A noteworthy case of this is the Italian Melody of 'Aeterna Christi munera'; see *Hymns Ancient and Modern*, 202, contrasted with 430 in the old edition of that hymn-book.

As a result of the strong prejudice which thus existed against the Ionian Mode in mediæval times, when the softness of its intervals gave so great offence, it was commonly called *Modus lascivus*. The early contrapuntists seem also to have regarded it with grave suspicion. It was only as the harmonic Art advanced that the inexhaustible extent of its capabilities became gradually apparent. W. H. F.]

When first employed in polyphonic music, the Authentic scale was usually transposed (for the greater convenience of ordinary combinations of voices) with the customary B♭ at the signature; in which condition it is often mistaken for the modern key of F. Palestrina delighted in using it, with this transposition, as the exponent of a certain tender grace, in the expression of which he has never been approached; as in the 'Missa Brevis,' the Missa 'Aeterna Christi munera,' the delightful Motets, 'Sicut cervus desiderat,' and 'Pueri Hebraeorum,' and innumerable other instances. Giovanni Croce has also employed it in the Motet, 'Virtute magna'—known in England as 'Behold, I bring you glad tidings': while in our own School, we find instances of its use in the imperishable little Anthem, 'Lord, for Thy tender mercy's sake,' and Gibbons's fine Service in F.

The Hypo-ionian Mode is less frequently transposed, in writing, than the Authentic scale, though it is sometimes found desirable to depress it a whole tone, in performance. This is the Mode selected, by Palestrina, for the *Missa Papae Marcelli*; and by Orlando di Lasso, for his Motet, *Confirma hoc, Deus*—both which compositions are erroneously described, in the latest German reprints, as in the Mixolydian Mode.

The melody of the Old Hundredth Psalm, in its original form, is strictly Hypo-ionian; and is given in its true Mode, transposed, in the masterly setting, by John Dowland, printed in Ravenscroft's 'Book of Psalms' (Lond. 1621). [See HYMN; OLD HUNDREDTH PSALM.] W. S. R.

IPERMESTRA. An opera of Metastasio's which has proved very attractive to a long list of composers. The *Dictionnaire Lyrique* of Clement gives no less than 18 settings of it by Galuppi, Sarti, Jommelli, Hasse, Gluck, and other eminent musicians. See METASTASIO. G.

IPHIGENEIA. The story of Iphigeneia, the daughter of Agamemnon and Clytemnestra—in the two episodes of her deliverance from sacrifice at Aulis, and her rescue of her brother Orestes from the same fate at Tauris, which formed the subject of Euripides' two tragedies—has been a favourite subject with the composers of operas. Not to speak of the two masterpieces of Gluck, noticed below, we may say here that the opera of 'Ifigenia in Aulide,' by Apostolo Zeno, has been, according to the Catalogue in the Théâtre Lyrique of F. Clement, set to music by no fewer than twenty composers between 1713 and 1811—D. Scarlatti, Caldara, Porpora, Abos, Traetta, Majo, Guglielmi, Jommelli, Salari, Sarti, Martin y Solar, Prati, Giordani, Zingarelli, Bertoni, Mosca, L. Rossi, Trento, Mayer, Federici. The opera of 'Ifigenia in Tauride' (author unknown, but possibly Vinci) has been composed by nine separate composers—D. Scarlatti, Orlandini, Vinci, Jommelli, Mazzoni, Agricola, Monzi, Tarchi, and Carafa. G.

IPHIGÉNIE EN AULIDE. 'Tragédie-opéra' in three acts; words by the Bailli du Rollet, after Racine; music by Gluck. Produced at the Académie, Thursday, April 19, 1774. The nightly receipts at first were 5000 livres, a sum then unheard of. The sum taken on April 5, 1796, amounted, owing to the depreciation of the assignats, to 274,900 livres. Up to Dec. 22, 1824, it was played 428 times. [Wagner made a special arrangement of it, revising the text and instrumentation, and altering the end. His version was performed at Dresden, Feb. 22, 1847. The score of his close to the overture was published in 1859.] G.

IPHIGÉNIE EN TAURIDE. 'Tragédie lyrique' in four acts; words by Guillard, music by Gluck. Produced at the Académie, Thursday, May 18, 1779. On June 6, 1796, the assignat of 100 livres being equal to only 10

centimes, the receipts were 1,071,350 livres =1071 livres 7 sous. Up to June 5, 1829, it was played 408 times. On Jan. 23, 1781, the tragedy of the same name by Piccinni, words by Dubreuil, was produced at the Académie, and survived in all thirty-four representations. On the first night, the chief actress being obviously intoxicated, a spectator cried out, 'Iphigénie en Tauride! allons donc, c'est Iphigénie en Champagne!' G.

IPPOLITOV-IVANOV, MICHAEL MIKHAILOVICH, composer and conductor, born at Gatchina, Nov. 19, 1859, was a son of a mechanic employed in the palace. From 1876 to 1882 he studied at the Conservatoire of St. Petersburg, and passed through the composition class under Rimsky-Korsakov. On completing his studies he was appointed director of the Music School, and conductor of the Symphony Concerts at Tiflis (in connection with the Imperial Russian Musical Society). Here he made a close study of the music of various Caucasian races, more especially that of the Georgians. His book, *On the National Songs of Georgia*, is considered an authority on this subject. In 1893 he accepted a professorship at the Moscow Conservatoire, and for five years conducted the Moscow Choral Society. In 1899 he became conductor of the Moscow Private Opera, an enterprise which has exercised an important influence upon musical life in Russia. Ippolitov-Ivanov's style is essentially lyrical, straightforward, and agreeably melodious. His works comprise :—

For Orchestra.

1. Overture on a Russian theme, 'Yar-Khmel,' op. 1. 2. Symphonic scherzo, op. 2. 3. Suite, 'Caucasian Sketches,' op. 10 (1895). 4. Sinfonietta (originally sonata for pianoforte and violin, op. 8), op. 34 (1902).

Choral and Vocal works with Orchestra.

Coronation Cantata, op. 12. 'Twelve Characteristic Pictures' for chorus and orchestra, op. 18. Cantatas in memory of Poushkin, Gogol, and Joukovsky.

Operas.

'Ruth' (Tiflis, 1887); 'Asra'; 'Assya,' subject from Tourgeniev (Moscow Private Opera, 1900).

Chamber Music.

Pianoforte quartet, op. 6. String quartet, A minor, op. 13.

Vocal.

Songs and Duets with pianoforte accompaniment, op. 11, op. 14 (6), op. 15 (3), op. 21 (6), op. 22 (6), op. 23 (3 Moorish melodies), op. 25 (5 duets), op. 27 (2), op. 28 (5), op. 31 (4), op. 33 (6). Also several choruses, a cappella, and with pianoforte accompaniment. R. N.

IRENE. See QUEEN OF SHEBA.

IRISH MUSIC. Although it is not long since the opinion was generally entertained that Ireland had been sunk in barbarism until the English invasion, historical and antiquarian researches have established the fact that the island was in early times the seat of Christianised learning and a remarkable artistic civilisation. [In the 5th century, Shiel (Sedulius) composed many hymns, and also the Introit 'Salve Sancte Parens,' still included in the Roman Gradual. John Scotus Erigena, an Irishman, who died *circ.* 875, is the first to allude to discant or organum. Another Irishman, St. Cellach (Gall) founded the great monastery of St. Gall in Switzerland, and died in 646. Somewhat later flourished St. Mailduff, the Irish founder of Mailduffsburgh, or Malmesbury, who taught St. Aldhelm, a renowned Saxon musician. St. Helias, an Irish monk, was the first to introduce the Roman chant at Cologne about the year 1025.] The music of Ireland, and in particular her ancient school of Harp-playing, have from early times been in high repute, having been lauded in the writings of Brompton, Giraldus Cambrensis, Dante, and John of Salisbury (12th century). The latter writes thus: 'The attention of this people to musical instruments I find worthy of commendation, in which their skill is beyond comparison superior to that of any nation I have seen.' Fuller's words are equally strong; 'Yea, we might well think that all the concert of Christendom in this war [the Crusade conducted by Godfrey of Boulogne] would have made no music, if the Irish Harp had been wanting.' Fordun (14th century), Clyn (1340), Polidore Virgil and Major (15th century), Vincenzo Galilei, Bacon, Spenser, Stanihurst, and Camden (16th century), speak with equal warmth. [Irish tunes have been found in 11th-century MSS. (Dr. Fleischer).]
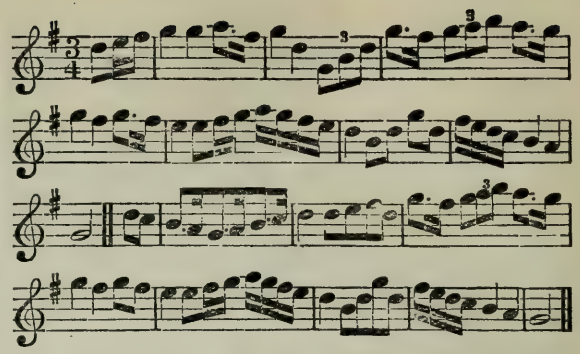
Three Irish airs appear in the *Fitzwilliam Virginal Book*—(1) 'The Ho-hoane' (Ochone), (2) an 'Irish Dumpe,' and (3) 'Callino Casturame,' the last set by William Byrd. They are all in 6–8 measure, and seem to possess the characteristic features of Irish melody. To the last air there is an allusion in Shakespeare, 'Henry V.,' act iv. sc. 4, where Pistol addresses a French soldier thus:—'Quality! Calen o custure me!'—an expression which has greatly puzzled the critics. It is evidently an attempt to spell as pronounced the Irish phrase 'Cailinog a stuir me'—'young girl, my treasure!'

For the earliest published collections of Irish music see the Bibliography below. But these, being for flute or violin, supply no idea of the polyphonic style of the music for the Irish Harp, an instrument with many strings of brass or some other metal: the harp preserved in Trinity College, Dublin (commonly but erroneously called the Harp of Brian Boru), having thirty strings; that of Robin Adair, preserved at Holybrook in co. Wicklow, thirty-seven strings; and the Fitzgerald Harp, incorrectly called the Dalway Harp (1621), fifty-two strings. (See HARP.) During the incessant wars which devastated the island in the 16th, 17th, and 18th centuries, the art of music languished and decayed: there had indeed been many famous performers upon the harp, the national instrument had appeared on the coinage of Henry VIII., and had also been appended to some State papers A.D. 1567; but the powers of the law had been brought to bear upon the minstrels who sympathised with the natives,
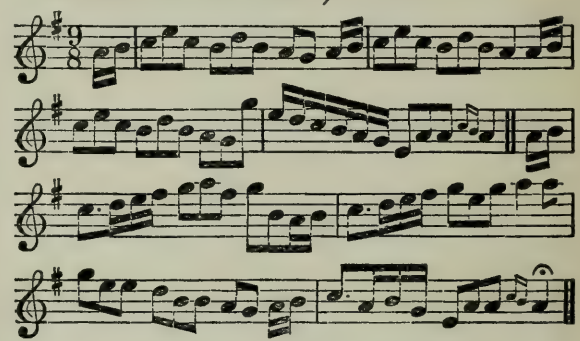
struggling at this time against the English power. When the wars of Elizabeth, Cromwell, and William III. ceased, the distracted country had peace for a while. Soon afterwards the Hanoverian Succession was settled, and foreign musicians visited Ireland, and remaining there, introduced the music of other countries; the nobility and gentry too, abandoning their clannish customs, began to conform to the English model; and the Irish melodies went out of fashion for a time.

Some of the celebrated harpers of the 16th and 17th centuries were Rory Dall O'Cahan (whom Sir W. Scott makes the teacher of Annot Lyle); John and Harry Scott; Miles O'Reilly (born 1635); Thomas and William O'Conellon (1640); Cornelius Lyons; O'Carolan (1670); Denis Hempson (1695), who in 1745, when fifty years old, went to Scotland and played before Charles Edward; Charles Byrne (1712); Dominic Mongan (1715); Daniel Black (1715); Echlin Kane (1720), a pupil of Lyons, before named—Kane, who travelled abroad, also played for the Pretender, and was much caressed by the expatriated Irish in Spain and France; Thaddeus Elliot (1725); Owen Keenan (1725); Arthur O'Neill (1734); Charles Fanning (1736); and James Duncan, who having adopted the profession of a harper in order to obtain funds to carry on a law-suit in defence of his patrimony, was successful, and died in 1800, in the enjoyment of a handsome competence.

Among efforts to arrest the decay of the Irish Harp School may be mentioned the 'Contentions of Bards' held at Bruree, co. Limerick, 1730-50, under the presidency of the Rev. Charles Bunworth, himself a performer of merit; a meeting of harpers at Granard, co. Longford, organised by an Irish gentleman, James Dungan of Copenhagen, in 1781, and carried on till 1786; and the assemblage of harpers at Belfast, July 11-13, 1792, when the promoters engaged the subsequently well-known collector, Edw. Bunting, to write down the music as performed. From this arose Bunting's three volumes of Irish music, dated 1796, 1809, and 1840: accurate drawings, biographical notices, and some hundred airs have been left on record by Bunting, to whom indeed the subject owes whatever elucidation it has received. Ten performers from different parts of Ireland attended the meeting of 1792, and their instruments, tuning, and use of a copious Irish musical vocabulary, agreed in a remarkable manner. The compass of the harps was from C to d'''. Their scale was sometimes C, but mostly that of G. Each string, each grace, each feature had a name peculiar to it. It was proved that the old harpers had played with their nails, not the fleshy tip of the fingers. They used other scales besides those above, but agreed that G major was the most ancient: in this lies 'The Coolin' (temp. Henry VIII.):—

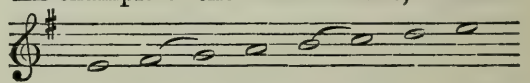


One of the most striking of the Irish airs is that called 'Colleen dhas,' etc., to which Moore's lines, 'The valley lay smiling,' are adapted; it lies on a scale from A to A, but with semitones between 2–3 and 6–7 (*i.e.* the ecclesiastical Dorian mode) as follows:—
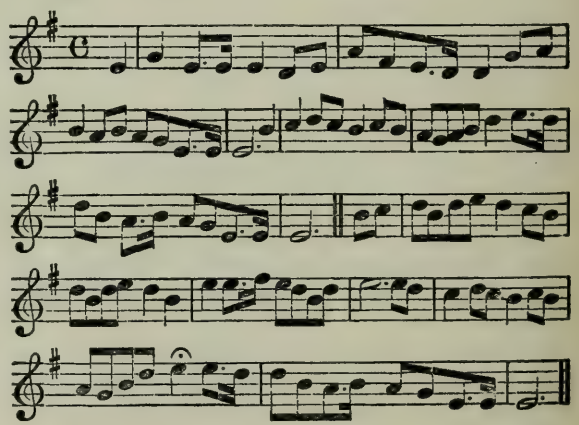


It was of course to be expected that singers, pipers, whistlers, or violinists, would not always adhere to the fixed semitones of a harp scale; hence this air is sometimes corrupted, and its pathetic beauty impaired by the introduction of G♯.

An example of the Æolian mode, as scale

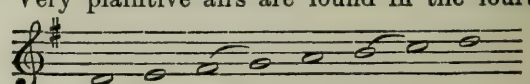


E to E, semitones between 2–3 and 5–6, is found in the fine Irish air, 'Remember the glories of Brian the Brave!'
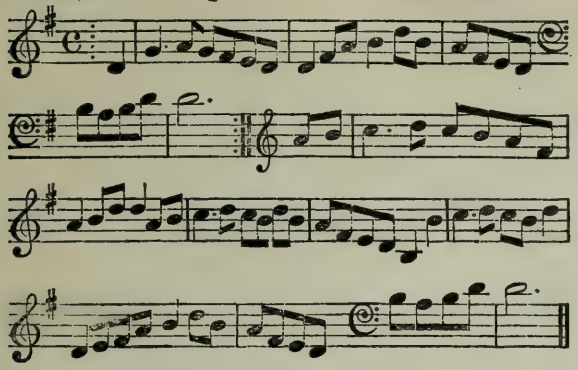


Here again, in careless performance, D♯ may have been used instead of D♮, once or twice.

Very plaintive airs are found in the fourth



scale (*i.e.* the Mixolydian mode), D to D,

semitones between 3–4 and 6–7. In this scale lies the air 'Weep on!'



Moore seems to have noticed the peculiar wail, thrice repeated, of the second strain, but to have been unaware of the true cause, when he says, 'We find some melancholy note intrude —some minor third or flat seventh, which throws its shade as it passes and makes even mirth interesting.'

[Examples of almost all the church modes are to be found in Irish airs, as in those of Great Britain, France, and other countries.]

The old Irish bagpipe was blown by the mouth,[1] like the Scottish, but the later bagpipe, the Uillean or Union pipe, blown with a bellows, became popular in Ireland: from this cause, and the delicacy of its reeds, the tone is softer. Dr. Burney remarked upon the perfection of the intervals of the Irish chanter (or melody-pipe), which he had never met with in the pipes of North Britain. The scale of the Irish bagpipe is from C below the treble stave to C above it, with all the semitones. The Irish instrument is also furnished with a sort of tenor harmony of chords:—



The pipe of Scotland has nothing of this sort, and, as previously noticed, its scale is only nine notes in extent, and does not correspond with the normal diatonic scale. There generally are two drones in the Scottish pipe, A and its octave; and three in the Irish instrument, generally C, *c*, and *c′*. The ancient Irish bagpipe, like that of Scotland, was an instrument of shrill and warlike tone, by which, as Stanihurst tells us, the natives were animated —as other people are by trumpets. The bagpipe, perhaps the oldest and most widely known instrument in the world, still subsists in Ireland; the harp, however, is almost extinct: both have been in a great degree superseded by the violin and flute, which are cheaper, more readily repaired, and above all more portable; most of the ancient minstrels of Ireland found it necessary to maintain attendants to carry their harps. From 1775 to 1782 the Volunteer Bands did much towards the cultivation of music in Ireland, and of late years, during the Temperance movement and the various semi-military organisations which have sprung up in Ireland, brass and reed bands have become popular, and play through the streets of the towns. Choral classes were formerly not popular throughout the country; they met with no favour among the peasantry of the South and West. [But at present (1905) there are choral classes in every important town in Ireland.]

Dismissing the bagpipe, ancient or improved, we find among ancient Irish wind-instruments the following:—(1) the *Bennbuabhal* (pronounced Ben-Buffal), a real horn, generally that of a wild ox or buffalo; (2) the *Buinne*, a primitive oboe, and (3) the *Guthbuinne*, a primitive bassoon; (4) the *Corn*, a pipe—Chaucer's 'Corne-pipe'; (5) the *Stoc*, a smaller trumpet; (6) the *Sturgan*, another small trumpet, (7) the *Feadan*, a flute or fife. It is singular that all these pipes were curved; no straight pipe, like an oboe or clarinet, having been found in Ireland. (8) Some large horns were discovered, of which the embouchure, like that of the Ashantee trumpet, was at the side. Singular to say, the Irish possessed an instrument very similar to the Turkish crescent or 'Jingling Johnny' once used in the British army; it was called the 'Musical Branch,' and was adorned with numerous bells. [O'Curry describes the *Craebh ciuil* and the *Crann ciuil* as forms of a 'Musical branch' or *cymbalum*, not bells, as here stated.] There were single bells called *clothra*: the so-called *crotals* are merely sheep-bells of the 17th and 18th centuries. It should be remarked that the *tympan* was not a drum, as was formerly supposed, but a stringed instrument, and by the researches of the antiquary O'Curry it is proved to have been played with a plectrum or bow. [The *ochttedach* is an eight-stringed Nabla or Psalterium.] Some other allusions to music are found in Irish MSS., viz. the *aidbse*, an union of all voices, a vocal *tutti* as it were: this was called *cepóc* in Scotland. The *certan* was some sort of chirping sound by female singers: the *dordfiansa*, a warlike song accompanied by the clashing of spears after the Greek manner. An interesting example was the Irish *Cronan* or drone bass, after the manner of the 'Ground' of Purcell's day. [There are seven Irish words signifying concerted singing or playing.] The *Cronan* was softly sung by a Chorus,[2] while the principal voice sustained the solo. The well-known air called 'Ballinderry' was provided with such a chorus; see Stanford's arrangement in 'Songs of Old Ireland.'

A few words about the dances of Ireland will not be out of place. These are (1) the Planxty, or *Pleraca*, 6–8 time, with strains of unequal number of bars. (2) The Jig, or *Rinnce*, with an equal number of bars. [The Jig was, as its

[1] This is the distinction between the Musette and the Cornemuse, the former answering to the Irish and the latter to the Scotch Pipe.

[2] This explains the passage about the wild cats in the Story of Conall (Campbell's *Tales and Legends of the West Highlands*, i. 107)

name implies, derived from the Geige or Fiddle, just as the Hornpipe was named from the instrument of that name]: of these there were (*a*) the Double Jig, (*b*) Single Jig, (*c*) Hop Jig, and (*d*) *Moneen*, or Green-sod Jig. (3) The Reel, similar to that of Scotland, of which it is the national dance. (4) The Hornpipe. (5) Set dances, chiefly by one dancer, and (6) The Country dance. [The *Rinnce Fada*, or Long Dance, has become again very popular in Ireland. It was danced before James II. in 1689 in Dublin. There are 16th century allusions to the 'Irish Hey' and the 'Irish Trot,' of which examples are given in Playford's *Dancing Master*. The 'Cake Dance' is met with in 1680 and onwards.] Many of the dances in 6–8 measure were originally march tunes; for it is remarkable that the 'slow march,' as used by other nations, never prevailed among the Irish, whose battle music was frequently in the 6–8 measure, with two accents in the bar.

Every civil occupation in Ireland had also its appropriate music; thus milking the cows (an occupation in which the ancient Irish took peculiar delight), spinning, and ploughing, had each its tune.

Such are a few of the characteristics of a native minstrelsy second to none in the annals of aboriginal art. But the lines of demarcation by which national peculiarities were preserved are being daily obliterated; steam and electricity have worked many wonders, of which this is not the least remarkable. [The publication of the whole collection of airs formed by Dr. Petrie—embracing nearly 2000—by the Irish Literary Society of London, is a monumental work. This vast treasury of Irish folk-music, edited by Sir C. V. Stanford and Mr. C. Forsyth, was completed in 1905.]

A bibliography of collections and works on Irish music is given below; few of them are really trustworthy, save those of Petrie and Bunting, both honoured names in the annals of Irish music. It is to George Thomson, of the Trustees' Office, Edinburgh,[1] who was much interested in national airs from 1792 to 1820, especially those of Scotland, and engaged Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber, as arrangers of them, that we owe the Irish music arranged by Beethoven between the years 1810 and 1819. Among sixteen national airs, with variations, as duets for violin (or flute) and piano (opp. 105, 107), are three Irish melodies—'The Last Rose' (a very incorrect version of the air), 'While History's Muse,' and 'O had we some bright little isle.' Although interesting in their way, these little works of Beethoven are very inferior to his Vocal Collections. Of these '12 Irish airs with accompaniments of piano, violin, and violoncello' (obbligato), were published in 1855 by Artaria & Co. of Vienna, as proprietors of Beethoven's MS. It is likely that Messrs. Power, owners of Moore's copyright songs, refused Mr. Thomson permission to publish them along with Beethoven's arrangements, for in the new edition of Breitkopf & Härtel, of which they form No. 258, the melodies are adapted to verses (some comic, and of extreme vulgarity) by Joanna Baillie and others; three are arranged as vocal duets; two have a choral refrain. Another collection of twenty-five Irish airs forms No. 261 of Breitkopf & Härtel's edition; they are arranged in similar form and are equal in excellence; some are found in Moore, others are of doubtful authenticity; of the air called 'Garry-one' (Garryowen), Beethoven has different arrangements in each. [It was Dr. J. Latham, a musical amateur of Cork, who about 1802-5 supplied George Thomson with the grossly corrupt versions of the Irish airs for Beethoven.] His carelessness or incompetence will appear on comparing the air 'Colleen dhas,' as found in No. 9 of Artaria's edition, with that already given in this article; not only is the scale destroyed and the air deprived of its pathetic peculiarity, but whole strains are omitted altogether. R. P. S.; with additions and corrections by W. H. G. F.

[1] See *The Life of George Thomson*, by J. Cuthbert Hadden, 1898, and the article Thomson in this Dictionary.

Bibliography.

Since the above article was written for the first edition of the Dictionary, the study of Irish Music has gone on in a more systematic manner, with the result that fresh light has been thrown on certain points. The following extended and corrected bibliography of the fountain-heads of Irish traditional music will, it is believed, be found fuller than any before published:—

c. early 17th century. 'Fitzwilliam Virginal Book' (already noticed above) contains three Irish airs, the earliest examples of Irish national music which we possess.

1650-1728. Playford's 'Dancing Master,' has several Irish airs scattered through its different editions.

1698-1720. 'Pills to purge Melancholy,' contains some Irish tunes adapted to English songs.

1700-1800. The 18th century Country Dance Collections issued by Walsh, Johnson, Rutherford, Thompson, Waylett, Bride, Longman, and many other London music publishers have numbers of Irish airs, and this may also be said of the 'Tutors' for different instruments issued by them.

c. 1727. Aria (*sic*) di Camera, being a choice collection of Scotch, Irish, and Welsh airs for the violin and German flute, by the following masters, Mr. Alex. Urquahart of Edinburgh, Mr. Derm't O'Connar of Limrick, Mr. Hugh Edwards of Carmarthen. London, printed for Dan Wright near the Sun Tavern in Holborn, and Dan Wright, Junr., at the Golden Bass in St. Paul's Churchyard. (Instructions and seventy-five Tunes, pp. 25, pp. 48. 12mo, engraved throughout.)

(This probably unique volume, in the present writer's own library, is especially curious, as containing a number of Irish airs, several by 'Carrolan.' There are other works issued about 1730 by the Wrights, father and son, with Irish airs. The date of the 'Aria di Camera' is fixed by the title of one air 'Wood's Lamentacion on ye refusal of his halfpence.')

c. 1730-35. Neale of Dublin. In 'The Second Part of the Beggar's Opera,' a work issued by these publishers after 1734 (date ascertained by advertisement of the opera 'Merlin' acted in 1734, or a later under same name in 1736), is advertised 'A Book of Irish Airs.' Bunting mentions (1840 ed.) three early Irish collections. 'One by Burke Thumoth in 1720, another by Neill of Christ Church Yard soon after, and a third by Carolan's son in 1747.' Petrie in his work, 1855, pp. 39, 150, 157, speaks of a collection of Carolan's tunes issued by 'O'Neill of Christ Church Yard, Dublin.' As the dates of this or these publications and their titles are given vaguely it would be very desirable if something more definite could be ascertained about them. No trace appears to be left of the works themselves, except these unsatisfactory references. The earliest definite record of the Neale family, the music-sellers

of Christ Church Yard, Dublin, is 1742, when they had the business management of Handel's performances of the 'Messiah' (see NEALE).

1731. The Beggar's Wedding, a new opera as it is acted at the theatre in Dublin . . . by Chas. Coffey. Fourth edition. London: Knapton, 1731. 8vo.

(One of the earliest operas based on Irish airs; produced in 1728. Several others of this first period of ballad opera contain Irish airs. They were published chiefly by J. Watts.)

c. 1740. Burk Thumoth. 'Twelve Scotch and twelve Irish airs with variations set for the German flute, violin, or harpsichord, by Mr. Burk Thumoth.' London: J. Simpson.

Ditto. 'Twelve English and twelve Irish airs.' Book the second. London. J. Simpson. Ry. 8vo.

(These two collections were afterwards reprinted by Thorowgood, and by Thompson.)

c. 1745-60. James Oswald. 'The Caledonian Pocket Companion.' Twelve books. London. Ry. 8vo.

(This work has several Irish airs included, as have other collections by Oswald.)

1764, etc. 'Midas,' 1764; 'The Golden Pippin,' 1773; and 'The Poor Soldier,' 1783, with some others of the second period of English ballad opera use Irish airs. 'The Poor Soldier' consists almost entirely of them.

c. 1780. Carolan. 'A Favourite Collection of the so much admired Irish Tunes, the original and genuine Composition of Carolan the celebrated Irish Bard.' Dublin, John Lee. Folio, pp. 28.

(This collection of Carolan's airs may possibly be a reprint from an earlier issue by Samuel Lee, which in its turn may be taken from the collection made by Carolan's son in 1747, now lost sight of. John Lee's Carolan collection was republished by Hime, a later Dublin music-seller.)

1782, etc. Aird, J. 'A Selection of Scotch, English, Irish, and Foreign Airs, adapted to the fife, violin, or German flute.' James Aird, Glasgow: six small oblong parts of various dates, 1782, 1788, 1794, 1797, etc.

1784, etc. Gow. 'A Collection of Strathspey Reels' and 'A Complete Repository of Original Scots Slow Strathspeys.' Folio.

(The various 'Collections' and 'Repositories' published by the Gow family contain many Irish airs not before published.)

1786. Walker, J. C. 'Historical Memoirs of the Irish Bards.' 4to. Dublin, 1786, Ditto, second edition, 2 vols. 1818.

c. 1790. 'Jackson's Celebrated Irish Tunes.' Dublin. Edmund Lee. Ob. Folio. (Possibly a reprint from an earlier source.)

c. 1790. Brysson, J. 'A Curious Selection of favourite Tunes with Variations to which is added fifty favourite Irish Airs.' . . . Edinburgh, printed for J. Brysson. Ob. Folio.

c. 1790. 'The Hibernian Muse, a Collection of Irish Airs including the most favourite Compositions of Carolan.' London. Thompson. Ob. 4to.

c. 1795. M'Fadyen, John. 'The Repository of Scots and Irish Airs, Strathspeys, and Reels.' Glasgow. Obl. 4to. Another work under the same title was issued by M'Goun, also of Glasgow. Obl. 4to. Also, several other Scottish collections, issued both in Edinburgh and Glasgow, contain Irish airs, named as such, not elsewhere printed.

1796. Bunting, Edward. 'A General Collection of the Ancient Irish Music . . . collected from the harpers, etc. in the different provinces of Ireland . . . by Edward Bunting.' Vol. 1. (Sixty-six airs. London. Folio. [1796].)

(Many Dublin pirated editions of this.)

1809. Do. 'A General Collection of the Ancient Music of Ireland arranged for the Pianoforte.' . . . London. Vol. 1. Folio. [1809.]

(An entirely different collection from the above edition of 1796, the covers dated 1811.)

1840. Do. 'The Ancient Music of Ireland.' . . . Dublin. Large 4to, 1840.

c. 1798. 'Cooke's Selection of twenty-one favourite original Irish Airs (never before printed) arranged for the pianoforte, violin, or flute.' Dublin, published by B. Cooke, 4 Sackville St. Folio (republished by Gough, who succeeded Cooke in 1799).

c. 1800-5. Owenson, S. 'Twelve Original Hibernian Melodies, with English Words . . . by Miss S. Owenson.' Preston. London. Folio.

c. 1804-6. Holden, S. 'A Collection of Old Established Irish Slow and Quick Tunes . . . published by S. Holden,' do. Book 2nd. Dublin. Folio.

c. 1810. Do. 'To be continued periodically; Holden's Collection of the most esteemed old Irish Melodies.' Dublin. Folio (issued in numbers).

1808. Crosby, B. 'The Irish Musical Repository, a choice Selection of esteemed Irish Songs.' 8vo. London. Crosby. 1808.

1809. Murphy, John. 'A Collection of Irish Airs and Jiggs with Variations . . . by John Murphy.' Folio. (No imprint, Glasgow or Paisley, issued at the end of the year 1809.)

c. 1804. Mulholland. 'A Selection of Irish and Scots Tunes consisting of Airs, Marches, Strathspeys . . . adapted to the pianoforte . . . by John Macpherson Mulholland.' Edinburgh. J. Hamilton. Folio.

1810. Mulholland, John. 'A Collection of Irish Airs adapted for the harp, violin, flute, and pipes . . . in 2 volumes.' Belfast. Ob. 4to. 1810.

c. 1800-10. 'O'Farrell's Pocket Companion for the Irish or Union Pipes.' (Four small oblong books; one edition issued by O'Farrell and another by Goulding & Co., London.)

1807-34. Moore, Thomas. 'A Selection of Irish Melodies with Symphonies and Accompaniments by Sir John Stevenson, Mus.Doc., and characteristic words by Thomas Moore, Esq. Folio. Dublin and London.

(Ten parts and a supplement; the first six parts issued between 1807 and 1815, the last number 1834. Sir C. Villiers Stanford has issued an edition of Moore's Melodies with the airs restored to their original form. Boosey, 1895.)

1814-16. Thomson, George. 'A Select Collection of Irish Melodies . . . with symphonies and accompaniments . . . by Beethoven. 2 vols. Folio. Edinburgh. George Thomson, 1814-16.

c. 1816. Fitzsimons. 'A Selection of Original Melodies of Erin with characteristic words, by Edward Fitzsimons.' Folio.

c. 1821. O'Callaghan. 'Ancient Irish airs, with symphonies and accompaniments, by Sir J. Stevenson, and words by Hon. J. O'Callaghan.' Dublin. Folio.

c. 1825. Smith, R. A. 'The Irish Minstrel,' a selection from the vocal melodies of Ireland . . . arranged for the pianoforte by R. A. Smith. Large 8vo. Edinburgh. (Two editions.)

1839-42. *The Citizen Magazine.* 4 vols. Contains a series of early Irish airs, edited for the Magazine by W. E. Hudson. Dublin.

1845. The Spirit of the *Nation.* Ballads and songs by the writers of the *Nation*, with original and ancient music. 4to. Dublin. 1845.

c. 1845. Horncastle, F. W. 'The Music of Ireland.' Folio. Three parts.

1849. 'The Poets and Poetry of Munster, a Selection of Irish songs.' 12mo. (First edition dated 1849; second, 1850. Other later editions.)

1855. Petrie, George. 'The Petrie Collection of the Ancient Music of Ireland,' arranged for the pianoforte, edited by George Petrie. Vol. i. 1855. Large 4to.

(The above collection of Irish national airs, noted down by Petrie, was issued by the Society for the Preservation and Publication of the Melodies of Ireland, founded in 1851. An attempt was made at a second volume in 1882, but only the first part, of 48 pp., appeared. F. Hoffman had arranged a selection from the hitherto unpublished Petrie airs, and this was issued in Dublin in 1877. The Irish Literary Society commenced the publication, in 1902, of 'The Complete Petrie Collection of Irish Music' (Boosey), exactly as found in the MS. The third part, completing the work, was published in 1905.)

c. 1870. Levey. 'The Dance Music of Ireland, collected and arranged by R. M. Levey.' Two parts. 4to. London.

1873. Joyce. 'Ancient Irish Music, comprising one hundred airs, hitherto unpublished, collected and edited by P. W. Joyce.' 4to. Dublin.

Ditto. 'Irish Music and Song, a collection of Songs in the Irish language.' 4to. Dublin. 1888.

Graves & Stanford. 'Songs of Old Ireland.' Boosey, 1882.

Ditto. 'Irish Songs and Ballads.' Novello, 1893.

(The words by A. P. Graves, music arranged by Sir C. V. Stanford. The airs taken from the Petrie MS.)

1897. 'Irish Folk-Songs,' the words by A. P. Graves, the airs arranged by Charles Wood. Boosey, 1897.

'The Irish Song-Book,' edited by A. P. Graves, etc., etc.

1898. Moffat. 'The Minstrelsy of Ireland, two hundred Irish Songs adapted to their traditional airs' . . . by Alfred Moffat. 8vo. London. Augener.

(Contains valuable original notes, bearing on the history of the songs and airs and some hitherto unpublished Irish airs.)

1901. 'Songs of Erin.' Boosey, 1901. Graves & Wood.

The Journals of the 'Irish Folk-Song Society' and of the 'Folk-Song Society' contain Irish traditional airs.

The above list represents, it is believed, a very comprehensive bibliography of books, wherein traditional Irish music appears for the first time in print, some of the works having a greater number of hitherto unpublished airs than others. The numerous 'Collections,' old and new, made up of airs published in other places, are excluded. Works bearing on the history of Irish music not included in this list are Hardiman's 'Irish Minstrelsy,' 2 vols. 1831, Conran's 'National Music of Ireland,' 1850, and some others. Mr. W. H. Grattan Flood has lately (1905) completed a 'History of Irish Music.'

F. K.

ISAAC, HEINRICH. The time and place of the birth of so great a man become of more than usual interest when upon their decision depends his claim to be called Germany's first great composer. If he was really a German, which all historians and the evidence of his works lead us to believe, it is certain that the beginning of the 16th century found him the central figure of the few musicians his country could then number. Neither Paul Hoffhaimer, the organist and composer, who, after a life of nearly ninety years (1449-1537) found his last resting-place at Salzburg, nor Thomas Stoltzer, who, in his short time of thirty-six years made his name still more famous, nor even Heinrich Finck with his lovely lieder and hymns,[1]—none of these were so great as Isaac. They had much in common with him, and their names may be found side by side with his in many books of German lieder, but whatever their genius may have been, they

[1] Which, nevertheless, failed to move the heart of his royal master the king of Poland, who laughingly replied to the composer's request for an increase of salary—

A little Finch (Fink) within its cage
Sings all the year, nor asks for wage.

have not handed down such monuments of greatness as exist in the works of Isaac. In the higher forms of church composition they scarcely competed with him at all.

According to one tradition he was born at Prague, and Ambros [1] devotes a charming page of his history to showing the Bohemian character of some of the subjects used by the composer in his masses. He appears to have spent much of his time in Florence [where he was organist in the Medici chapel from 1477 to 1493] and here he was sometimes called by the grand title 'Arrhigo Tedesco' in strange contrast to the modest, quaint 'h. yzac,' another variation of his name. His position in Florence, and one date in his life, is shown by a MS. said by Dr. Rimbault to have been in the library of Christ Church, Oxford, but of which we can find no trace there at present. In *The Musical World* (August 29, 1844) Dr. Rimbault describes this MS. as containing the music composed in 1488 by Henry Isaac for the religious drama, 'San Giovanni e San Paolo,' written by Lorenzo de' Medici for performance in his own family. He also states that Isaac was the teacher of Lorenzo's children, which fact we presume he learnt from the same MS. Fétis shows that he was still, or again in Florence many years after 1488, for Aaron speaks of being intimate with Josquin, Obrecht, and Isaac in that city, and Aaron could not have been twenty years old (*i.e.* old enough for such friendship) until the year 1509; and that he must have died some years before 1531, according to a note made upon a MS. of that date in the Munich Library, containing a work begun by him and finished by his pupil Senfl. [Later researches, a summary of which is to be found in the *Quellen-Lexikon*, prove that he went to Vienna in 1496, and to Innsbruck in the following year, as composer to the Emperor. He remained there until 1515, then he returned to Florence with an annual pension of 150 florins.]

Of Isaac's works, first in importance come twenty-three masses, ten printed, and thirteen in MS. (1) *Misse Heinrici Izac*, printed by Petrucci in 1506, containing five masses, 'Charge de deul,' 'Misericordias Domini,' 'Quant jay au cour,' 'La Spagna,' 'Comme femme.' (2) Rhaw's 'Opus decem missarum 4 vocum' (Wittenberg, 1541) contains the two masses 'Carminum' and 'Une Musque de Biscay.' (3) 'Liber quindecim missarum,' etc. (Nuremberg, Petreius, 1539) contains the mass, 'O praeclara,' one of the most remarkable of the composer's works. It is composed on a subject of four notes reiterated without cessation throughout the mass. Some of the numbers, such as the 'Et in terra pax' and the 'Qui tollis,' have the character of slow movements by the lengthening of the four notes over several bars, the simple accompaniments of the other parts being very beautiful. The subject is kept in the treble nearly throughout the mass, which is one of Isaac's peculiarities. It is presented in various forms in the earlier movements, first announced in triple time, then in long notes with accompaniments in triple time, till in the Credo it bursts out Alla Breve, forming a majestic climax. The Mass exists in score in the Berlin Library amongst the MS. materials collected by Sonnleithner for a history of music. A copy is also in the Fétis Library at Brussels (No. 1807). (4) Ott's collection, 'Missae 13 vocum' (Nuremberg, 1539), contains two masses, 'Salve nos,' and 'Fröhlich Wesen.' One movement, 'Pleni sunt,' from the latter is scored in Sonnleithner's MS.

[1] *Geschichte der Musik*, iii. 380-389.

The thirteen MS. masses are mentioned by Ambros in his *History of Music* (iii. 386)—in the Royal Library at Vienna, eight—'Missa Solennis,' Magne Deus, Paschalis, De Confessoribus, Dominicalis, De B. Virgine, and two De Martyribus, all in four parts; and in the Munich Library, four six-part ones,—Virgo prudentissima, Solennis, one without name, and a four-part one, 'De Apostolis.' A MS. volume of Masses in the Burgundy Library at Brussels (No. 6428) contains the 'Virgo prudentissima' under the title 'Missa de Assumptione B.V.M., hĕric ysac.'

Eitner's *Bibliographie der Musik-Sammelwerke* (Berlin, 1877) mentions upwards of forty collections between the years 1501 and 1564, which contain motets and psalms by Isaac. The *Dodecachordon* of Glarean contains five, three of which Burney (ii. 521-24), Hawkins (ch. 70), and Forkel, have printed in their Histories, Burney having copied them all in his notebooks at the British Museum. Wyrsung's *Liber selectarum cantionum*, etc. (Augsburg, 1520) contains five of the most important of Isaac's works of this class, amongst them two six-part motets, 'Optime pastor' and 'Virgo prudentissima,' dedicated respectively to the Pope Leo X. and the Emperor Maximilian I. An excellent MS. copy of this work exists in the Fétis Library at Brussels (No. 1679). [See the list of extant works in the *Quellen-Lexikon*.] Of Isaac's lieder, Ott's collection of *115 guter newer Liedlein* (Nuremberg, 1544) contains ten. One of them, 'Es het ein bawer ein töchterlein,' is given in score by Forkel in his History. This collection has been reprinted by the Gesellschaft für Musikforschung (Berlin). Förster's collection, *Ein auszug guter Teutscher liedlein* (Nuremberg, Petreius, 1539) contains four of Isaac's songs, and amongst them 'Isbruck [Innsbruck], ich muss dich lassen,' the words said to have been written by the Emperor Maximilian. The melody was afterwards sung to the hymns, 'O Welt, ich muss dich lassen,' and 'Nun ruhen alle Wälder,' and is one of the most beautiful of German chorales. It is introduced by Bach in the Passions-Musik (St. Matthew), in the

scene of the Last Supper. Whether Isaac actually composed the melody, or only wrote the other parts to it, is doubtful, but it is remarkable that here, as in others of his works, the melody appears in the upper part, which was quite unusual in such compositions. It is in these Lieder that he shows his nationality. In them we have the music which the composer brought with him from his home, the trace of which is not lost in his greater compositions, but blending itself with the new influences of an adopted country, and of Netherland companions, gives to his music a threefold character, 'a cosmopolitan trait' not to be found in the works of any other composer of the time (Ambros, iii. 382). J. R. S.-B.

ISABELLA. [See GIRARDEAU.]

ISHAM (occasionally spelt ISUM), JOHN, Mus.B. [born about 1680, and educated at Merton College, Oxford (*Dict. of Nat. Biog.*)], was for some years deputy-organist for Dr. Croft. On Jan. 22, 1711, he was elected organist of St. Anne's, Soho, on Croft's resignation. On July 17, 1713, he graduated as Bachelor of Music at Oxford, and on April 3, 1718, was elected organist of St. Andrew's, Holborn, with a stipend of £50 per annum, upon which he resigned his place at St. Anne's, the vestry objecting to his holding both appointments. Shortly afterwards he was chosen organist of St. Margaret's, Westminster. He composed some anthems, two of which are in Croft's *Divine Harmony*, and joined with William Morley in publishing a joint-collection of songs, Isham's two-part song in which, 'Bury delights my roving eye,' was very popular in its day, and is reprinted by Hawkins in his *History*, ii. 799 (ed. 1853). He died in June 1726, and was buried on the 12th of that month in St. Margaret's church. W. H. H.

ISOUARD, or ISOARD, NICOLO, usually known as NICOLO, born Dec. 6, 1775, at Malta, where his father was a merchant and secretary of the 'Massa Frumentaria,' or government storehouses. He was taken to Paris as a boy, and educated at the Institution Berthaud, a preparatory school for the engineers and artillery. Much of his time was taken up with the study of the pianoforte under Pin, but he passed a good examination for the navy. He was, however, recalled before receiving his commission, and on his return to Malta in 1790 was placed in a merchant's office. His pianoforte-playing made him welcome in society; and encouraged by this he went through a course of harmony with Vella and Azzopardi, and with Amendola of Palermo—where he passed several years as clerk to a merchant—and completed his studies under Sala and Guglielmi at Naples, where he was employed by a German banking firm. He now determined to become a composer, and abandoning commerce, much against his father's wish, produced his first opera, 'L' avviso ai Maritati,' at Florence in 1795. After this date he called himself simply Nicolo, in order not to compromise his family, and it was under this name that he made his reputation. From Florence he went to Leghorn, and composed 'Artaserse,' an opera seria, which procured him the cross of San Donato of Malta. He succeeded Vincenzo Anfossi as organist of St. John of Jerusalem at Malta, and on the death of San Martino became maître de chapelle to the Order, retaining both posts until the occupation of the island by the French (June 10-13, 1798). During these early years he acquired that facility which was afterwards one of his most marked characteristics. There was not a branch of composition which he did not attempt, as a list of his works at this date will show:—nine cantatas; masses, psalms, and motets; vocal pieces for concerts; and eight or nine operas which it is not necessary to enumerate.

At this time he was strongly urged to go to Paris.[1] On his arrival he found a useful friend in Rodolphe Kreutzer, and the two composed, conjointly, 'Le petit Page' (Feb. 14, 1800), and 'Flaminius à Corinthe' (Feb. 28, 1801). At the same time Delrieu re-wrote the librettos of two of his Italian operas, which were performed under their original titles, 'L'Impromptu de Campagne' (June 30, 1800), and 'Le Tonnelier' May 17, 1801). Isouard also made considerable mark in society as a pianist. To his friendship with Hoffmann and Etienne he owed not only sound advice, but a series of librettos upon which he was able to work with a certainty of success. Thus favoured by circumstances, he produced in sixteen years no less than thirty-three operas. The following list is in exact chronological order, which Fétis has not been careful to observe:—

'La Statue, ou la femme avare' (April 29); 'Michel-Ange' (Dec. 11, 1802); 'Les Confidences' (March 30); 'Le Baiser et la Quittance' (June 17), with Méhul, Kreutzer, and Boieldieu; 'Le Médecin Turc' (Nov. 19, 1803); 'L'Intrigue aux fenêtres' (Feb. 24); 'Le Déjeuner de Garçons' (April 24); 'La Ruse inutile' (May 30); 'Léonce' (Nov. 18, 1805); 'La Prise de Passau' (Feb. 8); 'Idala' (July 30, 1806); 'Les Rendez-vous bourgeois' (May 9); 'Les Créanciers' (Dec. 10, 1807); 'Un jour à Paris' (May 24); 'Cimarosa' (June 28, 1808); 'L'Intrigue au Sérail' (April 25, 1809); 'Cendrillon' (Feb. 22, 1810); 'La Victime des Arts' (Feb. 27), with Solié and Berton; 'La Fête du village' (March 31); 'Le Billet de loterie' (Sept. 14); 'Le Magicien sans Magie' (Nov. 4, 1811); 'Lulli et Quinault' (Feb. 27, 1812); 'Le Prince de Catane' (March 4); 'Le Français à Venise' (June 14, 1813); 'Bayard à Mézières' (Feb. 12), with Cherubini, Catel, and Boieldieu; 'Joconde' (Feb. 28); 'Jeannot et Colin' (Oct. 17, 1814); 'Les deux Maris' (March 18); and 'L'une pour l'autre' (May 11, 1816).

To this long list must be added 'Aladin, ou la Lampe merveilleuse,' which he did not live to finish, but which was completed by Benincori, and produced Feb. 6, 1822; [also a one-act piece, 'Die Haasen in der Haasenheide,' mentioned in the *Quellen-Lexikon* as existing in the Munich opera-house.]

Isouard had the gift of melody, and remark-

[1] Fayolle, in his *Dictionnaire des Musiciens*, states that General Vaubois took him to Paris as his private secretary, but a comparison of dates will show this to have been an impossibility. General Vaubois was in command of the French at Malta, and with a garrison of 4000 men maintained his position against the blockading forces of the allies without and the Maltese themselves within, for two years from 1798. Isouard, on the other hand, reached Paris with his family in 1799. Fétis, followed in the *Quellen-Lexikon*, has reproduced this error.

able skill in disposing his voices so as to obtain the utmost effect. Instances of this are—the quintet in 'Michel-Ange,' quite Italian in its form; the ensemble and trio in the 'Rendez-vous bourgeois'; the quartet in the second act of 'Joconde'; the trio in the same opera, and that of the three sisters in 'Cendrillon'; the finale in the 'Intrigue aux fenêtres'; the trio and the duet in 'Jeannot et Colin,' and many others. To these qualities must be added the originality and unadorned simplicity of his music, which gave it a kind of troubadour character. His later works, composed when Boieldieu was running him hard, are manifestly superior to the earlier ones, when he had no competitor. 'Joconde,' the favourite romance in which will never be forgotten, far surpasses 'Cendrillon,' though inferior to 'Jeannot and Colin,' which for finish, taste, sentiment, and charm of style will always be appreciated by musicians.

Another of Isouard's good points is that his comedy never degenerates into vulgarity. In Boileau's words, this composer—

Distingua le naïf du plat et du buffon.

He strictly observed the proprieties of the stage, and thoroughly understood the French public. In his own way he continued Grétry's work, but being no originator was eclipsed by Boieldieu and afterwards by Auber. The successes of his rival provoked him beyond control, and when Boieldieu was elected by the Institut in 1817 to succeed Méhul in preference to himself, his mortification was extreme. It was, perhaps, to drown the remembrance of this defeat, and of the triumphs of his opponent, that, although a married man, he plunged into a course of dissipation which ruined his health and brought on consumption, from which he died in Paris, March 23, 1818.

There is no biography of Isouard, nor indeed any sketch at all adequate. Several portraits have been published, but are of no artistic merit. From one of them was executed in 1853 the marble bust now in the foyer of the Opéra Comique.

Isouard is little known in England. The only two of his pieces which appear to have been brought out on the London stage are 'Les Rendez-vous bourgeois' (St. James's, May 14, 1849), and 'Joconde,' English version by Mr. Santley (Lyceum, Oct. 25, 1876). G. C.

ISRAEL IN EGYPT. The fifth of Handel's nineteen English oratorios. The present second part was composed first. The autograph of it is headed 'Moses song. Exodus Chap. 15. Introitus. Angefangen, Oct. 1, 1738,' and at the end 'Fine Octob^{r}. 11, 1738, den 1 Novemb^{r}. völlig geendet.' The present first part is headed '15 Octob^{r}. 1738. Act y^{e} 2^{d}.' Three pages were written and erased; and on the fourth page begins the present opening recitative, headed 'Part y^{e} 2 of Exodus.' At the end of the Chorus 'And believed' stands 'Fine della Parte 2da d'Exodus. { Octob^{r}. 20 / October 28 [1] } 1738. The autograph is in the Royal Library at Buckingham Palace, and the two parts are bound in their present order, not in that of composition.

The title 'Israel in Egypt' appears in the announcements of the first performance, which was on April 4, 1739. On April 11 it was performed again 'with alterations and additions.' Elsewhere it is announced that 'the Oratorio will be shortened and intermixed with songs'—four in number, all sung by Francesina. (See Rockstro, *G. F. Handel*, p. 220.) It was given a third time, April 1, 1740, with the Funeral Anthem as a first part, under the name of the 'Lamentation of the Israelites for the Death of Joseph.'

Dr. Chrysander suggested that the adaptation of the Funeral Anthem as an introduction followed immediately on the completion of Moses' Song, and that 'Act y^{e} 2^{d}' followed on that adaptation; and it is difficult to resist the conclusion that he was right, though beyond the words 'Act y^{e} 2^{d}' and the addition of a short overture to the Funeral Anthem there is no positive evidence. The use of the word 'Act' prevents our taking 'Act the 2^{d}' as 'second' in relation to 'Moses' Song'; it was second in order of composition, but not in historic order, nor in order of performance—and 'Moses' Song' contains the musical climax to the whole work.

The first subsequent performance in England of the work as composed, without additions or omissions, was probably that given by the Sacred Harmonic Society, March 16, 1838. In Germany it was first performed in any shape by the Sing-Akademie of Berlin, Dec. 8, 1831.

This oratorio is distinguished among those of Handel as much for its sustained grandeur as for the great number of allusions to, and quotations from previous compositions, both of Handel's own and of other musicians, that it contains. Those which have at present been recognised are as follows:—

'They loathed.' Shortened from Fugue in A minor in his own Six organ fugues.
'He spake the word.' The voice parts from a Symphony for double orchestra in Stradella's Serenata. [2]
Hailstone Chorus. From Stradella's Serenata.
'He smote all the firstborn.' From Fugue in A minor in his own Six organ fugues.
'But as for his people.' From Stradella's Serenata.
'Egypt was glad.' Almost note for note from an Organ canzona in E minor by Kerl.[3]
'And believed the Lord.' From Stradella's Serenata.
'He is my God,' almost note for note from the opening of Erba's Magnificat.
'The Lord is my strength.' From 'Et exultavit' in the Magnificat.
'The Lord is a man of war.' From 'Te eternum Patrem' in Urio's Te Deum, and 'Quia fecit' in Magnificat.
'The depths have covered them.' From Magnificat.
'Thy right hand.' From ditto, 'Quia respexit.'

[1] The lower date is partly cut away by the binder, and is nearly illegible. See Rockstro's *G. F. Handel*, p. 219.
[2] See the Analyses of Urio's Te Deum and Stradella's Serenata, by Professor Prout, in the *Monthly Musical Record* for Nov. and Dec. 1871.
[3] Printed by Hawkins, *Hist. of Music.*

'Thou sentest forth.' Almost note for note from Magnificat, 'Fecit potentiam.'
'And with the blast.' From ditto, 'Deposuit.'
'The earth swallow'd them.' Almost note for note from 'Sicut erat' in ditto.
'Thou in Thy mercy.' From ditto, 'Esurientes.'
'I will sing unto the Lord.' Repeated from beginning of Part II.

[The three works mainly appropriated in these numbers, are Nos. 1, 2, and 3 of Dr. Chrysander's *Supplemente* to his edition of Handel. See CHRYSANDER, DENKMÄLER DER TONKUNST, and ERBA.]

Notwithstanding this astonishing number of adaptations great and small, so vast is the fusing power of Handel's genius, and also perhaps so full of faith the attitude in which a great work of established reputation is contemplated, that few hearers suspect the want of unity, and even Mendelssohn, keen as was his critical sense, while editing the 'Israel' for the Handel Society, never drops a hint of any anomaly or inconsistency in the style of any of the pieces. (See *Goethe and Mendelssohn*, p. 133 ff.) Mendelssohn wrote organ accompaniments to the songs and duets, though, strange to say, they have seldom been used in public in England.

As to the compiler of the words of 'Israel' there is neither evidence nor tradition. It is therefore possible that they may have been selected by Handel himself. In the first part some of the words are taken from the prayer-book version of the Psalms. In other cases the ordinary Authorised version has been adopted, but not exactly followed. G.

ISTESSO TEMPO, L', 'the same time,' a caution in cases of change of rhythm or time-signature. It may mean that the measure remains as before while the value of the note changes—as in the change from 9–16 to 6–16 in Beethoven's op. 111, or from 2–4 to 6–8 in 'Bagatelle,' op. 119, No. 6; or that the measure changes while the note remains—as in op. 126, No. 1; or that neither note nor measure change—as in op. 111, 6–16 to 12–32, and op. 120, Var. 3. Or that a former tempo is resumed, as in his Sonata, op. 110—'L'istesso tempo di Arioso,' 'L'istesso tempo della fuga.' G.

ITALIAN SIXTH. See SIXTH.

ITALIANA IN ALGIERI, L'. An Italian comic opera in two acts; words by Anelli, music by Rossini. Produced at San Benedetto, Venice, in 1813; at Paris, Feb. 1, 1817; and in London, Jan. 27, 1819; in English, Dec. 30, 1844. G.

IVANHOE. Romantic opera in three acts, libretto by Julian Sturgis, music by Sir Arthur Sullivan; produced for the opening of the Royal English Opera House (now the Palace Theatre) Jan. 31, 1891. For another opera on the same subject, see TEMPLER UND JÜDIN.

IVANOFF, or IVANHOFF, NICHOLAS, born in 1809, an Italianised Russian, appeared in England in the season of 1834. A pupil of E. Bianchi, he had a very beautiful tenor voice, 'a chaste and simple style of singing, but little execution' (Lord Mount-Edgcumbe). On the other hand, Mr. Chorley wrote: 'Nothing could be more delicious as to tone—more neat as to execution. No such good Rodrigo in "Otello," has been heard since I have known the opera': and Moscheles, in his Diary, says, 'he attracted the public by his great flexibility of voice, but he displeased my German ear by using his head-voice too frequently, particularly when singing Schubert's Serenade. His sickly, sentimental style became so wearisome that some wag circulated a joke about him, declaring that his real name was "I've enough"' (Chorley). He reappeared in London in 1835 and 1837, but he never fulfilled the promise of his first season, and soon retired. With others of the Italian troupe he had taken part, but without effect, in the Festival at Westminster Abbey in 1834. He died at Bologna, July 8, 1880. J. M.

IVANOV, MICHAEL MIKHAILOVICH, musical critic and composer, born in Moscow, Sept. 23, 1849. On leaving the Technological Institute, St. Petersburg, in 1869, he studied for a year at the Moscow Conservatoire under Tchaikovsky (harmony), and Dubuque (piano). From 1870 to 1876 he lived chiefly in Rome, where he associated with Liszt and his pupils. On his return to Russia he took up musical criticism, and his name is now best known in connection with his weekly article in the *Novoe Vremya*. The majority of his compositions have been performed, but not published. They include—two operas; a requiem; a symphony, 'A Night in May'; three orchestral suites; several cantatas, songs, and pianoforte pieces. Ivanov has translated Hanslick's work, *The Beautiful in Music*, into Russian, and is the author of several volumes and pamphlets on musical subjects. R. N.

IVE, or IVES, SIMON, born at Ware in 1600 (baptized July 20) was a vicar choral of St. Paul's cathedral. In 1633 he was engaged, together with Henry and William Lawes, to compose the music for Shirley's masque, 'The Triumph of Peace,' performed at Court by the gentlemen of the four Inns of Court on Candlemas day, 1633-34, for his share in which he received £100. On the suppression of choral service he became a singing-master. [At the Restoration he was installed as eighth minor prebendary of St. Paul's (1661).] His elegy on the death of William Lawes, 'Lament and mourn,' appeared in separate parts at the end of H. and W. Lawes's *Choice Psalmes*, 1648. It is given in score in J. S. Smith's *Musica Antiqua*. Many catches and rounds by Ives are printed in Playford's *Select Ayres and Dialogues*, 1669; Hilton's *Catch that Catch can*, 1652, and Playford's *Musical Companion*, 1672; 'Si Deus nobiscum,' 3 in 1, is given in Hullah's *Vocal Scores*. Songs by him are to be found in various collections. [His instrumental works include

pieces in *Musick's Recreation*, 1652 and 1661, and in *Court Ayres*, 1655: fantasias in Brit. Mus. Add. MSS. 17,792, 31,423-4. A son, Simon Ive, was a student of Clare Hall, Cambridge, in 1644, and probably died young. One of the pieces in *Musick's Recreation*, above mentioned, is attributed to him. (*Dict. of Nat. Biog.*; *Quellen-Lexikon.*)] The elder Ive died in the parish of Christ Church, Newgate Street, July 1, 1662. W. H. H.

IVRY, Marquis Richard D', born at Beaune, Feb. 4, 1829, was an enthusiastic amateur composer, whose works obtained more general recognition than generally falls to the lot of dilettante musicians. After various essays in operatic composition ('Fatma,' 'Quentin Matsys,' 'La Maison du Docteur,' 'Omphale et Pénélope') he wrote his best work, 'Les Amants de Vérone,' in 1864, and brought it out under the *nom de plume* of 'Richard Yrvid' in 1867. Unluckily the opera of Gounod on the same subject, though written later, was performed in public before the Marquis D'Ivry's, and it was through the interest of Capoul, who was then director of the Salle Ventadour, that it was eventually presented in public, at that theatre, on Oct. 12, 1878. Capoul sang the principal part, and introduced the work to the English public at Covent Garden, on May 24, 1879. The composer made various improvements in the score for the purpose of the public production, thus showing that he had some power of self-criticism. A lyric comedy, 'Persévérance d'amour' was composed long after the other opera, and was in course of publication when the composer died at Hyères, Dec. 18, 1903. M.

J

JACHES, Gallico, or Jacomo Brumel, famed not as a composer but as an organ player, was probably a son of Antonio Brumel. He was organist to the Duke of Ferrara, and had charge of the music in Modena and Reggio. Documents in the Modena Archives, dated from 1543 up till 1559, register payments to him 'pro recompensa introitum capellarum Mutine et Regii,' and also for the keep of a horse used apparently for the journeys between Ferrara and Modena. He is named variously, 'Domino Jaches, organiste gallico'; 'Maestro Jacomo Brumello, detto Jaches, organista'; and 'Domino Jaches, gallico, organiste ducali' (Van der Straeten, *La musique aux Pays-Bas*, vi. 102).

Few references to Jaches Brumel are to be found in contemporary works, but Corsini in the dedication of his *Primo libro de motetti*, 1571, to the Duke of Ferrara, mentions that he himself had first studied music in Ferrara under Giaches Brumel: 'io tengo ancora questo particolare con vostra eccellenza illustriss. di haver appreso i primi semi della musica nella sua honorata città di Ferrara e da Messer Giaches Brunel, suo servitore,' etc. (Parisini, *Catalogo*, ii. 407). As Jaches da Ferrara he seems to have been better known. Dentice, in the second *Dialogo della musica*, Napoli, 1553, records hearing beautiful music, and that Giaches da Ferrara was among the performers. Cinciarino (*Introduttorio*, Venice, 1555) quotes 'Messer Jaches, organista dell' eccell. et illustriss. Sig. Duca di Ferrara' as an authority on the way to play the organ (Parisini, i. 175). A tribute to Jaches's fine organ-playing is to be found in Bartoli's *Ragionamenti accad.* Venice, 1567, p. 38, where a query about 'Jaches da Ferrara che è hoggi tenuto si raro e si eccellente,' is answered 'Io non hò lo conosciuto, ma io hò ben sentito dire al Moschino che a tempi suoi non ha sentito sonatore alcuno che gli piaccia più di lui, parendoli che egli suoni con più leggiadria, con più arte, e più musicalmente che alcuno altro, e sia qual si voglia.'

Jaches Brumel was apparently no longer living when this was written. C. S.

JACHET. A bewildering number of musicians, each and all commonly known by the Christian name of Jaches or Jachet, were living in the 16th century; bewildering because their identities became mixed and even the publishers of that time seem often to have been doubtful as to which Jachet they were dealing with. Careful research on the part of Haberl and others has unravelled the tangle to a certain extent. It is possible to distinguish between Jachet da Mantua who dates from about 1527 to 1559; Jachet fiammingo, or Jacobus Buus, about 1539 to 1564; Jachet gallico, or Jacomo Brumel, about 1543 to 1559, also known as Jaches da Ferrara (see Jaches); Jachet Berchem (16th century) (see Berchem); Jacobus Vaet, in Vienna 1564-67 (see Vaet); Jaches de Wert, born 1536, died 1596 (see Wert).

Jachet da Mantua was connected with the Cathedral of San Pietro, Mantua, from 1527 to 1558, at first as a singer and then as maestro di cappella. He is given the latter title in the volumes of his motets published in 1539, where mention is also made of his great reputation as a musician. Haberl (*Kirchenmusikalisches Jahrbuch*, 1891, p. 115) prints an interesting document found by Professor Davari in the Gonzaga Archives at Mantua, dated April 20, 1534, which gives Jachet's surname and place of birth: 'Jacobus Collebaudi de Vitre Gallus Rhedonensis diocesis cognomento Jachettus Cantor artis musice peritissimus hac in civitate nostre Mantue,' etc. This finally and negatively settles the question as to whether this particular Jachet is to be identified with Jachet Berchem. A comparison of their compositions also proves them to be different persons. Neither must Jachet of Mantua be confounded with Jacobus de Wert, organist at St. Barbara's, Mantua, from 1565 to 1596. Jachet da Mantua must have died before the end of 1559 (see also Haberl: *Bausteine*, iii. 119). He is variously described as in the service of the Cardinal or the Duke of Mantua.

There are many allusions to him in Italian 16th century treatises: Lanfranco, *Scintille di musica*, Brescia, 1533, includes 'Jachetto' among musicians then living. Zarlino, *Le istitutioni armoniche*, Venetia, 1558, pp. 264-265, 332, gives instances of the way in which 'Jachetto' used the Canto fermo in his motets. Cinciarino, *Introduttorio*, Venetia, 1555, p. 13, writes: 'Questa regola si usa in assai domi . . . massime nel domo di Mantua e di questo dice Jachetto, huomo molto dotto, et eccellente et maestro di capella del detto domo e dell' illustriss. et rev. Cardinale di detta città,' etc. (Parisini, *Catalogo*, 1, 175). Bartoli, *Ragionamenti accad.* Venetia, 1567, Libro 3, p. 36 of dialogue: 'Ma ditemi un poco havete voi conosciuto un certo Giachetto da Mantoua?' 'Conobbilo & quanto a me, la musica sua mi diletta grandemente, & mi pare ch' ella habbia di quello andare delle composizioni di Adriano.' This, of course, was written after Jachet's death. In Lib. ii. p. 34, *Delle lettere di M. Andrea Calmo*, Venice, 1572, both Jachet da Ferrara 'e quel de Mantoa' are mentioned.

Jachet da Mantua was the 'Jaquet' or Jachet whose name constantly appears in the various collections of vocal music of that century. So early as 1532 motets by Jaquet were included in the second book of *Motetti del fiore*, for five voices, published by Moderne at Lyons. An

important series of masses, magnificats, and motets published in conjunction with Gombert and Morales commenced in 1540, including the masses by Jachet super: *Ave prima salus*; *In illo tempore*; *Mon triste desplaisir*; and *Si bona suscepimus* in 1542, this last republished in 1547; and the Magnificats Tertii and Octavii Toni in 1542, and Quarti Toni in 1562. The motets included those in Gombert's *Pentaphthongos harmonia*, 1541 and again in 1550, and the *Moletta trium vocum ab Jachetus Gallicus, Morales*, etc. 1543, and again in 1551. Some of his motets were also included in Cipr. de Rore's third book of *Motetti a cinque voci*, 1549, in the fourth book of *Motetti del Laberinto a cinque voci*, 1554, and in *Motetta Cipr. de Rore . . . quatuor vocibus*, in 1563.

In Willaert's *Hymnorum musica*, 1542, are two compositions by Jachet; and in 1550 appeared: *Di Adriano e di Jachet, I salmi appertinenti alli vesperi.* A similar work, *I sacri et santi salmi che si cantano nella santa romana chiesa all' hora di Vespero, in Canto figurato. Composti da Cipr. Rhore e Jachet da Mantoa*, was also published in Venice in 1554.

List of works:—

Celeberrimi maximeque delectabilis musici Jachet, Chori Sancti Petri urbis Mantuae magistri: motecta quatuor vocum. Liber I. Venetiis, Hieronymum Scotum, 1539. Title of Superius part-book only, the Altus, Tenor and Bassus have: Del primo libro dei motetti a quattro voci, dello eccellentissimo Jachet, maestro di musica della capella del domo dell' Illus. Sig. Duca di Mantua. Obl. 4to. It is in the Munich Royal Library, etc. Another edition was published by Ant. Gardane, Venice, in 1545; a copy is in the British Museum.

Jacheti musici celeberrimi atque delectabilis, chori illustrissimi, ac Rev. Cardinalis Mantuae magistri, motecta quinque vocum. Liber primus. Venetiis: Hier. Scotum, 1539. Title of Quintus part-book only, the Superius, Altus, Tenor and Bassus have: Del primo libro dei motetti a cinque voci dello eccell. Jachet etc. (as above) obl. 4to. Scotto's dedication to the Cardinal Ipp. Gonzaga alludes to Jachet 'celebrato per tutto il mondo.' Five part-books are in the Wolfenbüttel herzogl. Bibliothek, etc.; also an edition published by Ant. Gardane, Venice, in 1540. The Gardane edition of 1553 is in the British Museum; two of the motets, 'In illo tempore,' No. 2, and 'In te Domine,' No. 24, are headed Giachet Berchem, the others are headed Jachet.

Missa cum quatuor vocum paribus. Ad imitationem Motetti: Quam pulchra es, condita. Parisiis, Nicolai du Chemin, 1554, folio choir-book. The composer is called 'Jaquet.' A MS. score is in the Berlin königl. Bibliothek.

Il secondo libro delle Messe a cinque voci. Composte da Jachet da Mantoa. . . Messa prima sopra Rex Babilonis: Messa seconda sopra La fede non debbe esser corrotta: Messa terza sopra Ego sum Ippolito: Messa quarta Cypriano Rhore, a voci pari. Venetiis: Hier. Scotum, 1555. Obl. 4to. Five part-books in the Bologna Liceo Musicale. The two first masses also in 1561 edition.

Missa ad imitationem moduli: Surge Petre. Auctore Jacquet, cum sex vocibus. Lutetiae: Adr. Le Roy et R. Ballard, 1557. Folio choir-book. A copy in the Königsberg Library, etc. A MS. copy is in a choir-book of the Cappella Sistina, Rome, headed 'Jachet.'

Messe del Fiore a cinque voci. Libro primo. Composte da Jachet da Mantoa. *Vado ad eum; Enceladi; Alla dolce ombra; Quarti toni sine nomine.* Venetiis: Hier. Scotum, 1561. Obl. 4to.

Libro secondo. *In die tribulationis; Chiare fresche acque; Peccata mea; Rex Babilonis; La fede non debbe esser corrotta.* 1561. Complete copies of both books are in the Celle Ministerialbibliothek. This was probably a second edition. The 'La fede non debbe' Mass was recently published in score by A. Reinbrecht, Verden, 1892.

Jachet suavissimi olim musici Rev. Cardin. Mantuae Himni vesperarum totius anni secundum Romanam curiam: cum quatuor et quinque vocibus. Venetiis: Hier. Scotum, 1566. Opera completa.

Jacheti Mantuae Orationes complures ad Officium Hebdomadae Sanctae pertinentes, videlicet. Passiones cum quinque vocibus. Lamentationes primo, secondo et tertio die cum quatuor vocibus. Oratio Hieremiae profetae cum quinque vocibus. Completorium Nunc Dimittis. Et Salve Regina cum quinque vocibus. Venetiis: Hier. Scotum, 1567. Folio. Five part-books in Bologna Liceo Musicale.

MSS.

Three of the Masses published in 1561: 'Vado ad eum'; 'Enceladi'; and 'Alla dolc' ombra' are in MS. 32, and some motets in MS. 92 of the Munich Royal Library (Maier's *Cat.*) The masses 'Enceladi' and 'Alla dolc' ombra' are also in MS. 23 of the Stuttgart Königl. Landesbibliothek (Halm's *Cat.*).

The 1561 'Missa quarti toni' is in MS. Sign. 148 f. of the Lorenzkirche Bibl., Nuremberg (H. Botstiber).

The three masses: 'Si bona suscepimus'; 'Surge Petre' (by 'Giachetto'); and 'Chiare e fresche e dolce acque'; the magnificat quarti toni; and some motets are in the library of the Cappella Sistina, Rome.

An incomplete copy of the mass 'Si bona suscepimus' is in the Zwickau Ratsschulbibliothek (Vollhardt's *Cat.*)

In the Bologna Liceo Musicale are MSS. of some of the motets published in 1539, one with the extremely early date, if correct, of June 10, 1518 (Parisini, *Cat.* ii. 341, iii. 3).

MS. copies of various motets are also in the libraries at Breslau, Dresden, Stuttgart, Modena, and Cambridge (Fitzwilliam).

Jachet Buus (1539-1564) was of Flemish extraction. Van der Straeten (*La musique aux Pays-Bas*, vi. 270) suggests that he originally came from Bruges, where at the beginning of the 16th century a 'Meester Jooris Buus, orghelmakere' was living, and also a 'Jacobus de Boes,' musician and singer at the church of St. Saviour's. The name of Jaques Buus first appears in works published at Lyons by Jaques Moderne; two of his French songs for four voices are in the third book of *Le Paragon des Chansons*, 1538, others in the sixth, ninth, and tenth books, 1540-43; while a motet for five voices is in the *Quartus liber mottetorum*, 1539. Like so many other Flemish musicians, Buus was drawn to music-loving Italy; on July 15, 1541, he was elected an organist at San Marco, Venice, in succession to Baldassare da Imola, for a large majority of votes had decided 'che uno maestro Jachet, Fiamengo, sia il più eccellente de tutti gli altri competitori in quell' arte.' 'Mistro Jaceth, fiamengo,' as he is also called in the same document, was to receive a yearly salary of eighty ducati. Among the papers of San Marco is one dated 1550, which gives his name in full: 'Jaches Bus, Flamengus, sonator organi in ecclesia S. Marci.' (Venice State Archives, see Van der Straeten.) The years spent in Venice were important as regards Buus's development as a composer; the following works were published there:

Il primo libro di Canzoni francese a sei voci. Venetiis: Ant. Gardane, 1543. Six part-books in the Wolfenbüttel herzogl. Bibl.

Recercari da cantare, & sonare d' Organo & altri Stromenti. A quatro voci. Venezia: Ant. Gardane. Libro I. 1547; Libro II. 1549. Contained ten and eight Ricercari respectively.

Intabolatura d'organo di Recercari . . . nouamente stampata con carateri di stagno. Libro I. Apresso di Antonio Gardane: Venetia. 1549. Obl. 4to. In the British Museum.

Primo libro de' moteti a quatro voci di M. Jaques Buus organista de la Illus. Signoria di Venetia in San Marco. Venezia: Gardane 1549. Four part-books in the Vienna Hofbibliothek.

Il primo libro di canzoni francese a cinque voci. Venezia: Gir. Scotto, 1550. Obl. 4to. Five part-books in the Munich Royal Library.

In the first half of the 16th century instrumental music principally consisted of arrangements or adaptations from vocal compositions, the 1547 volume of Ricercari, one of the earliest books of organ music to be printed, is therefore of great interest, for it shows a distinct striving towards genuine instrumental composition. From the Ricercari were gradually to develop the Canzona, Fantasia, and Toccata, culminating in the Sonata (see Wasielewski, *Gesch. der Instrumentalmusik im XVI. Jahrhundert*, 1878. The fourth Ricercar from lib. 1 is given in the *Musikbeilagen*, No. 18; and R. Schlecht, *Gesch. der Kirchenmusik*, 1871. *Musikbeilagen*, No. 55, gives the first part of Ricercar 1 from lib. 2.) Buus was accepted as an authority on this type of composition: 'I

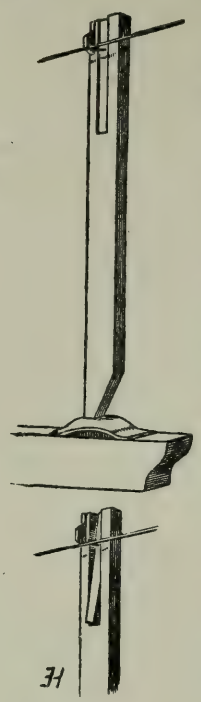
Ricercari di Jaques Bus' are mentioned in the *Dialogo del Pietro Pontio.* Parma, 1595. 2da parte, p. 48, and Cerone (*El Melopeo*, 1613; Lib. XII. p. 692) writes: 'Quien dessea ver Tientos ò Ricercarios bien ordenados, vea los de Jaques Bus,' etc.

Doni (*Dialogo della musica*, Venice, 1544, pp. 36, 44) gives the two canto parts of a Canzona a otto di Jaches: A tous jamais d'ung voloir, 'il quel penso io chi vi sodisferà per essere una gran musica mirabile.' In the list of composers 'Jaches Buus' is entered, also 'Giachetto Berchem,' which shows that Berchem, about whose life so little is known, is not to be identified with Buus. A madrigal 'Questi soavi fiori' for four voices by Buus is in the *Primo libro di madrigali de div. autori*, Venice, Gardane, in the 1542 and 1548 editions; the latter also included six madrigals by Berchem.

Towards the end of 1550 Buus obtained a four months' leave of absence; the time elapsed, but he did not reappear in Venice. The procuratori of San Marco at last wrote (March 30, 1551) to the Venetian ambassador Federigo Badoer, at Vienna, where apparently they knew Buus was to be found, to ask if he intended to return or not. Badoer replied that Buus had spoken most affably of the happiness of those who served the glorious city of Venice, but that he would only return if his salary were raised to 200 ducati a year. This the procuratori would not accede to, and they appointed Parabosco in his place. Buus remained in Vienna as organist to Ferdinand I., his name under the form of 'Jac. von Paus' appears in the list of the Court Kapelle from 1553 until 1564, when Ferd. I. died (Köchel, *Die kaiserliche Hofmusikkapelle in Wien*, 1869). Nothing more is heard of Buus after this date; he seems to have composed little in this later period. In the *Tertius Tomus Evangeliorum*, Noribergae, 1555, is a motet for four voices by him, also two motets by 'Jachet' and one by Jac. Vaet; this shows that neither Buus nor Vaet is to be identified with the Jachet or Jacquet, whose name so frequently appears as a composer at this date. The *Sextus Tomus Evangeliorum* also contains one motet by Buus and one by Jachet, while the *Thesauri Musici tomus tertius*, Noribergae, 1564, has a motet for six voices by Jacob. Buus and five motets by Jacob. Vaet.

Musical manuscripts in the Munich Royal Library include a motet for six voices (MS. 132), and a song 'Tant de travail' for five voices (MS. 205) by Giaches Buus. C. S.

JACK (Fr. *Sautereau*; Ital. *Saltarello*; Ger. *Docke*, *Springer*). In the action of the harpsichord tribe of instruments the jack represents the Plectrum. It is usually made of pear-wood, rests on the back end of the key-lever, and has a movable tongue of holly working on a centre, and kept in its place by a bristle or metal spring. A thorn or spike of crowquill projects at right angles from the tongue. On the key being depressed the jack is forced upwards, and the quill is brought to the string, which it twangs in passing. The string is damped by the piece of cloth above the tongue. When the key returns to its level, the jack follows it and descends; and the quill then passes the string without resistance or noise. In some instruments a piece of hard leather is used instead of the quill in certain stops for special effects. In cutting the quill or leather great attention is paid to the gradation of elasticity which secures equality of tone. A row of jacks is maintained in perpendicular position by a rack; and in harpsichords or clavecins which have more than one register, the racks are moved to or away from the strings by means of stops adjusted by the hand; a second rack then enclosing the lower part of the jack to secure its position upon the key. We have in the jack a means of producing tone very different from the tangent of the clavichord or the hammer of the pianoforte. The jack, in principle, is the plectrum of the psaltery, adjusted to a key, as the tangent represents the bridge of the monochord and the pianoforte hammer the hammer of the dulcimer. We do not exactly know when jack or tangent were introduced, but have no reason to think that the invention of either was earlier in date than the 14th century. By the middle of the 16th century the use of the clavecin instruments with jacks had become general in England, the Netherlands and France; and in Italy, from whence they would seem to have travelled. They were used also in Germany, but the clavichord with its tangents asserted at least equal rights, and endured there until Beethoven's time. The first years of the 18th century had witnessed in Florence the invention of the hammer-clavier, the pianoforte; before the century was quite out the jack had everywhere ceded to the hammer. Although leather for the tongue of the jack has been claimed to have been the invention of Pascal Taskin of Paris in the 18th century (his much-talked of 'peau de buffle'), it has been found in instruments of the 16th and 17th; and it may be that leather preceded the quill, the introduction of which Scaliger (1484-1550) enables us to date approximately. He says (*Poetices*, lib. i. cap. lxiii.) that when he was a boy the names clavicymbal and harpsichord had been appellations of the instrument



vulgarly known as monochord, but that subsequently points of crowquill had been added, from which points the same instrument had become known as spinet—possibly from the Latin 'spina,' a thorn, though another and no less probable derivation of the name will be found under SPINET. In the oldest Italian jacks metal springs were used instead of bristles, and possibly metal plectra, of which an example is to be found in the upright spinet in the Donaldson Museum [1] (Royal College of Music).

Shakespeare's reference to the jack in one of his Sonnets is well known and often quoted—

> Do I envy those jacks that nimble leap
> To kiss the tender inward of thy hand;

but appears to mean the keys, which as the 'sweet fingers' touch them make 'dead wood more blest than living lips.' A nearer reference has been preserved by Rimbault (*The Pianoforte*, London, 1860, p. 57) in a MS. note by Isaac Reed to a volume of old plays. Lord Oxford said to Queen Elizabeth, in covert allusion to Raleigh's favour and the execution of Essex, 'When jacks start up, heads go down.' A. J. H.

JACKSON (Christian name unknown). The most noted composer of tunes for the Irish pipes during the 18th century. His melodies (of great excellency) were among the most popular tunes of the day both in Ireland and in England. They include 'Over the Water,' 'The Morning Brush,' 'The Maids in the Morning,' 'Jackson's Turret' (named from a tower he constructed), 'Welcome Home,' and others of merit. These were reprinted over and over again in collections of the period. Edmund Lee of Dublin issued, about 1790, an oblong folio collection of Jackson's Irish tunes. Practically nothing is known of his biography save that he was living in Ireland and composing at the middle of the 18th century. There is a passing reference to him in O'Keeffe's *Reminiscences*, 1826 (vol. i. p. 183), by which it appears that he was 'a fine gentleman of great landed property.' Bunting, *Ancient Music of Ireland*, 1840 (p. 100), states that Jackson lived in county Monaghan, and that his 'turret' (see above) in Ballingarry, county Limerick, was destroyed by lightning in 1826. F. K.

JACKSON, JOHN. One Jackson, who in 1669 held the office of 'Instructor in Musick' at Ely Cathedral for three months, has been conjectured to be identical with the John Jackson who in 1674 was appointed nominally a vicar choral but in fact organist of Wells Cathedral.[2] His name is not found in the Chapter books after 1688, so that it is presumed that he died or resigned in that year. He composed some church music now almost wholly lost. An anthem, 'The Lord said unto my Lord,' included in the Tudway Collection (Harl. MS. 7338); a Service in C, in the choir-books of Wells, and four chants in a contemporary MS. organ part in the library of the Sacred Harmonic Society, are all his compositions that are to be found complete. The last-named MS. contains the organ parts of the Service in C and eight anthems, and in the choir-books at Wells are some odd parts of an anthem and a single part of a Burial Service. W. H. H.

JACKSON, WILLIAM, known as Jackson of Exeter, son of a grocer in that city, was born May 29, 1730. He received a liberal education, and having displayed a strong partiality for music, was placed under John Silvester, organist of Exeter Cathedral, for instruction. In 1748 he removed to London and became a pupil of John Travers. On his return to Exeter he established himself as a teacher. In 1755 he published a set of 'Twelve Songs,' which were so simple, elegant, and original, that they immediately became popular throughout the kingdom.' He afterwards produced 'Six Sonatas for the Harpsichord,' 'Elegies for three male voices,' and a second set of 'Twelve Songs.' These were followed by an anthem, a setting of Pope's ode, *The Dying Christian*, a third set of 'Twelve Songs,' and a setting of Warton's *Ode to Fancy*. In 1767 he composed the music for a dramatic piece called 'Lycidas,' altered from Milton's poem, on the occasion of the death of Edward, Duke of York, brother of George III., and produced at Covent Garden on Nov. 4, but never repeated. He next published 'Twelve Canzonets for two voices,' which were highly successful, and one of which, 'Time has not thinned my flowing hair,' enjoyed a long career of popularity. To these succeeded 'Eight Sonatas for the Harpsichord,' and 'Six Vocal Quartets' (1780). In 1777 Jackson received the appointments of subchanter, organist, lay vicar, and master of the choristers of Exeter Cathedral. In 1780 he composed the music for General Burgoyne's opera, 'The Lord of the Manor,' which was produced at Drury Lane, Dec. 27, with great success, and kept possession of the stage for more than half a century, mainly owing to Jackson's music. In 1782 Jackson published 'Thirty Letters on various subjects,'—three of them relating to music, which were well received, and in 1795 reached a third edition. 'The Metamorphosis,' a comic opera, of which Jackson was believed to be the author as well as, avowedly, the composer, was produced at Drury Lane, Dec. 5, 1783, but performed only two or three times. In 1791 Jackson published a pamphlet entitled *Observations on the present State of Music in London*. In 1798 he published *Four Ages, together with Essays on various subjects*, intended as additions to the *Thirty Letters*. His other musical publications comprised a second set of 'Twelve Canzonets for two voices,' 'Twelve Pastorals,' a fourth set of 'Twelve Songs,' 'Hymns in three

[1] *Description and History of the Pianoforte*. A. J. Hipkins, Novello, 1896.

[2] In some cathedrals the statutes do not specify an organist as an officer of the church. In such the custom is to assign to one of the vicars choral the performance of the duty of organist.

parts,' 'Six Madrigals,' and 'Six Epigrams,' (1786). His cathedral music was collected and published many years after his death (about 1820) by James Paddon, organist of Exeter Cathedral. He died of dropsy, July 5, 1803.[1] Jackson employed much of his leisure time in painting landscapes in the style of his friend Gainsborough, in which he attained considerable skill. Whilst much of his music charms by its simplicity, melodiousness, refinement, and grace, there is also much that sinks into tameness and insipidity; his church music especially is exceedingly feeble. Notwithstanding this, 'Jackson in F' maintained its popularity in some churches through a great part of the 19th century. W. H. H.

JACKSON, WILLIAM, known as Jackson of Masham, born Jan. 9, 1815, was son of a miller, and furnishes a good instance of the power of perseverance and devotion to an end. His passion for music developed itself at an early age, and his struggles in the pursuit of his beloved art read almost like a romance in humble life. He built organs, learned to play almost every instrument, wind and string, taught himself harmony and counterpoint from books, until at length, in 1832, when he had reached the mature age of sixteen, the lord of the manor of Masham having presented a finger organ to the church, Jackson was appointed organist with a stipend of £30. Through the circulating library in Leeds, he was able to study the scores of Haydn, Mozart, Spohr, and Mendelssohn. In 1839 he went into business at Masham as a tallow-chandler, and in the same year published an anthem, 'For joy let fertile valleys ring.' In 1840 the Huddersfield Glee Club awarded him their first prize for his glee, 'The Sisters of the Sea'; and in 1841 he composed for the Huddersfield Choral Society the 103rd Psalm for solo voices, chorus, and orchestra. In 1845 he wrote an oratorio, 'The Deliverance of Israel from Babylon,' and soon afterwards another entitled 'Isaiah.' In 1852 he made music his profession and settled in Bradford, where, in partnership with William Winn, the bass singer, he entered into business as a music-seller, and became organist, first, of St. John's Church, and afterwards (in 1856) of Horton Lane Chapel. On Winn's quitting Bradford, Jackson succeeded him as conductor of the Choral Union (male voices only). He was chorus-master at the Bradford festivals in 1853, 1856, and 1859, and became conductor of the Festival Choral Society on its establishment in 1856. For the festival of 1856 he again set the 103rd Psalm, and for that of 1859 composed 'The Year,' a cantata, the words selected by himself from various poets. He compiled and partly composed a set of psalm tunes, and harmonised *The Bradford Tune Book* compiled by Samuel Smith, and *Congregational Psalmody*, 1863. Besides the works already mentioned, he composed a mass, a church service, anthems, glees, part-songs, and songs, and wrote a Manual of Singing, which passed through many editions. His last work was a cantata entitled 'The Praise of Music.' He died April 15, 1866. His son, WILLIAM, born 1853, was bred to the profession of music, became organist of Morningside Parish Church, Edinburgh, and died at Ripon, Sept. 10, 1877. W. H. H.

JACOB, BENJAMIN, born in London, April 1, 1778, was at a very early age taught the rudiments of music by his father, an amateur violinist. When seven years old he received lessons in singing from Robert Willoughby, a well-known chorus-singer, and became a chorister at Portland Chapel. At eight years of age he learned to play on the harpsichord, and afterwards studied that instrument and the organ under William Shrubsole, organist of Spa Fields Chapel, and Matthew Cooke, organist of St. George, Bloomsbury. At ten years of age he became organist of Salem Chapel, Soho, and little more than a year afterwards was appointed organist of Carlisle Chapel, Kennington Lane. Towards the latter end of 1790 he removed to Bentinck Chapel, Lisson Green, where he remained until Dec. 1794, when the Rev. Rowland Hill invited him to assume the place of organist at Surrey Chapel. In 1796 he studied harmony under Dr. Arnold. [In 1799 he became a member of the Royal Society of Musicians.] In 1800 he conducted a series of oratorios given under the direction of Bartleman in Cross Street, Hatton Garden. As he advanced in years he became more and more distinguished as one of the best organists of his time, and in 1808 and subsequently, with the co-operation of Samuel Wesley and Dr. Crotch, gave a series of performances at Surrey Chapel, of airs, choruses, and fugues played upon the organ alone, without any interspersion of vocal pieces. In that and the following year Samuel Wesley addressed to him, as to a kindred spirit, a remarkable series of letters on the works and genius of John Sebastian Bach. These letters, now in the library of the Royal College of Music, were published in 1875 by Miss Eliza Wesley, the writer's daughter; as a consequence of his high reputation he was frequently engaged to open new organs and to act as judge on trials for vacant organists' seats.

In Nov. 1823 he quitted Surrey Chapel for the newly erected church of St. John, Waterloo Road. This led to a dispute between him and the Rev. Rowland Hill, resulting in a paper war, in which the musician triumphed over the divine. The excitement of the controversy, however, proved too much for Jacob; he was attacked by disease, which developed into pulmonary consumption, and terminated his existence, August 24, 1829. He was buried in Bunhill Fields. His compositions were not numerous,

[1] [Dates of birth and death from the monument in the vestry of St. Stephen's, Exeter (West's *Cath. Org.*)]

consisting principally of psalm tunes, and a few glees. He edited a collection of tunes, with appropriate symphonies, set to a course of psalms, and published under the title of 'National Psalmody' (1817). W. H. H.

JACOBI, GEORGES, was born on Feb. 13, 1840, in Berlin, where, at the age of six, he commenced to study the violin under Edward and Leopold Ganz. In 1849 he went to Brussels, studying under De Bériot until that master became blind, when he removed to Paris, where Halévy heard him play, and sent him to Auber, then director of the Conservatoire. There he joined Massart's class, at the same time studying harmony and composition under Réber, Gevaërt, and Chéri, and in 1861 obtained first prize for violin-playing. On July 13 of that year he played the 13th concerto of Kreutzer, while the illness of two of the competitors reduced their number to thirteen. These singular occurrences dispelled any belief that M. Jacobi might otherwise have had in the ill-luck associated with the number thirteen. After playing for two years in the orchestra of the Opéra Comique he became, by competition, first violin of the Grand Opéra, where he remained nine years, and played, amongst many other notable productions, in that of Wagner's 'Tannhäuser.' During this period he played at many concerts in Paris and in the provinces. He also formed a stringed orchestra of sixteen members, and gave concerts, performing from a platform in the centre of the room, in the picture-gallery of the Société Nationale des Beaux-Arts on the site of which now stands the Théâtre des Nouveautés, and the success of these was so great that the number of concerts given, originally announced as six, was increased to twenty in one winter. In 1869 he left the Opéra and assumed the bâton at the Bouffes Parisiens, where Offenbach was then the rage. In the following year he came to England to make arrangements for performances by the company of that theatre (which proved abortive). He was unable to return to Paris owing to its investment by the Germans. After the war, however, he did return, only to be recalled immediately to London by John Baum's offer of the conductorship of the Alhambra orchestra. This he accepted, and during the twenty-six years that he was associated with the theatre composed no fewer than 103 grand ballets and divertissements, many of which have been reproduced in the cities of America, in Brussels, Berlin, Munich, Rome, and Paris. Besides these he composed comedy-operas, of which 'The Black Crook' had a run of 310 performances, and 'La Mariée depuis midi,' written for Mme. Judic, was played by her all over Europe; incidental music to Irving's productions at the Lyceum of 'The Dead Heart' and 'Robespierre'; two concertos for violin; a concertino for viola; many violin pieces, songs, and music to tableaux vivants. Since leaving the Alhambra (on April 30, 1898), where under his guidance the orchestra became the best permanent one of any theatre in the kingdom, M. Jacobi directed that of the summer theatre at the Crystal Palace and wrote two ballets for it. At the opening of the London Hippodrome he was appointed conductor, but gave up the post after a short time, as the work was too fatiguing. Of his most successful ballets may be mentioned 'Yolande,' 'The Golden Wreath,' 'Hawaya,' 'The Swans,' 'Melusine,' 'Dresdina,' 'The Seasons,' 'Antiope,' 'Irene,' 'Asmodeus,' 'Oriella,' 'Ali Baba,' 'Titania,' 'Lochinvar,' 'Blue Beard,' and 'La Tzigane.' M. Jacobi's compositions are always full of melody, and display a complete knowledge of stage requirements. They are devoid of the affectation, the vagueness, and the vulgarity which characterise much theatre music in England, and their colour always meets the demands of the dramatic situation. As a teacher M. Jacobi is in this direction unsurpassable, and was appointed in 1896 a professor at the Royal College of Music. He was twice elected President of the Association of Conductors in England, was made an 'Officier de l'Académie' by the French government, and was presented by the King of Spain with the order of Isabel the Catholic, of which he is Knight Commander. H. V. H.

JACOTIN, according to Burbure, JACOB GODEBRIE or (latinised) JACOBUS GODEFRIDUS, was a chaplain-singer in Antwerp Cathedral from 1479 to 1528. Mention, however, is made of another Jacotin or Jacotino, who was singer at the Ducal Court of Milan from 1473 to 1494, and Eitner suggests that some of the compositions ascribed to the former may really belong to the other. It is just possible the two may be one and the same, since we know that Flemish singers and composers were greatly in request in Italy at that particular time, and often continued to hold church benefices while residing elsewhere. The period just before the Reformation is notorious for the prevalence of the abuses of pluralities and non-residence in connection with church preferments. If, however, we are to distinguish between the two Jacotins it would be natural to ascribe the motets published by Petrucci in the *Motetti della corona*, 1519, to the Italian Jacotin, while the French chansons and other works published by the French house of Attaingnant would belong to the Antwerp master. Ambros (*Gesch.* iii. 260) refers to a masterly 8-voice setting of 'Sancta Divinitas unus Deus' in Ulhardt's *Collection* of 1546, as showing Jacotin to be a composer of importance, also to the Psalm Credidi as notable for the careful declamation of the text. (Ambros misnames one of Jacotin's Motetti in Petrucci; the Psalm Judica is by Caen, Jacotin's other Motet is Michael Archangel, etc.; see Eitner, *Bibliographie.*) French Chansons con-

stitute the larger part of Jacotin's works, of which only two are accessible in modern reprints, one in H. Expert's reprint of the Attaingnant collection of 1529, 'Trop dure m'est ta longue demeure,' another still more attractive, 'Mon triste cœur,' in Eitner's Selection of sixty chansons, 1899. Jacotin is one of the company of 'Joyeulx musiciens' mentioned by Rabelais. J. R. M.

JACQUARD, Léon Jean, eminent violoncellist, born at Paris, Nov. 3, 1826 ; studied at the Conservatoire, where he obtained the second prize for violoncello in 1842, and the first prize in 1844. In 1876 he married Mlle. Laure Bedel, a pianist of distinction, and at the end of 1877 succeeded Chevillard as professor of his instrument at the Conservatoire. Jacquard was eminently a classical player, with a pure and noble style, good intonation, and great correctness : he was somewhat cold, but his taste was always irreproachable, and his *séances* of chamber-music were well attended by the best class of amateurs. He composed some Fantasias for the violoncello, but it is as a virtuoso and a professor that he will be remembered. He died in Paris, March 27, 1886. G. C.

JADASSOHN, Salomon, born at Breslau, Sept. 3, 1831. His years of study were passed partly at home under Hesse, Lüstner, and Brosig, partly at the Leipzig Conservatorium (1848), partly at Weimar under Liszt, and again, in 1853, at Leipzig under Hauptmann. From that time he resided in Leipzig, first as a teacher then as the conductor of the Euterpe concerts, and lastly in the Conservatorium as teacher of Harmony, Counterpoint, Composition, and the Pianoforte. [In 1887 he received the honorary degree of D. Phil. from the Leipzig University, and in 1893 was appointed Royal Professor.] His compositions are varied and numerous, reaching to well over 100 opus numbers. [His skill in counterpoint is shown in an orchestral serenade in canon, op. 35 ; in two serenades for piano, opp. 8 and 125 ; in the ballet-music, op. 58 for piano duet ; and in the vocal duets, opp. 9, 36, 38, and 43. Four symphonies, orchestral overtures, and serenades, two piano concertos, four trios, three quartets, three quintets, a sextet for piano and strings, two string quartets, are among his instrumental works ; and of his choral works the following may be mentioned :— Psalms xliii. and c. (8-parts), 'Vergebung,' 'Verheissung,' 'Trostlied,' 'Johannistag,' and 'An dem Sturmwind.' As a private teacher Jadassohn was highly esteemed, and his many theoretical works have passed through many editions, and have been translated into various languages. The chief of these are his *Harmonielehre* (1883), *Kontrapunkt* (1884), *Kanon und Fuge* (1884), *Die Formen in den Werken der Tonkunst* (1889), and *Lehrbuch der Instrumentation*. All have been translated into English and published by Breitkopf & Härtel, the treatises on Harmony and Counterpoint have also been translated into French and Italian. Jadassohn died at Leipzig, Feb. 1, 1902.] G. ; additions from Riemann's *Lexikon*.

JADIN, Louis Emmanuel, son, nephew, and brother of musicians, born Sept. 21, 1768, at Versailles, where his father Jean, a violinist and composer, settled at the instigation of his brother Georges, a performer on the bassoon attached to the chapelle of Louis XV. As a child Louis showed great talent for music ; his father taught him the violin, and Hüllmandel the piano. After being 'page de la musique' to Louis XVI., he was in 1789 appointed second accompanist, and in 1791 chief maestro al cembalo at the Théâtre de Monsieur, then in the Rue Feydeau. This post gave him the opportunity of producing 'Joconde' (Sept. 14, 1790), a comic opera in three acts. Jadin's industry was extraordinary. Though fully engaged as composer, conductor, and teacher, he lost no opportunity of appearing before the public. He composed marches and concerted pieces for the Garde Nationale ; patriotic songs and *pièces de circonstance* such as 'Le Congrès des Rois,' in conjunction with others, 'L'Apothéose du jeune Barra,' 'Le Siége de Thionville' (1793), 'Agricol Viola ou le jeune héros de la Durance,' for the various fêtes of the Revolution ; and thirty-eight operas for the Italiens, the Théâtres Molière, and Louvois, the Variétés, the Académie, and chiefly the Feydeau. Of this mass of music, however, nothing survives but the titles of 'Joconde' and 'Mahomet II.' (1803), familiar to us from the operas of Isouard and Rossini. This does not necessarily imply that Jadin was without talent, but as with many others his librettos were bad, and his music, though well written, was wanting in dramatic spirit, and in the style, life, passion, and originality necessary for success. In fact his one quality was facility.

In 1800 he succeeded his brother as professor of the pianoforte at the Conservatoire, and was 'Gouverneur des pages' of the royal chapel from the Restoration to the Revolution of 1830. He received the Legion of Honour in 1824. To the close of his life he continued to produce romances, nocturnes, trios, and quartets, string quintets, and other chamber-music. Of his orchestral works, 'La Bataille d'Austerlitz' is the best known. He was one of the first to compose for two pianos, and was noted as the best accompanist of his day. In private life he was a good talker, and fond of a joke. He died in Paris, April 11, 1853.

His brother Hyacinthe, born at Versailles, 1769, a pupil of Hüllmandel's, and a brilliant and charming pianist, played at the Concerts Feydeau in 1796-97, and was a favourite with the public up to his early death, Oct. 1800. On the foundation of the Conservatoire he was appointed professor of the pianoforte, but had barely time to form pupils, and both Louis Adam

and Boieldieu excelled him as teachers. He composed much both for his instrument and the chamber, four concertos and sonatas for two and four hands for PF. ; sonatas for PF. and violin ; string trios and quartets, etc. ; all now old fashioned and forgotten. G. C.

JÄHNS, FRIEDRICH WILHELM, born at Berlin, Jan. 2, 1809. His talent for music showed itself early, and strongly ; but the first important event in his musical life was the first performance of 'Der Freischütz' (June 18, 1821), which not only aroused his enthusiasm for music, but made him an adherent of Weber for ever. After some hesitation between the theatre and the concert-room, he finally chose the latter, and became a singer and teacher of singing, in which capacity he was much sought after. In 1845 he founded a singing society, which he led for twenty-five years. In 1849 he was made 'Königliche Musikdirector' ; in 1871 'Professor' ; and was subsequently decorated with the orders of Baden, Saxony, Bavaria, and Hanover. He composed and arranged much for the piano, but the work by which he will live for posterity is his Thematic Catalogue of Weber's works (*C. M. von W. in seinen Werken*, 1871), imitated from Köchel's Catalogue of Mozart, but much extended in limits beyond that excellent work. It is in fact a repertory of all that concerns the material part of those compositions, including elaborate information on the MSS., editions, performances, Weber's handwriting, etc. etc.—a large vol. of 500 pages. [A biography of Weber was published in 1873, and in 1881 Jähns was appointed teacher of rhetoric in Scharwenka's Conservatorium in Berlin. He died in Berlin, August 8, 1888.] G.

JAELL, ALFRED, pianoforte player, born March 5, 1832, at Trieste. Began his career at eleven years old as a prodigy, and seems to have acquired his great skill by constant performance in public. He appeared at the Teatro San Benedetto, Venice, in 1843 ; in 1844 he was brought to Moscheles at Vienna, and in 1845 and 1846 he resided in Brussels, next in Paris, and then, after the Revolution of 1848, went to America for some years. In 1854 he returned to Europe. In 1862 he played at the Musical Union in London, and on June 25, 1866, at the Philharmonic Society ; from that time he played frequently in England. He died in Paris, Feb. 27, 1882.

In 1866 Jaell married Frl. Marie Trautmann, a pianist of ability. His published works consist of transcriptions, potpourris, and other salon pieces. He always showed himself anxious to bring forward new compositions ; and played the concertos of Brahms and of Raff at the Philharmonic, at a time when they were unknown to that audience. G.

JAHN, OTTO, the biographer of Mozart, a distinguished philologist, archæologist, and writer on art and music, born June 16, 1813, at Kiel ; studied at Kiel, Leipzig, and Berlin ; took his degree in 1831 ; visited Copenhagen, Paris, Switzerland, and Italy ; in 1839 settled in Kiel ; in 1842 became professor of archæology and philology at Greifswalde, and in 1847 director of the archæological Museum at Leipzig ; was dismissed for political reasons during the troubles of 1848-49, and in 1855 settled at Bonn as professor of classical philology and archæology, and director of the university art-museum. Here he remained till 1869, when he retired during his last illness to Göttingen, and died on September 9. Jahn wrote important books on all the subjects of which he was master, but his musical works alone concern us. Foremost among these is his *W. A. Mozart* (Leipzig, Breitkopf & Härtel, 4 vols., 1856-59 ; 2nd ed. 2 vols., 1867, with portraits and facsimiles ; 3rd ed. (by H. Deiters) 1889-91 ; English translation by Miss Pauline Townshend, 1882). His picture of the great composer is scarcely less interesting and valuable than his description of the state of music during the period immediately preceding Mozart, while the new facts produced, the new light thrown on old ones, and the thorough knowledge of the subject evinced throughout, all combine to place the work at the head of musical biographies.[1]

Jahn intended to treat Haydn and Beethoven on the same scale, and had begun to collect materials, but these projects were stopped by his death.[2] Jahn also published an essay on Mendelssohn's 'Paulus' (Kiel, 1842) ; and an accurate comparative edition, with preface, of Beethoven's 'Leonora' ('Fidelio') for PF. (B. & H., Leipzig, 1851). For the *Grenzboten* he wrote two spirited reports of the Lower Rhine Musical Festivals of 1855-56 ; an article on the complete edition of Beethoven's works, full of sound criticism and biographical information ; and two controversial articles on Berlioz and Wagner. These and other contributions of the same kind were published as *Gesammelte Aufsätze über Musik* (Leipzig, 1868). His four collections of original songs (three and four from Groth's *Quickborn*, Breitkopf & Härtel), also evince the possession of that remarkable combination of a highly cultivated sense of beauty with scientific attainments, which places him in the first rank among writers on music. Köchel's Catalogue of Mozart is with great appropriateness dedicated to Jahn. C. F. P.

JAHRBÜCHER FÜR MUSIKALISCHE WISSENSCHAFT—'Year-books of musical science.' A publication due to the remarkable

[1] For the English reader this admirable book suffers from the frequent interpolation of long digressions on the rise and progress of various sections of music, which, though most valuable in themselves, interrupt the narrative and would be more conveniently placed in an Appendix. Its Index also leaves much to be desired. G.

[2] The materials collected for Haydn went to C. F. Pohl, and those for Beethoven to A. W. Thayer, and were employed by those writers in their biographies of the two composers. Pohl was designated by Jahn as his successor in the biography of Haydn. G.

energy and interest of Dr. Chrysander, by whom it was edited and published, through Breitkopf & Härtel. Two volumes only appeared, and the place of the publication was ultimately taken by the *Vierteljahrsschrift für Musikwissenschaft*, edited by Dr. Chrysander, Professor Spitta, and Herr Guido Adler, which has been published quarterly since 1885. For pains and ability the papers leave nothing to be desired, but the severe polemic spirit which is occasionally manifested is much to be regretted.

I. 1863. 1. Sound, and 2. Temperament, both by Hauptmann (17-54). 3. Tinctor's *Diffinitorium*, by H. Bellermann (55-114). 4. The Limburg Chronicle, and German Volksgesang in 14th century (115-146). 5. The Brunswick-Wolfenbüttel Band and Opera, 16th-18th century (147-286). 6. Henry Carey and 'God save the King' (287-407). 7. Handel's Organ-part to 'Saul' (408-428). 8. Beethoven's connection with Birchall and Stumpf (429-452).

II. 1867, 9. *Das Locheimer Liederbuch, nebst der Ars Organisandi, von Conrad Paumann*—a description and complete analysis of a German MS. collection of songs of the 15th century and a MS. book of organ pieces of the same date, with facsimiles, woodcuts, and very numerous examples—in all 234 pages, by F. W. Arnold and H. Bellermann. 10. J. S. Bach and Friedemann Bach in Halle (235-248). 11. Mendelssohn's Organ-part to 'Israel in Egypt' (249-267). 12. Reviews:—Reissmann's *General History of Music* (268-300); Westphal's *Rhythm and History of Greek Music* (300-310): Coussemaker's *Scriptorum de Musica. . . novam seriem* and *L'art harmonique*), (310-314); Wackernagel on the German *Kirchenlied* (314-323); Hommel's *Geistliche Volkslieder* (323-324); Riegel's *Liturgical Music* (324-327); Liliencron's *Historical Volkslieder* (327-329); Thayer's *Chronological List of Beethoven's Works* (329-330); Bitter's *Life of J. S. Bach* (330-333); Rudhart's *History of the Opera at Munich* (333-335); Koch's *Musical Lexicon*, edited by Dommer (335); Krüger's *System of Music* (336). 13. List of the Choral Societies and Concert Institutions of Germany and Switzerland (337-374). G.

JAMES, John, an organist in the first half of the 18th century, noted for his skill in extemporaneous performance. After officiating for several years as a deputy he obtained the post of organist of St. Olave, Southwark, which he resigned in 1738 for that of St. George-in-the-East, Middlesex. He died in 1745. His published compositions consist of a few songs and organ pieces only. W. H. H.

JAMES, W. N., a flautist, pupil of Charles Nicholson, was author of a work entitled *A Word or two on the Flute*, published in 1826, in which he treats of the various kinds of flutes, ancient and modern, their particular qualities, etc., and gives critical notices of the style of playing of the most eminent English and foreign performers on the instrument. [He also wrote *The Flutist's Catechism* (1829), and *The German Flute Magazine* (1835).] W. H. H.

JANIEWICZ, Felix, violinist, a Polish gentleman, born at Wilna, 1762. He went to Vienna in 1784 or 1785 to see Haydn and Mozart, and hear their works conducted by themselves. Jahn (iii. 297) considers that an andante of Mozart's for violin and orchestra, dated April 1, 1785 (K. 470) was written for Janiewicz. He had nearly made arrangements to study composition under Haydn, when a Polish princess offered to take him to Italy; and he availed himself of her protection in order to hear the best violinists of the period, such as Nardini, Pugnani, and others, as well as the best singers. After three years in Italy he went to Paris, and appeared at the Concerts Spirituels and Olympiens. Madame de Genlis procured him a pension from the Duc d'Orléans as a musician on the establishment of Mademoiselle d'Orléans, but on the reduction of the expenses of the Duke's court in 1790 he left Paris, and probably returned to Poland for a time. In 1792 he came to London, and made his début in February at Salomon's Concerts. He also appeared at Rauzzini's Bath concerts, visited Ireland several times, and for many years conducted the subscription concerts at Liverpool and Manchester. In 1800 he married Miss Breeze, a Liverpool lady, [and settled in Liverpool, residing in upper Birkett Street, St. Anne's. In 1803 he had embarked in the music-selling and publishing business, taking a shop in Lord Street, and living in Lime Street. He issued sheet music, some of it being compositions and arrangements by himself. In 1810 he was in partnership with a person named Green, but this lasted only about a couple of years.] He was one of the thirty members who originally formed the London Philharmonic Society, and was one of the leaders of the orchestra in its first season. In 1815 he settled in Edinburgh, [still retaining his Liverpool business, with which shortly afterwards a partner named W. G. Weiss was introduced. He added greatly to his reputation in Scotland, and was leader of the orchestra in the festivals of 1815, 1819, and 1824], took leave of the public at a farewell concert in 1829, and died in Edinburgh in 1848.

His style was pure, warm, and full of feeling, with that great execution in octaves which La Motte first introduced into England. Besides this, he was an excellent conductor. Parke in his *Musical Memoirs*, and G. F. Graham in his account of the Edinburgh Musical Festival in 1815, speak of the elegant and finished execution of his Concertos. Some of these were published in Paris; but he considered his best work to be a set of three Trios for two Violins and Bass, published in London.

[It may be mentioned that while in England he invariably spelled his name as Yaniewicz, and under this spelling all contemporary references to himself and his children will be found.]

V. de P.; with additions by F. K.

JANITSCHAREN-MUSIK, *i.e.* Janissaries' music. A term used by the Germans for what they also call Turkish music—the triangle, cymbals, and big-drum (see Nos. 3 and 7 of the Finale of Beethoven's Choral Symphony). The Janissaries were abolished in 1825. Their band is said to have contained two large and three small oboes and one piccolo flute, all of very shrill character; one large and two small kettle-drums, one big and three small long drums, three cymbals, and two triangles. G.

JANKO, Paul von, born June 2, 1856, at Totis in Hungary, was educated at the Polytechnicum and Conservatorium of Vienna, and at the Berlin University (1881-82). The invention by which his name is known will be found described under Keyboard; it is a great

practical improvement on a keyboard devised at first by an Englishman, and patented in 1843, but in spite of the successful tours about 1886, in which it was brought before the public by various pianists who had taken the trouble to master its peculiarities, it does not seem to have found much permanent favour. Since 1892 the inventor has lived in Constantinople. (Riemann's *Lexikon*; *Zeitschrift* of the *Int. Mus. Ges.* vol. v. pp. 165 and 321.) M.

JANNACONI, or JANACONI, GIUSEPPE, born, probably in Rome, 1741, learnt music and singing from Rinaldini, G. Carpani, and Pisari, under whom, and through the special study of Palestrina, he perfected himself in the methods and traditions of the Roman school. In 1811, on the retirement of Zingarelli, he became maestro di cappella at St. Peter's, a post which he held during the rest of his life. He died from the effects of an apoplectic stroke, March 16, 1816, and was buried in the church of S. Simone e Giuda. A Requiem by his scholar Basili was sung for him on the 23rd. Baini was his pupil from 1802, and the friendship thus begun lasted till the day of his death. Baini closed his eyes, and all that we know of Jannaconi is from his affectionate remembrance as embodied in his great work on Palestrina. It is strange that one who is said to have been so highly esteemed at home should be so little known abroad. His name does not appear in the Catalogue of the Sacred Harmonic Society, or the Euing Library, Glasgow, and the only published piece of music by him which the writer has been able to find is a motet in the second part of Hullah's *Part Music*, 'The voice of joy and health,' adapted from a 'Laetamini in Domino,' the autograph of which, with that of a Kyrie for two choirs, formed part of the excellent Library founded by Hullah for the use of his classes at St. Martin's Hall. This motet may not be more original than the words to which it is set, but it is full of spirit, and vocal to the last degree. Jannaconi was a voluminous writer; especially was he noted for his works for two, three, and four choirs. The catalogue of the Landsberg Library at Rome does not exhibit his name, but Santini's collection of MSS. contained a mass and four other pieces, for four voices; fourteen masses, varying from eight to two voices, some with instruments; forty-two psalms, and a quantity of motets and other pieces for service, some with accompaniment, some without, and for various numbers of voices. [An 8-part mass is at Bologna, and a 16-part mass at Amsterdam. (See the *Quellen-Lexikon.*)] A MS. volume of six masses and a psalm forms No. 1811 in the Fétis library at Brussels; the other pieces named at the foot of Fétis's article in the *Biographie* seem to have disappeared. G.

JANNEQUIN, CLEMENT, composer of the 16th century, by tradition a Frenchman, and one of the most distinguished followers, if not actually a pupil, of Josquin des Prés. There is no musician of the time of whose life we know less. No mention is made of his holding any court appointment or of his being connected with any church. We may perhaps guess that, like many other artists, he went in early life to Rome, and was attached to the Papal Chapel; for some of his MS. masses are said to be still preserved there, while they are unknown elsewhere. But he must soon have abandoned writing for the church, for among his published works two masses, 'L'aveugle Dieu' and 'La Bataille' (the latter, occurring in a collection of 1555, is founded on his famous work—see below—which appeared in 1545), and a single motet 'Congregati sunt,' seem almost nothing by the side of more than 200 secular compositions. Later in life, it is true, he writes again with sacred words, but in a far different style, setting to music eighty-two psalms of David, and 'The Proverbs of Solomon' (*selon la verité Hébraique*), leading us to conjecture that he may have become, like Goudimel, a convert to the reformed church, as Fétis thinks, or that he had never been a Christian at all, but was of Jewish origin and had only written a few masses as the inevitable trials of his contrapuntal skill. But apart from these vague speculations, it is certain that Jannequin trod a very different path from his contemporaries. Practically confining himself to secular music, he exhibited great originality in the choice and treatment of his subjects. He was the follower of Gombert in the art of writing descriptive music, and made it his speciality. Among his works of this class are 'La Bataille,' written to commemorate and describe the battle of Marignan, fought between the French and Swiss in 1515, to which composition Burney directed particular attention in his *History*, and which he has copied in his Musical Extracts (Brit. Mus. Add. MS. 11, 588). [The fifth part was added by Phil. Verdelot. The first occurrence of Jannequin's name seems to be in a collection of thirty-one 4-part songs printed by Attaingnant in 1529, containing five by Jannequin. (M. Henri Expert has published a new edition.) They seem to have been reprinted in 1537, together with 'Chanson de la guerre,' 'La chasse,' 'Le chant des oyseaux,' 'La Louette' (*sic*), and 'Le Rossignol.' The famous song on the street-cries of Paris appeared first, with 'La Bataille,' in 1545.]

A second edition of some of Jannequin's works was published in Paris (according to Fétis) in the year 1559, and the composer must have been living at that time, for they were 'reveuz et corrigez par lui meme.'

In the same year, according to the same authority, Jannequin published his music to eighty-two psalms, with a dedication to the Queen of France, in which he speaks of his poverty and age. Old indeed he must have been, for the year after, 1560, Ronsard the poet, an

amateur of music and intimately connected with the musicians of his time, in writing a preface for a book of chansons published by Le Roy & Ballard at Paris, speaks of Jannequin with reverence enough as one of Josquin's celebrated disciples, but evidently regards him as a composer of a bygone age. [See the *Quellen-Lexikon* for MSS. and copies of the printed works of Jannequin.] J. R. S.-B.

JANSA, Leopold, violinist and composer, was born March 23, 1795, at Wildenschwert in Bohemia. Though playing the violin from his childhood, he entered the University of Vienna in 1817 to study law according to the wish of his father, but very soon gave up the law and devoted himself to music. After a few years he appeared successfully as a violinist in public; in 1824 became member of the Imperial Band, and in 1834 Conductor of Music at the University of Vienna. Jansa, though a good player and sound musician, was not a great virtuoso. In 1849 he lost his appointment in Vienna for having assisted at a concert in London for the benefit of the Hungarian Refugees. He then remained in London and gained a good position as teacher. He appeared for the last time in public, at the age of seventy-six, in 1871 at Vienna, and died there, Jan. 24, 1875.

The most eminent of his pupils is Lady Hallé. Jansa published a considerable number of works for the violin:—four concertos; a concertante for two violins; violin duets; eight string-quartets, etc.—all written in a fluent, musicianly style, but with no claim to originality. His duets are much valued by all violin-teachers. P. D.

JAPANESE MUSIC. The patient and scholarly researches that have been made by modern travellers into the music of certain nations that were formerly supposed capable of nothing but ill-regulated noises, have brought to light the existence of a considerable degree of science in the music of many countries; in none more remarkably than in Japan, where it is fairly clear that the scale most commonly in use is built of intervals that are easily accepted by Western ears, while the compositions, whatever their origin or antiquity may have been, are evidently governed by rules of symmetry, balance, and design in general, that are surprisingly similar to those of European art. How far harmony in any real sense can be predicated of Japanese music seems at present a little uncertain; but the questions of the scales, the tuning of the various instruments, and the form and design of the music in use, have been thoroughly gone into in the admirable *Music and Musical Instruments of Japan*, by F. T. Piggott (1893). Upon that book the following information is based, and readers who are interested in the subject must be referred to it for more details than could find a place in a dictionary. It must suffice here to describe the chief instruments and the scales deducible from their tuning.

The most important instrument is the Koto, a thirteen-stringed instrument, having some analogies with the harp, but presenting many peculiarities in which it is quite unique. The strings are stretched along a narrow sounding-board, slightly convex, a form which no doubt originated in the natural shape of the tree from which it was cut. The sounding-board is hollowed out inside, and the strings are stretched between permanent bridges or nuts at each end of the instrument, all the strings being the same size and length. The difference in pitch is made by small movable bridges, one for each string, which raise them to a height of rather more than two inches from the sounding-board. The position of these bridges is sometimes rapidly changed during the performance, in order to obtain transposition from one of the scales to another. Besides this, the fingers of the performer's left hand are used to press the string on that side of the bridge which is furthest away from the end that is plucked by the fingers of the right hand. This raises the pitch by one or two semitones, as is required. It also enables the player to execute a characteristic little ornament almost exactly like the 'pralltriller' of the eighteenth-century music. The plucking of the strings is performed with the aid of small ivory or tortoise-shell appendages, or plectra, called *tsumé*, fixed to the performer's fingers, and the tone produced is remarkable for sonority and even solemnity. The length of the instrument is a little over six feet, it is laid on the ground, and the player squats near the upper end of it. The strings are tuned in a variety of ways, but the three commonest are all more or less accurately to be assigned to a pentatonic division of the octave. In the most usual tuning, that called Hirajōshi, the thirteen strings stand thus:—

$c'\sharp, f\sharp, g\sharp, a, c'\sharp, d'\ f'\sharp, g'\sharp, a', c''\sharp\ d'', f''\sharp\ g''\sharp.$

and as a sign of proficiency, the owner of a 'third grade diploma' is permitted to tune the first string an octave lower, to $c\sharp$. The first and second strings are the same in all tunings, but in the system called 'Kumoi,' strings 3, 4, and 6 are tuned to g, b, and d' natural, while in that called 'Iwato' the fifth string becomes c' natural (in spite of the c' sharp of the first string), and the sixth is e'. The g, a, and b of the 'Kumoi' tuning remain in this. Several other varieties are given by Mr. Piggott, some of which are formed by combining these.

The tuning of the Biwa, a four-stringed instrument of wood, rather like a heavy wooden lute, but with a flat back, with from two to five fixed frets, played with a 'bachi' or broad wooden plectrum, varies considerably according to the different systems. The first string is generally tuned to B, but F sharp and G sharp

occur in certain modes ; the second is generally *c* sharp, and the third and fourth nearly always *f* sharp and *b*.

The GEKKIN, another plucked instrument, has a circular body, a little like a banjo, but of wood ; there are nine frets and four strings, tuned in pairs to the notes *c'* and *g'*. The interesting peculiarity of this instrument is that the frets give the notes of the hexachord, or the first six notes of our major scale. The first and second strings thus give *c'*, *d'*, *e'*, *f'*, *g'*, *a'*, *c''*, *d''*, *f''* ; the second and third strings give *g'*, *a'*, *b'*, *c''*, *d''*, *e''*, *g''*, *a''*, *c'''*.

The SAMISEN is another plucked instrument, but without frets ; it is on the principle of the lute in so far that it is hollowed out, and the belly is of snake or cat-skin ; there are three strings, tuned so as to conform with the Hirajōshi tuning of the Koto, as follows :—*c'* sharp, *f'* sharp, *c''* sharp ; *c'* sharp, *g'* sharp, *c''* sharp ; or *g'* sharp, *c''* sharp, *f''* sharp.

The KOKYU, a smaller instrument than the Samisen, is very similar to it, except that it is played with a bow of loose hairs, and tuned normally to *g'* sharp, *c''* sharp, *f''* sharp ; there are four strings, the highest one being reduplicated.

As Mr. Piggott says in regard to the singing of Japanese musicians, the flutes are difficult to appreciate, owing to the presence of a sort of 'weird quarter-tones' which the musicians are specially taught to acquire ; he gives us no particulars as to the compass or scale of the various flutes in use, but his description of the SHÒ, an instrument nearly allied to the Chinese Cheng, makes it clear that it possesses a scale similar to that of A major *complete*, together with a G and C natural near the middle of its compass. It is a kind of mouth-organ, in which bamboo pipes of various lengths are set in a wind-box held in the hands ; through this the wind is inhaled, each pipe having a small metal reed in its base, which is silent until the finger-hole corresponding to it is closed. Thus it is possible to play three or even four notes together, and the existence of a series of chords, taken by Mr. Piggott from tables prepared by the Educational Department in Tokyo, shows that some idea of harmony is present. Of the varieties of drums and gongs used in Japan the author has much to say, but his description of the instruments already referred to is enough to establish his opinion that the normal scale of the Japanese is a good deal more closely assimilated to European scales than was formerly supposed.

It is strange that though most, if not all, of the instruments have their counterparts in China, and many of them came from China in the first instance, the Chinese music is far more difficult to analyse, and the system is far less logically developed than is the case in Japan. M.

JAPART, JEAN, a contemporary of Josquin des Prés, and said to have been a singer in the service of the Duke of Ferrara. His known compositions consist exclusively of Chansons, several of which appear in the earlier publications of Petrucci 1501-3 ; others are still in MS. in Roman Archives. He is fond of combining together different texts and melodies, as for instance 'Vrai dieu d'amours' with the text and melody of a Church Litany. He sometimes makes his tenor consist of the constant repetition of one short motive, a practice of which there are several later examples in the Motets of Orlando Lassus. In the art of the Chanson Ambros and Eitner represent Japart as one of the best masters of the time. See Ambros, *Geschichte der Musik*, iii. pp. 260-61. J. R. M.

JARNOWICK—whose real name, as he wrote it in Clement's Album, was Giovanni Mane Giornovichj, though commonly given as above—was one of the eminent violin players of the 18th century ; born at Palermo, 1745, and a scholar of the famous Lolli. He made his début in Paris in 1770 at one of the Concerts Spirituels, and for some years was all the rage in that capital. Owing to some misbehaviour he left Paris in 1779, and entered the band of the King of Prussia, but his disputes with Duport drove him thence in 1783. He then visited Austria, Poland, Russia, and Sweden, and in 1791 arrived in London, where he gave his first concert on May 4. He had great success here, both as player and conductor. His insolence and conceit seem to have been unbounded, and to have brought him into disastrous collision with Viotti, a far greater artist than himself, and with J. B. Cramer—who went the length of calling him out, a challenge which Jarnowick would not accept—and even led him to some gross misconduct in the presence of the King and Duke of York. He lived at Hamburg from 1796 to 1802, and then went to St. Petersburg, where he died Nov. 21, 1804—it is said during a game of billiards. From the testimony of Kelly, Dittersdorf, and other musicians, it is not difficult to gather the characteristics of Jarnowick's playing. His tone was fine, though not strong ; he played with accuracy and finish, and always well in tune. His bow-hand was light, and there was a grace and spirit about the whole performance, and an absence of effort, which put the hearer quite at ease. These qualities are not the highest, but they are highly desirable, and they seem to have been possessed in large measure by Jarnowick. In mind and morals he was a true pupil of Lolli. He wrote about eighteen violin concertos, three string quartets, and duet and solo for the violin. [Dragonetti is said to have declared that his violin-playing was the most elegant he ever heard before Paganini's, but that it lacked power. Jarnowick lived for some time in Edinburgh, and several of his compositions were published by the Gow family. One, on a single

sheet, is 'Mr. Jarnovichi's Reel, composed by himself,' *circ.* 1800. 'Jarnovichi's Hornpipe' was published in Gow's *Fourth Collection of Strathspey Reels*, 1800. F. K.] G.

JAY, JOHN GEORGE HENRY, Mus.D., born in Essex, Nov. 27, 1770, after receiving rudimentary instruction from John Hindmarsh, violinist, and Francis Phillips, violoncellist, was sent to the continent to complete his education. He became an excellent violinist. He returned to England in 1800, settled in London, and established himself as a teacher. He graduated as Mus.B. at Oxford in 1809, and Mus.D. at Cambridge in 1811, and was an honorary member of the Royal Academy of Music. He published several compositions for the pianoforte, and died in London, Sept. 17, 1849. His eldest daughter was a harpist and his second a pianist. His son, JOHN (born 1812, died May 31, 1889), was a good violinist. W. H. H.

JEAN DE PARIS. Opéra-comique in two acts; music by Boieldieu. Produced at the Théâtre Feydeau, April 4, 1812. G.

JEANIE DEANS. Opera in four acts, libretto by Joseph Bennett, music by Hamish MacCunn; produced at the Lyceum Theatre, Edinburgh, Nov. 15, 1894.

JEBB, REV. JOHN, D.D. [eldest son of Richard Jebb, the Irish judge, and nephew of Bishop Jebb of Limerick; he was born in Dublin, and was educated at Winchester and at Trinity College, Dublin. He graduated B.A. at Dublin University in 1826, and M.A. in 1829. After holding a living in Ireland he was appointed prebendary in Limerick Cathedral in 1831, and became rector of Peterstow, Herefordshire, in 1843; in 1858 he was appointed a prebendary in Hereford Cathedral, and became canon residentiary in 1870. He died at Peterstow, Jan. 8, 1886.] His works include *Three Lectures on the Cathedral Service of the United Church of England and Ireland*, delivered at Leeds in 1841, and published in 1845; *The Choral Service of the United Church of England and Ireland, being an Inquiry into the Liturgical System of the Cathedral and Collegiate Foundations of the Anglican Communion*, 8vo, 1843; *The Choral Responses and Litanies of the United Church of England and Ireland*, 2 vols. fol. 1847-57 (an interesting and valuable collection); and *Catalogue of Ancient Choir Books at St. Peter's College, Cambridge*. He edited Thos. Causton's *Venite exultemus* and *Communion Service* in 1862. W. H. H.; additions from *Dict. of Nat. Biog.* and W. H. Grattan Flood, Esq.

JEDLICZKA, ERNST, an eminent pianoforte teacher, born at Poltava in South Russia, June 5, 1855; his father was his first teacher in music, and after finishing his general education at the St. Petersburg University, he entered the Moscow Conservatorium, and studied under Nicolas Rubinstein and Tchaikovsky. He was appointed professor at the Conservatorium, and held the post from 1881 to 1888, when he joined the staff of the Klindworth Institute in Berlin, and in 1897 became pianoforte professor in the Stern Conservatorium of the same city. He had a rare gift of imparting knowledge, and was a remarkably successful teacher. He died at Berlin, August 6, 1904. M.

JEFFRIES, GEORGE, steward to Lord Hatton, of Kirby, Northamptonshire (where he had lands of his own), and organist to Charles I. at Oxford in 1643, composed many anthems and motets, both English and Latin, still extant in MS. Several are in the Aldrich collection at Christ Church, Oxford, and nearly one hundred —eighty of them in the composer's autograph —are in the library of the Sacred Harmonic Society. His son CHRISTOPHER, student of Christ Church, was a good organist. [See *Life and Times of Antony Wood* (Oxford Historical Society), vol. i. p. 274.] W. H. H.

JEFFRIES, STEPHEN, born 1660, was a chorister of Salisbury Cathedral under Michael Wise. In 1680 he was appointed organist of Gloucester Cathedral. He composed a peculiar melody for the Cathedral chimes, printed in Hawkins's *History*, ch. 160. He died in 1712. W. H. H.

JENKINS, JOHN, born at Maidstone in 1592, became a musician in early life. He was patronised by two Norfolk gentlemen, Dering (or Deerham) and Sir Hamon L'Estrange, and resided in the family of the latter for a great portion of his life. [From 1660 to 1666 or the following year he lived in the family of Lord North, to whose sons he taught music. The second of his pupils, Roger North, gives a long account of him in his *Memoirs of Musick* (1846), and in his *Autobiography* (1887) are to be found many allusions to him. On p. 79 he says, 'He was a man of much easier temper than any of his faculty, he was neither conceited nor morose, but much a gentleman. . . He was an innovator in the days of Alphonso, Lupo, Coperario, and Lawes, . . . and superinduced a more airy sort of composition, wherein he had a fluent and happy fancy.'] He was a performer on the lute and lyra-viol and other bowed instruments, and one of the musicians to Charles I. and Charles II. He was a voluminous composer of Fancies, some for viols and others for the organ; he also produced some light pieces which he called 'Rants.' Of these 'The Mitter Rant,' an especial favourite, was printed in Playford's 'Musick's Handmaid,' 1678, and other publications of the period. Two others by him, 'The Fleece Tavern Rant,' and 'The Peterborough Rant,' are in Playford's 'Apollo's Banquet,' 1690. Another popular piece by him was 'The Lady Katherine Audley's Bells, or, The Five Bell Concert,' first printed in Playford's 'Courtly Masquing Ayres,' 1662. His vocal compositions comprise an Elegy on the death of William Lawes,

printed at the end of H. and W. Lawes's 'Choice Psalms,' 1648; 'Theophila, or, Love's Sacrifice; a Divine Poem by E[dward] B[enlowe], Esq., several parts thereof set to fit aires by Mr. J. Jenkins,' 1652; two rounds, 'A boat, a boat,' and 'Come, pretty maidens,' in Hilton's 'Catch that Catch Can,' 1652; some songs, etc. in 'Select Ayres and Dialogues,' 1659; and 'The Musical Companion,' 1672; and some anthems. He published in 1660 'Twelve Sonatas for two Violins and a Base with a Thorough Base for the Organ or Theorbo' (reprinted at Amsterdam, 1664), the first of the kind produced by an Englishman. His numerous 'Fancies' were not printed. Many MS. copies of them, however, exist, a large number being at Christ Church, Oxford. J. S. Smith included many of Jenkins's compositions (amongst them 'The Mitter Rant' and 'Lady Audley's Bells') in his *Musica Antiqua* (1812). Jenkins resided during the latter years of his life in the family of Sir Philip Wodehouse, Bart., at Kimberley, Norfolk, where he died Oct. 27, 1678. He was buried, Oct. 29, in Kimberley Church. W. H. H.

JENNY BELL. An opéra-comique in three acts; words by Scribe, music by Auber. Produced at the Opéra Comique, Paris, June 2, 1855. G.

JENSEN, Adolph, composer, born Jan. 12, 1837, at Königsberg, was a pupil of Ehlert and F. Marpurg. In 1856 he visited Russia, but returned the next year to Germany, and was for a short time capellmeister at Posen. He paid a two years' visit to Copenhagen (1858-60), where he became intimate with Gade. 1860 to 1866 were spent in his native place, and to this time a large proportion of his works (opp. 6-33) are due. From 1866 to 1868 he was attached to Tausig's school as teacher of the piano, and from that time resided, on account of his health, at Dresden, Gratz, and other places in South Germany. He died at Baden-Baden, Jan. 26, 1879. The score of an opera, 'Turandot,' was found after his death; it was finished by W. Kienzl.

Jensen was an enthusiast for Schumann, and for some months before Schumann's death was in close correspondence with him. His genius is essentially that of a song-writer—full of delicate, tender feeling, but with no great heights or depths. G.

The list of Jensen's compositions is as follows:—

Op.
1. Six Songs.
2. Innere Stimmen, for pf.
3. Valse brillante, for pf.
4. Songs from the *Spanisches Liederbuch* of Geibel and Heyse.
5. Four Songs.
6. Six Songs, 'Der Ungenannten,' or 'Minneweisen.'
7. Fantasiestücke for pf.
8. Romantische Studien, for pf.
9. Eight Songs.
10. Two choruses with horns and harp, 'Gesang der Nornen' and 'Brautlied' to Uhland's words.
11. Seven Songs.
12. Berceuse for pf.
13. Songs (Liebeslieder).
14. Six Songs.

Op.
15. 'Jagdscene,' for pf.
16. 'Der Scheidenden,' two romances for pf.
17. 'Wanderbilder,' for pf.
18. Three pf. duets.
19. Praeludium and Romance for pf.
20. Four Impromptus for pf.
21. Songs from the *Spanisches Liederbuch*. (Geibel and Heyse.)
22. Twelve Songs.
23. Six Songs.
24. Six Songs.
25. Sonata in F sharp minor, pf.
26. 'Jephthas Tochter,' for soli, choir, and orchestra.
27. 'Der Gang der Jünger nach Emmaus,' cantata.
28. Four-part songs, first set.
29. Four-part songs, second set.
30. Song-cycle, 'Dolorosa,' from Chamisso's *Thränen*.
31. Three Valse-Caprices, for pf.
32. Etudes for pf.
33. Lieder, und Tänze, twenty little pieces for pf.
34. 'Alt Heidelberg,' concert aria for bass or baritone.
35. Six Songs.
36. 'Deutsche Suite' in B minor for pf.
37. Impromptu for pf.
38. Two nocturnes, for pf.
39. Two Songs.
40. Song-cycle, 'Gaudeamus' (from Scheffel).
41. Romanzen und Balladen, songs.
42. Three pf. pieces.
43. Three 'Idyllen' for pf. (solo or duet)
44. Seven pf. pieces, 'Erotikon.'
45. 'Hochzeitsmusik' for pf. duet.
46. 'Ländler aus Berchtesgaden' for pf.
47. 'Wald-Idyll' scherzo for pf.
48. 'Erinnerungen,' five pf. pieces.
49. Seven Songs from Burns.
50. Seven Songs from Moore.
51. Four ballads from Allan Cunningham.
52. Six Songs from Scott.
53. Six Songs from Tennyson and Mrs. Hemans.
54. 'Donald Caird ist wieder da' (from Scott), for tenor solo, male choir, and orchestra.
55. Two Songs.
56. 'Scènes carnavalesques,' for pf.
57. Six Songs.
58. Four Songs from Herder's *Stimmen der Völker*.
59. 'Abendmusik,' pf. duet.
60. Lebensbilder, for pf. duet.
61. Six Songs,
62. Silhouetten, for pf. duet.

Posthumously published.

63. Three Songs for female choir and pf.
64. Two Marienlieder, for tenor with accompaniment for strings and drums.
65. Two pf. pieces.

Without Opus-numbers.

Three sets of Songs.
Concert-overture in E minor.
'Geistliches Tonstück' for orchestra.
'Ländliche Festmusik' for pf. duet.
'Ricordanza' for pf.
'Adonisfeier' ('Feast of Adonis,' for soli, choir, and orchestra, edited by Gustav Jensen, performed by the London Musical Society).
'Turandot,' opera (see above).

(The above list is taken from the monograph on Jensen, by Arnold Niggli, published in 1900 in Berlin, as one of Reimann's series, *Berühmte Musiker*.)

JENSEN, Gustav, brother of the above, born Dec. 25, 1843, at Königsberg, was a pupil of his father and brother, subsequently studied with Dehn and Laub, and under Joachim's guidance became a capable violinist; he was appointed teacher of harmony and counterpoint at the Cologne Conservatorium, in 1872, and died there, Nov. 26, 1895. He wrote a good deal of concerted chamber music, and his useful editions of old violin music, under such titles as 'Classische Violinmusik,' are well known and generally esteemed. M.

JEPHTHA. (1) Oratorio by Giacomo Carissimi; first performed in England at St. Martin's Hall, London, under John Hullah's direction, May 21, 1851. (2) Handel's last oratorio. His blindness came on during its composition and delayed it. It was begun Jan. 21, and finished Aug. 30, 1751. The words were by Dr. Morell. Produced at Covent Garden, Feb. 26, 1752. Revived by the Sacred Harmonic Society, April 7, 1841. [See Quaver.] (3) 'Jefte

in Masfa' (Jephthah at Mizpeh) was the title of a short oratorio by Semplice, set by Barthélemon at Florence in 1776; performed there, in Rome—where a chorus from it even penetrated to the Pope's chapel, and procured the composer two gold medals—and in London in 1779 and 1782. A copy of it is in the Library of the Royal College of Music. (4) 'Jephtha and his Daughter.' An oratorio in two parts; the words adapted from the Bible, the music by C. Reinthaler. Produced in England by Hullah at St. Martin's Hall, April 16, 1856. G.

JERUSALEM. (1) Grand opera in four acts; music by Verdi, the words by Royer and Waez; being a French adaptation of I LOMBARDI. Produced at the Académie, Paris, Nov. 26, 1847. (2) A Sacred Oratorio in three parts; the words selected from the Bible by W. Sancroft Holmes, the music by H. H. Pierson. Produced at Norwich Festival, Sept. 23, 1852. G.

JESSONDA. A grand German opera in three acts; the plot from Lemière's novel 'La Veuve du Malabar.'[1] Words by Edouard Gehe, music by Spohr. Produced at Cassel, July 28, 1823; in London, at St. James's Theatre (German company), June 18, 1840; in Italian, at Covent Garden, Aug. 6, 1853. G.

JEUNE HENRI, LE. Opéra-comique in two acts; libretto by Bouilly, music by Méhul. Produced at the Théâtre Favart, May 1, 1797. The overture, 'La Chasse du Jeune Henri,' has always been a favourite in France. The piece was damned, but the overture was redemanded on the fall of the curtain, having been already encored at the commencement. G.

JEUNE, LE. See LE JEUNE.

JEUX D'ANCHES. The French name for the Reed Stops of an Organ.

JEWESS, THE. See JUIVE, LA.

JEWETT, or JEWITT, RANDOLPH (or RANDALL), (1603-75). A church composer and organist of some eminence. He was probably born at Chester, where we find a 'Randle Juet' as a chorister, from 1612 to 1615; or he possibly may have been a son of John Jewett, who was precentor's vicar at Christ Church, Dublin, in 1619.

In 1631 Randolph Jewett succeeded Thomas Bateson (ob. 1630) as organist of Christ Church Cathedral, Dublin, and in the same year was also appointed organist of St. Patrick's Cathedral, which post he held, with the organistship of Christ Church, until 1639. While organist of Christ Church he seems to have introduced orchestral music into the cathedral service. The rather puritanically inclined Bishop Bedell was much displeased with the pompous service at that cathedral, 'which was attended and celebrated with all manner of instrumental musick, as organs, sackbutts, cornetts, violls, etc., as if it had been at the dedication of Nebuchadnezzar's golden image in the plain of Dura.' This description is in part borne out by a chapter act of 1637, whereby the proctor was directed to pay 'to the two sackbutts and two cornetts for their service and attendance in this Cathedrall the sume of twenty nobles eache at or before Easter next ensuing.'

In 1639 Jewett was succeeded in the post of organist of Christ Church by Dr. Benjamin Rogers. In the same year he was deprived of the choral vicarage which he held in St. Patrick's by the archbishop for not being in priest's orders. He was restored in 1641. In 1642 we find him at Chester, whither he was brought from Dublin in connection with some special services on the occasion of a visit from the King. In 1643-44 he was organist of Chester Cathedral, and as the cathedral accounts from 1644 to 1664 are missing, it is probable that he remained there until 1646, when he returned to Dublin, and was appointed a vicar choral of Christ Church. This appointment was made on a letter of recommendation from the Lord Lieutenant (Lord Ormonde), which begins 'Having understood howe much this bearer, Randall Jewett, hath suffered for his good affections towards His Majesty's Service, and howe ably he is qualified in his p'feshion, and for the quire,' etc. In the same year he was also appointed vicar choral of St. Patrick's. He probably returned to England on the suppression of the cathedral establishments under the Commonwealth, as we next find him at St. Paul's, where he was almoner in 1660, and in 1661 minor canon and junior cardinal (an ancient office carrying no duties, and held by a minor canon). In 1666 he was appointed organist, master to the choristers, and lay vicar of Winchester Cathedral, where he remained until his death in 1675. His burying-place in the north transept of the cathedral is still marked by a stone bearing the following inscription:—

H. S. E.
RANDOLPH JEWET
GENEROSUS
ob. jul. 3 æt. 72 Dom
1675.

He was succeeded at Winchester by John Reading (the composer of the tune 'Adeste Fideles,' and the 'Dulce Domum' of Winchester College). Jewett is stated by Hawkins (*Hist.*) to have taken out his bachelor's degree in music at Trinity College, Dublin, but no evidence on the point is furnished by the college books. The words of five anthems by Jewett appear in the book of 'Anthems to be sung in the Cathedral Church of the Holy and United Trinity in Dublin.' Printed 1662. (See CLIFFORD, vol. i. p. 558*b*.) Only one of these is now extant, a Funeral Anthem, 'I heard a voice from Heaven,' for solo and chorus, preserved in Tudway's collection, vol. iii. pp. 91-93. Mr. J. S. Bumpus has an old cathedral book containing the bass voice parts only of some of these anthems, and

[1] See Spohr's *Selbstbiographie*, ii. 149.

also of a short Evening Service by Jewett for men's voices. Hawkins describes Jewett as 'a Scholar of Orlando Gibbons,' and as 'having acquired great esteem for his skill in his profession.' His music was probably sung a good deal in the English cathedrals during the latter part of the 17th century, as the first edition of Clifford's Anthem book (1662) contains two of his anthems, and the second edition (1664) contains four.

Authorities.—Chapter Acts of Christ Church and St. Patrick's Cathedrals, Dublin; Cotton's *Fasti Ecclesiae Hibernicae*; information from Drs. J. C. Bridge and A. H. Mann, Rev. Lewis Gilbertson, Rev. F. T. Madge, Messrs. J. S. Bumpus, Wm. Prendergast, Mus.B., Charles Macpherson, and others. L. M'C. L. D.

JEW'S-HARP, or JEW'S-TRUMP (the latter being the earlier name). In French it is called *Guimbarde*, and in German *Maul-trommel*, *Mund-harmonica*, or *Brummeisen* (*i.e.* buzzing-iron). In Scotland, where it is much used, it is called *Tromp* or trump, [agreeing with the French *trompe* (Littré), a name now mostly displaced by *guimbarde*. It has been conjectured that the instrument derived its name from being made and sold in England by Jews, or supposed to be so. See *Notes and Queries*, Oct. 23, 1897, p. 322, and Murray's *Dictionary*.] This simple instrument consists of an elastic steel tongue, riveted at one end to a frame of brass or iron, similar in form to certain pocket corkscrews, of which the screw turns up on a hinge. The free end of the tongue is bent outwards, at a right angle, so as to allow the finger to strike it when the instrument is placed to the mouth, and firmly supported by the pressure of the frame against the teeth.

A column of air may vibrate by reciprocation with a body whose vibrations are isochronous with its own, or when the number of its vibrations are any multiple of those of the original sounding body. On this law depends the explanation of the production of sounds by the Jew's-harp. The vibration of the tongue itself corresponds with a very low sound; but the cavity of the mouth is capable of various alterations; and when the number of vibrations of the contained volume of air is any multiple of the original vibrations of the tongue, a sound is produced corresponding to the modification of the oral cavity. Thus, if the primitive sound of the tongue is C, the series of reciprocated sounds would be C, *c*, *g*, *c'*, *e'*, *g'*, *b'*♭, *c''*, *d''*, *e''*, etc. On the usual Jew's-harp the first three cannot be produced, the cavity of the mouth being too small, but by using two or more instruments in different keys, a complete scale may be obtained, and extremely original and beautiful effects produced.

The elucidation of this subject is due to the ingenious researches of Professor Wheatstone, which may be found in the *Quarterly Journal of Science, Literature, and Art*, for the year 1828, first part, of which the above is a condensed account.

A soldier of Frederick the Great of Prussia so charmed the king by his performance on two Jew's-harps that he gave him his discharge, together with a present of money, and he subsequently amassed a fortune by playing at concerts.

In 1827 and 1828 Charles Eulenstein (1802-1890) appeared in London, [see vol. i. p. 795], and by using sixteen Jew's-harps produced extraordinary effects. V. DE P.

[The foregoing account is interesting, as being based upon Sir Charles Wheatstone's views. The underlying assumption, however, that the tongue of the Jew's-harp has a simple harmonic vibration, is probably erroneous. A light reed-tongue, or tuning-fork, vibrates in a manner departing from the simple harmonic, giving a wave-form compounded of harmonics. These various harmonic partials in the wave can each be reinforced by a tube or cavity of a suitable size to 'reciprocate' or give resonance to them. D. J. B.]

JHAN, MAISTRE or MESTRE JAN (1519-43), was maestro di cappella to the Duke Ercole of Ferrara, according to the title-page of his *Madrigali*, published 1541. The title-page of the *Symphonia*, 1543, has led to a supposition that Maistre Jhan of Ferrara was the same person as Joannes Gallus. Fétis (*Biog. Univ.*) was of opinion that Maistre Jhan was identical with Jhan Gero, but there seems to be no definite evidence on this point (see GERO). The following list of compositions has been largely taken from Eitner's *Musik-Sammelwerke*, 1877, and Vogel's *Weltliche Vocalmusik Italiens*, 1892.

1. Il primo libro de i Madrigali, di Maistre Jhan, Maestro di Capella, dello Eccellentissimo Signor Hercole Duca di Ferrara, & de altri Eccellentissimi Auttori. Nouamente posto in luce. 1541. Non sine privilegio. Excudebat Venetiis, apud Antonium Gardane. Obl. 4to, pp. 32. Dedicated by Ant. Gardane to Girolamo Bustrone. It contains five madrigals for four voices by Maistre Jhan:—'Amor non vedi'; 'Amor perche tormenti'; 'Cieco fanciul'; 'Deh quant' e dolce amor'; 'Madonna i vostri basci.' Four part-books in Vienna Hofbibliothek, etc.

2. Cantus Symphonia quatuor modulata vocibus excellentissimi musici Joannis Galli, alias Chori Ferrariae Magistri, quae vulgo Motecta Metre Jehan nominantur, nuper in lucem edita. Venetiis: Hieron. Scotum. 1543. Obl. 4to. (In the Tenor part-book 'excellent. Musici, vulgo noncupati Metre Jehan quae alias et Motecta nominantur.' Four part-books in the Munich Hofbibl. etc.

3. Motetti de la corona. Libro secundo. 1519. Petrucci. Maistre Jan:—'O benignissime domine Jesu' for four voices.

4. Madrigali novi de div. excell. musici. Libro primo de la Serena. Roma. 1533. Maistre Jan:—'Hor vedete Madonna' for four voices.

5. Novum et insigne opus musicum, 6, 5, et 4 vocum. (Noribergae. J. Otto. 1537.) M. Jehan (in MS.):—'Hodie in Jordane' and 'Descendit spiritus sanctus,' for six voices. *See* Evangeliorum, 1555.

6. Il terzo libro de madrigali di Verdelotto. Venetia: Scotto. 1537. Metre Jan:—'Amor voria donna humana,' for four voices.

7. De i madrigali di Verdelotto et de altri eccell. autori a 5 voci. Lib. 2. Venetia: Scotto. 1538. Mestre Jan:—'Altro non è il mio amor'; 'Amor se tu sei Dio'; 'Madonna io v'amor et taccio'; 'Per aspri boschi'; 'Sio miro ogni.' The same work was published without date by Scotto, about 1537.

8. Verdelot la più divina et più bella musica . . . madrigali a 6 voci. Venetia: Ant. Gardane. 1541. Maistre Jhan:—'Deh perche non è in voi'; 'Ditemi o diva mia', 'Madonna i prieghi miei'; 'Non vi lassero mai'; 'Quando nasceti.' The two last are here without composer's name, but are by Maistre Jhan in the 1546 edition, which omits 'Madonna i prieghi' and attributes 'Ditemi o diva' to Verdelot. In the 1561 edition only three appear: 'Deh perche,' 'Non vi lassero'; 'Quando nasceti.'

9. Triginta novem motetos. Ferrara. 1538. Dedicated to 'Illus. Ferrariae & Carnatum Duci Herculi Estensi.' Contains three motets by Maistre Jan for four voices.

10. Motetti de la Simia. Lib. 1. Viginti motetos. Ferrara. 1539. Dedic. as in No. 9. Maistre Jan:—'O sidus Hispaniae' for five voices. It is also in Mutetarum divinitatis. Lib. 1. 1543.
11. Cantiones 5 vocum selectissimae . . . mutetarum. Lib. 1. Argentorati. P. Schoeffer. 1539. Maistre Jan:—'Pater noster' and 'Ave Maria.'
12. Quartus liber motettorum ad 5 et 6 voces. Lugduni: J. Modernum. 1539. Two motets for five voices by M. Jhan.
13. Primus liber. . . Motetti del frutto a quatro. Venetia: Ant. Gardane. 1539. Reprinted by Scotto, Vinegia, in 1562. M. Jan:—'Cerne meos ergo gemitus'; 'Thomas unus ex duodecim' and 'Et post dies.'
14. Selectissimae necnon familiarissimae cantiones. (M. Kriesstein) Augsburg. 1540. M. Jhan:—'Miser quel huomo' for five voices, 'Miser qui amat' for four voices.
15. Le dotte et eccellente compositioni de i madrigali di Verdelot a 5 voci. Venetia: Ant. Gardane. 1541. Maistre Jhan:—'Per aspri boschi.'
16. D. autori il primo libro d'i madrigali de div. eccell. autori a 5 voci. Venetia: Ant. Gardane. 1542. Maistre Jhan:—'Ecco signor'; 'Miser quel huomo'; 'Occhi miei vaghi.'
17. Il primo libro di motetti di M. Adriano a sei. Venetia. 1542. Maistre Jhan:—'Qui credit in Domino.'
18. Il primo libro a due voci de div. autori. Venetia: Ant. Gardane. 1543. M. Jan:—'Agnus Dei'; 'Benedictus.'
19. Concentus 8, 6, 5, & 4 vocum. Augsburg: P. Ulhardus. 1545. M. Jan:—'Paulus Apostolus, cum 2 parte' for four voices.
20. Cantiones 7, 6 & 5 vocum. Augsburg: M. Kriesstein. 1545. M. Jan:— Two motets for six voices, and one for five voices.
21. Diphona amoena et florida. Selectore Eras. Rotenbuchero Boiaro. Norimbergae. 1549. Maistre Jan:—'Prandebis tecum' for two voices.
22. Il primo libro de motetti a 6 voci da div. eccell. musici. Venetia: Scotto. 1549. Three motets by M. Jehan.
23. Electiones diversorum motetorum distincte quatuor vocibus. Venetia: Ant. Gardane. 1549. Three motets by M. Jhan:—'Cum audissent apostoli,' 'In viam pacis,' and 'Levita laurentius.'
24. Di Adriano e di Jachet. I Salmi . . . accomodati da cantare a uno e a duoi chori. Venetia: Ant. Gardane. 1550. Later edition in 1557. M. Jan:—'Laetatus sum. IV toni'; 'Nisi Dominus aedificaverit. I toni.'
25. Il quinto libro di madrigali d'Archadelt a 4 voci. Venetia: Ant. Gardane. 1550. M. Jhan:—'S'amor mi desse. It is in the 1544 edition without a composer's name.
26. Quartus Tomus Evangeliorum, 4, 5, 6 et plurium vocum. Noribergae. 1555. Maistre Jan:—'Hodie in Jordane' and 'Descendit spiritus sanctus,' for six voices. Sextus Tomus Evangeliorum. 1556. Mestre Jehan:—'Cerne meos ergo gemitus' for four voices.
27. Musica spirituale. Libro primo di canzon' et madrigali a 5 voci. Vinegia: Scotto. 1563. Mestre Jhan da Ferrara:—'Con doglia e con.' The composer Jo de Ferrare in the following work is probably identical with Maistre Jhan. Liber tertius: viginti musicales quinque, sex, vel octo vocum Motetos habet. Parisiis: Petr. Attaingnant. Mense Junio. 1534. Jo. de Ferare:—'Omnia que fecisti' and 'Largire quesumus' for five voices. Liber octavus: XX musicales motetos quatuor, quinque vel sex vocum modulos habet. Attaingnant. Mense Decemb. 1534. M. Jo. de Ferrare:—'Ecco nos reliquus' and 'Et omnis qui' for four voices.

MSS.

In the British Museum, Add. MS. 19,583, one part-book. Mestre Jan:—'Adiutor in tribulationibus nostris' and 'Deus in medio'; 'O benignissime Domine'; 'Jay veu le regnart.'

In the Archivio dei cappellani cantori pontifici, Rome, MS. Codex 17, f. 128 and Codex 19, f. 148. Maistre Jehan:—'Ave Maria' and 'Virgo Dei mater,' with second movement. Entered as Jo. de Ferrare in the index (Eitner). L. Torchi, *L'arte musicale*, 1897, reprinted the 'Ave Maria' for five voices from *Cantiones*, 1539, giving it under the name of Jhan Gero. (See vol. i. p. 120.) C. S.

JIG. See GIGUE, *ante*, pp. 168-69.

JOACHIM, JOSEPH, the greatest of living violin players, was born at Kittsee, a village near Pressburg, June 28, 1831. He began to play the violin at five years of age, and showing great ability he was soon placed under Serwaczynski, then leader of the opera-band at Pesth. When only seven years old, he played a duet in public with his master with great success. In 1841 he went to Vienna, and studied successively with Miska Hauser, G. Hellmesberger the elder, and Boehm; in 1843 he went to Leipzig, then, under Mendelssohn's guidance, at the zenith of its musical reputation. On his arrival at Leipzig as a boy of twelve, he proved himself already an accomplished violinist, and very soon made his first public appearance in a concert of Madame Viardot's, Aug. 19, 1843, when he played a Rondo of de Bériot's; Mendelssohn, who at once recognised and warmly welcomed the boy's exceptional talent, himself accompanying at the piano. On the 16th of the following November he appeared at the Gewandhaus Concert in Ernst's fantasia on 'Otello'; and in the following spring paid his first visit to England, appearing first at Drury Lane Theatre, March 28, 1844, at a benefit of Bunn, the impresario; at a concert of Benedict's on May 19; and ultimately at the Philharmonic Concert of May 27. [He won the unqualified eulogies of the press and the public for the perfection of his technique, his wonderful tone, and the musical maturity and intelligence he revealed.] On Nov. 25 of the same year, he took part in a performance at the Gewandhaus, Leipzig, of Maurer's Concertante for four violins with Ernst, Bazzini, and David, all very much his seniors. The wish of his parents, and his own earnest disposition, prevented his entering at once on the career of a virtuoso. For several years Joachim remained at Leipzig, continuing his musical studies under Mendelssohn's powerful influence, and studying with David most of those classical works for the violin—the Concertos of Beethoven, Mendelssohn, and Spohr, Bach's solos, etc.—which remained the staple of his répertoire. At the same time his general education was carefully attended to, and it may truly be said that Joachim's character, both as a musician and as a man, was developed and directed for life during the years which he spent at Leipzig. He already evinced that thorough uprightness, that firmness of character and earnestness of purpose, and that intense dislike of all that is superficial or untrue in art, which have made him not only an artist of the first rank, but a great moral power in the musical life of our days.

Joachim remained at Leipzig till October 1850, for some time side by side with David as leader of the Gewandhaus orchestra, but also from time to time travelling and playing with ever-increasing success in Germany and England. He repeated his visits to England in 1847, 1849, 1852, 1858, 1859, 1862, and annually ever since. His regular appearance at the Monday Popular, the Crystal Palace, and other concerts in London and the principal provincial towns was a regular feature of the musical life in England. His continued success as a solo- and quartet-player, extending now over a period of more than sixty years, is probably without parallel.

In 1849 Joachim accepted the post of leader of the Grand Duke's band at Weimar, where Liszt, who had already abandoned his career as a virtuoso, had settled and was conducting operas and concerts. His stay in Weimar was not, however, of long duration. For one who had grown up under the influence of Mendelssohn, and in his feeling for music and art in general was much in sympathy with Schumann, the revolutionary tendencies of the Weimar school could have but a passing attraction. [The history of Joachim's renunciation of the tenets of the 'new school' of Liszt and his friends, and the courteous letters in which his own

convictions are expressed, may be read in Moser's admirable *Joseph Joachim.*] In 1853 he accepted the post of Conductor of Concerts and Solo-Violinist to the King of Hanover, which he retained till 1866. During his stay at Hanover (June 10, 1863) he married Amalia Weiss, the celebrated contralto singer. [See WEISS.] In 1868 he went to Berlin to become the head of a newly established department of the Royal Academy of Arts—the 'Hochschule für ausübende Tonkunst' (High School for Musical Execution,—as distinct from composition, for which there was already a department in existence). Joachim entered heart and soul into the arduous task of organising and starting this new institution, which under his energy and devotion not only soon exhibited its vitality, but in a very few years rivalled, and in some respects even excelled, similar older institutions. Up to this period Joachim had been a teacher mainly by his example, henceforth he is surrounded by a host of actual pupils, to whom, with a disinterestedness beyond praise, he imparts the results of his experience, and into whom he instils that spirit of manly and unselfish devotion to art which, in conjunction with his great natural gifts, really contains the secret of his long-continued success. In his present sphere of action Joachim's beneficent influence, encouraging what is true and earnest, and disregarding, and, if necessary, opposing what is empty, mean, and superficial in music, can hardly be too highly estimated. [For the history and constitution of the famous JOACHIM QUARTET see the next article.] It will readily be believed that in addition to the universal admiration of the musical world, numerous marks of distinction, orders of knighthood from German and other sovereign princes, and honorary degrees have been conferred on Joachim. From the University of Cambridge he received the honorary degree of Doctor of Music on the 8th March, 1877. No artist ever sought less after such things, no artist better deserved them. [The fiftieth anniversary of his entry into public life was celebrated by various memorable performances in Berlin in March 1889 ; and the sixtieth anniversary of his first appearance in England was the occasion of a very interesting concert in the Queen's Hall on May 16, 1904, at which he played the Beethoven Concerto, and conducted his own overture to 'Henry IV.' His portrait, painted by J. Sargent, R.A., was presented to him by the Right Hon. A. J. Balfour.]

As to his style of playing, perhaps nothing more to the point can be said, than that his interpretations of Beethoven's concerto and great quartets and of Bach's solo sonatas are universally recognised as models, and that his style of playing appears especially adapted to render compositions of the purest and most elevated style. A master of technique, surpassed by no one, he uses his powers of execution exclusively for the interpretation of the best music. If in later years his strict adherence to this practice and consequent exclusion of all virtuoso-pieces has resulted in a certain limitation of répertoire, it must still be granted that that répertoire is after all richer than that of almost any other eminent violinist, comprising as it does the concertos of Bach, Beethoven, Mendelssohn, Brahms ; four or five of Spohr's, Viotti's twenty-second, his own Hungarian, Bach's solos, the two romances of Beethoven, and in addition the whole range of classical chamber-music.

Purity of style, without pedantry ; fidelity of interpretation combined with a powerful individuality—such are the main characteristics of Joachim the violinist and the musician. [An interesting and very able analysis of his playing is to be found in the *Musical Gazette* for March and July 1900, under the title 'Performance and Personality.']

As a composer Joachim is essentially a follower of Schumann. Most of his works are of a grave, melancholic character,—all of them, it need hardly be said, are earnest in purpose and aim at the ideal. Undoubtedly his most important and most successful work is the Hungarian Concerto (op. 11), a creation of real grandeur, built up in noble symphonic proportions, which will hold its place in the first rank of masterpieces for the violin. The following is a list of his published compositions :—

Op.
1. Andantino and Allegro Scherzoso (Violin and Orchestra).
2. 3 Stücke (Romanze, Fantasiestück, Frühlingsfantasie) for Violin and Piano.
3. Concerto (G minor) 'in einem Satze' for Violin and Orchestra.
4. Overture to 'Hamlet,' for Orchestra.
5. 3 Stücke (Lindenrauschen, Abendglocken, Ballade) for Violin and Piano.
6. Overture to Grimm's 'Demetrius.'
7. Overture to 'Henry IV.'
8. Overture suggested by two comedies of Gozzi.
9. Hebrew Melodies, for Viola and Piano.
10. Variations on an original Theme for Viola and Piano.
11. Hungarian Concerto for Violin and Orchestra.

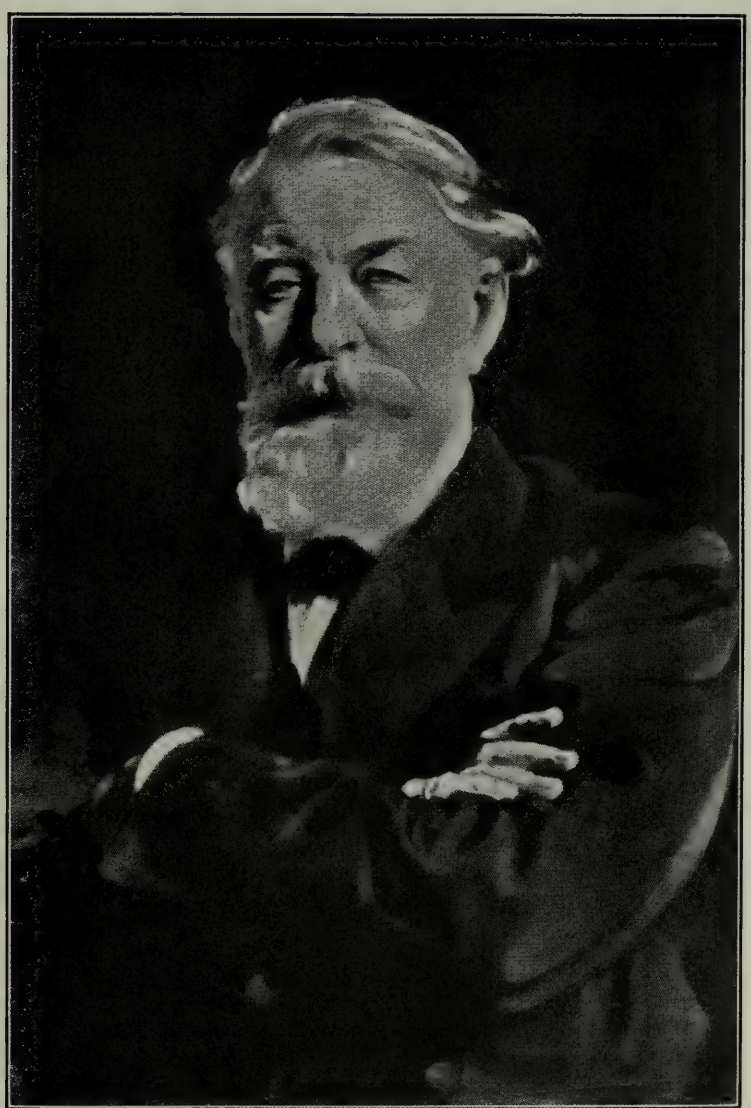
Op.
12. Notturno in A for Violin and small Orchestra.
13. Overture, in commemoration of Kleist, for Orchestra.
14. Scena der Marfa (from Schiller's unfinished play of Demetrius), for Contralto Solo and Orchestra.

Two Marches, in C and D, with Trios.
Romance in C for Violin and Pianoforte.
Variations in E minor, Violin and Orchestra.
Concerto in G for violin.
Song, 'Ich hab' im Traum geweinet.'
Song 'Rain, rain, and sun,' in an album of settings of Tennyson.
Cadenzas for the concertos of Beethoven and Brahms.

P. D.

[*Joseph Joachim, ein Lebensbild*, by Andreas Moser, was published in 1898 ; an English translation with additions by Lilla Durham appeared in 1901.]

JOACHIM QUARTET. This famous organisation was founded at Berlin in the autumn of 1869. Joachim was then at the zenith of his powers, and the possessor of ripe experience, not a little of which was gained on English concert platforms, as a quartet leader, and it occupied from the first, as by natural right, a supreme position in the world of chamber music. Various changes have since been made in the *personnel* of the Quartet, but one feature has remained constant. The colleagues of Joachim have invariably been chosen from among those



JOSEPH JOACHIM

artists who, besides possessing technical mastery of their respective instruments, are in sympathy with the artistic ideals associated with his name. What these changes were is set forth in the following table :—

First Violin.	Joseph Joachim from 1869 till now.
Second Violin.	Ernst Schiever, 1869-72.
,, ,,	Heinrich de Ahna, 1872-92.
,, ,,	Johann Kruse, 1892-97.
,, ,,	Carl Halir, from 1897 till now.
Viola.	Heinrich de Ahna, 1869-72.
,,	Eduard Rappoldi, 1872-77.
,,	Emanuel Wirth, from 1877 till now.
Violoncello.	Wilhelm Müller, 1869-79.
,,	Robert Hausmann, from 1879 till now.

Since 1869 the annual series of concerts given by the Joachim Quartet has been one of the features of the musical life of Berlin. During the past ten years they have paid an annual visit to Vienna and given, besides, frequent performances in the leading German towns, in Budapest, London and provinces, Paris, Rome, etc., refraining, however, from adopting the exclusively nomadic life which brings gold to the coffers, but squanders the energies of so many prominent artists, and refusing to entertain numerous proposals to visit America, Russia, and other countries more or less remote. But in Germany no musical festival of importance is considered complete without their presence. They take part regularly both in the Meiningen Festivals, and in those held at Bonn (in the Beethoven house), Basle, and Zürich. At Zwickau on the occasion of the unveiling of the Robert Schumann memorial, and at Mannheim during the inauguration of the Festival Hall, they were also present, acclaimed as representative figures of German art. In the spring of 1905 they visited Rome, giving the sixteen quartets of Beethoven in the Farnese Palace.

Their welcome in England has been no less warm, though their first visit was delayed till 1900 ; in 1897 and subsequently, Joachim, Kruse, Wirth, and Hausmann appeared together at the Popular Concert, but the identical *personnel* of the existing quartet did not visit England till 1900, in which year an influential London Committee organised a series of concerts in St. James's Hall, and secured for the quartet (Joachim, Halir, Wirth, Hausmann) a splendid reception. The first concert was given on April 25, the old Musical Union practice of placing the platform in the centre of the Hall being adopted and continued in the succeeding years (1901-4). This year (1905) they gave two series of concerts in Bechstein Hall, St. James's Hall being no longer available. By the success of these concerts London musical society has vindicated itself handsomely from the charge of lukewarmness towards chamber music, and given generous support to programmes suited to the most advanced taste, including the later quartets of Beethoven, as well as masterpieces of Haydn, Mozart, Schubert, Schumann, Mendelssohn, and Brahms. In one instance only has a work from the pen of a living composer been given, the string quintet, op. 86, by Sir C. Villiers Stanford, in which Mr. Alfred Gibson co-operated as second viola. In Berlin their programmes have been more eclectic in character, the romantic as well as the classic element being represented. Dvořák's name appears frequently, and the following occasionally: Gade, Kiel, Vierling, Klughardt, Volkmann, Rubinstein, Taubert, Gernsheim, Von Herzogenberg, Bargiel, D'Albert, R. von Berger, W. Berger, Kahn, Barth, Schrattenholz, Dohnanyi, Heinrich XXIV., Fürst Reuss, etc., from which it will be gathered that the Joachim Quartet has not incurred the reproach of neglecting modern musical literature. Some of the older classical writers also appear from time to time, amongst them Cherubini, Spohr, and Dittersdorf, but one looks in vain for examples of the French, Belgian, and Scandinavian schools.

It has become one of the commonplaces of musical criticism to praise the Joachim Quartet for their 'objective' readings of works of the great masters, and truly they appear to have the faculty of bringing to each its appropriate mood, depicting with equal fidelity the bubbling humour of Haydn, the classic serenity of Mozart, the force and the fatefulness of Beethoven. Reverence for the composer's intention is the leading characteristic of their interpretations, and they bring out, as no other artists have done, the ethical significance of such movements as the *Cavatina* in the thirteenth, and the *Heiliger Dankgesang* in the fifteenth quartet of Beethoven. But their appeal is never to the lover of the sentimental, the erotic, or the theatrical ; and there is some truth in the suggestion of a writer that appreciation of the Joachim Quartet is a measure of the culture of the audience.

Of their art there is something to be said on the subjective side. Joachim's conceptions, followed with quick sympathy and developed by his associates, are amazingly various. In him one perceives the original thinker as well as the faithful interpreter. The quartet répertoire is limited, but its limits widen perceptibly when old pages, often repeated, glow with new life, and fresh meanings quicken, at each performance, the familiar web of sound. Such interpretations are little short of creative. Nor has this freshness of conception even now deserted the veteran leader. A new mood is apparent, born of ripe experience, and strangely akin to that which informs the later compositions of Brahms. It is a mood of infinite beauty, and compensation more than enough for the decline of physical vigour inevitable in a man of his years.

Of his Brahms readings a special word needs to be said. He was not only the composer's

intimate friend but was entrusted by him with the recension of many of his chamber works. It follows that no such authoritative readings will ever be heard again. Thousands have realised for the first time through the medium of the Joachim Quartet how much of romantic beauty underlies the supposed austerity of the master. But, whatever the subject matter, this body of players has the power of investing it with sensuous as well as intellectual charm, thanks to a voice production (if the term be admissible) of rare perfection, and thanks partly to the instruments they play upon. Each of the present-day members of the quartet (see below) possesses a Stradivari of the best period, and therefore the tone produced, besides being pure, is homogeneous in all the parts. In short, by travelling along all the 'needed paths that lead to inspiration and high mastery' they have reached undisputed pre-eminence over all organisations of the kind.

HALIR, CARL, violinist, was born on Feb. 1, 1859, at Hohenelbe in Bohemia. Received his first lessons from his father, and was then sent to the Prague Conservatorium, where he studied under Bennewitz for six years. Completed his studies under Joachim (1874-76) at Berlin, where he received his first engagement as principal violin in Bilse's orchestra (1876-1879). Held the appointment of concertmeister successively at Königsberg (1879), Mannheim (1881), and Weimar (1884), making the latter town, in which he remained for ten years, a point of departure for numerous artistic tournées. On the death of De Ahna, in 1894, he was appointed leader at the Berlin Court Opera, and professor at the Hochschule. In 1896-97 he visited the United States, and upon his return joined the Joachim Quartet. Since then his artistic life has become very strenuous, and he was obliged to sever his connection with the Court Opera in 1904. Besides taking part in the numerous concerts given by the Joachim Quartet, he leads a Quartet of his own (Halir, Eener, Müller, Dechert), and is known all over the continent as a soloist of distinction. He helped to win from the public tardy acceptance of the Tchaikovsky Concerto, and has introduced other violin compositions for the first time. He has led quartets at the Popular Concerts, but is best known to English audiences as a member of the Joachim Quartet, of which he is one of the glories. He has found means of employing, without obtrusiveness, all the refinements of the soloist in the development of the beautiful ideas with which the great quartet writers have plentifully stocked the parts written for second violin.

He was married in 1888 to Therese Zerbst, a vocalist of distinction.

WIRTH, EMANUEL, violinist, was born on Oct. 18, 1842, in Luditz, near Carlsbad. Studied under Mildner and Kittl at the Prague Conservatorium, receiving his first engagement as leader of the orchestra at Baden Baden. In 1864 he was appointed leader of the German Opera and 'Society' concerts at Rotterdam, and also undertook the duties of professor at the Conservatoire. In 1877 he accepted an invitation from Joachim to settle in Berlin as teacher at the Hochschule, and as viola in the Joachim Quartet. Both of these appointments he holds at the present day, and is very popular with Berlinese audiences, who made much of him on the occasion of his Jubilee in 1902. The 'Trio evenings,' which he founded in conjunction with Professors Barth and Hausmann, are a feature of Berlin musical life. In these he takes the violin part, but it is as viola player in the Joachim Quartet that he will be best remembered. His *penchant* is for the violin, but seeing, in the larger and more cumbrous instrument, greater possibilities of usefulness, he has cultivated a quite remarkable viola technique. The ideal quartet needs very capable performers to fill the inner parts, and the abnegation of such artists as Halir and Wirth calls for the admiration of all serious musicians.

Notices will be found elsewhere of SCHIEVER, DE AHNA, KRUSE, RAPPOLDI, Müller (*v.* MÜLLER QUARTET), and HAUSMANN. W. W. C.

JOAN OF ARC. A grand historical opera in three acts; the words by A. Bunn, the music by Balfe. Produced at Drury Lane, Nov. 30, 1837.

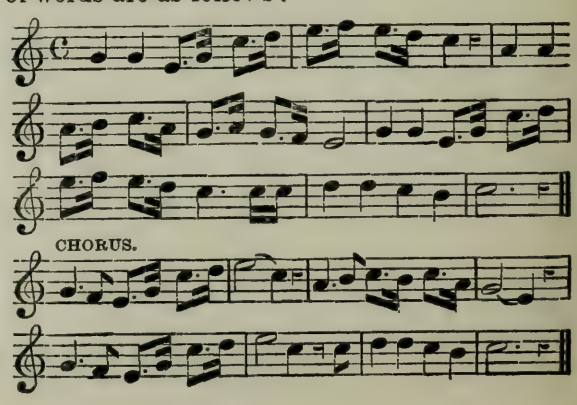
JOANNA MARIA. [See GALLIA.]

JOB. An oratorio; composed by Sir C. Hubert H. Parry, produced at the Gloucester Musical Festival of 1892.

JOCONDE, OU LES COUREURS D'AVENTURE. Opéra-comique in three acts; libretto by Etienne, music by Isouard. Produced at the Théâtre Feydeau, Feb. 28, 1814; in English, by the Carl Rosa Company (Santley's translation), Lyceum, Oct. 25, 1876. G.

JÖDEL. See TYROLIENNE.

'JOHN BROWN'S BODY.' One of the most popular of marching tunes, and possessing qualities in this respect of a high order. Its birth is American, and during the Civil War it was much in evidence, since which time it has inspirited British troops in many of our own campaigns. Its melody and its 'authentic' set of words are as follows:—



John Brown's body lies a-mouldering in the grave. (*Three times.*)
But his soul goes marching on.

Chorus: Glory, Glory, Hallelujah! (*Three times.*)
His soul goes marching on.

He's gone to be a soldier in the army of the Lord,
His soul goes marching on.

John Brown's knapsack is number ninety-three,
As he goes marching along.

His pet lambs will meet him on the way,
And they'll go marching along.

We'll hang Jeff Davis on a sour apple-tree,
As we go marching along.

The tune, fitted to a hymn —

Say, brothers, will you meet us
On Canaan's happy shore?

made its appearance in the fifties in the camp meetings of the Southern States, and from thence travelled northwards; it is stated that the tune is the composition of one William Steffe. Its introduction into the Northern army was, according to Mr. Elson in his *History of American Music*, by reason of the singing of the hymn by a couple of homesick recruits while stationed at Fort Warren near Boston in 1861. The regiment adopted the melody as its own, and the words which required merely a simple statement without a corresponding rhyme, grew as 'chaff' round a good-natured Scotchman named John Brown. The tune quickly became popular all throughout the Northern States, and was associated with the marches of its army. The 'John Brown' gradually grew to be recognised as the hero of Harper's Ferry, and a political meaning grew round the doggerel united to the tune. Many attempts have been made to wed respectable and consistent words to the air in place of those which have carried it along on the march and round the camp fire, but up to the present without the slightest effect. F. K.

JOHN THE BAPTIST, ST. An oratorio in two parts; the text selected from the Bible by Dr. E. G. Monk; the music by G. A. Macfarren. Produced at Bristol Festival, Oct. 23, 1873. G.

JOHNS, Clayton, an American composer, chiefly of works in the minor forms, was born in New Castle, Del., Nov. 24, 1857. He was destined at first for architecture, and studied that profession for four years in Philadelphia. In 1879 he definitely committed himself to music, and began his studies in Boston under John Knowles Paine in theory, and William H. Sherwood upon the pianoforte. With these he remained three years, going then to Berlin to continue his work under Kiel, Grabow, Raif and Rummel. In 1884 he returned to the United States, settling in Boston, which has since been his home. He has published a Berceuse and Scherzino for string orchestra, several pieces for violin and pianoforte and for pianoforte alone, and about one hundred songs, some of which have won popularity. R. A.

JOHNSON, Edward, is mentioned in Meres' *Palladis Tamia* (1598) as one of the leading English composers. It is not known if he was related to the other musicians of this name. There is reason to think that he was employed to provide some of the music for the festivities on the occasion of the Queen's visit to Lord Hertford at Elvetham (Sept. 1591), as there exist five-part settings by him of two of the songs performed at the fourth day's Entertainment; these are 'Elisa is the fayrest Quene,' for treble voice and instruments; and 'Com agayne,' for two treble voices and instruments [B.M. Add. MSS. 30,480-4.] If this is the original music composed for the occasion, we are told that 'this spectacle and musicke so delighted her Majesty, that shee desired to see and hear it twise over.' (See Nichols's *Progresses of Q. Elizabeth*, where the Description of the Entertainment is reprinted.) In 1592 he contributed three settings of tunes to Este's *Whole Booke of Psalmes*, which shows that by that date he had made some reputation as a musician 'expert in the Arte'; his work, however, does not appear till the end of the Book, and it may be supposed that he was not included in Este's original scheme. [See Psalter, where his work is criticised.] In 1594 Johnson took his degree of Bachelor of Music at Cambridge from Gonville and Caius College. In his 'Supplicat' he speaks of his many years' study and practice in the Science of Music, and asks to be examined by Dr. Bull and Dr. Dallis. A six-part madrigal by him, 'Come, blessed byrd,' appeared in the *Triumphs of Oriana*, 1601. An unprinted madrigal in two parts, 'Ah, silly John,' and 'That I love her,' for three voices, is in the R. Coll. Mus. Library. Of his instrumental music, a paduan was printed in T. Simpson's *Taffel Consort*, Hamburg, 1621; and three Virginal pieces with his name are in the *Fitzwilliam Virginal Book* (a medley, and a pavan and galliard set by Byrd). G. E. P. A.

JOHNSON, James, a famous Edinburgh music-engraver, who, for nearly forty years, held the bulk of the Scottish trade, engraving from 1772 to about 1790 practically every piece of music issued in Scotland. The son of Charles Johnson, born about 1750, he was probably apprenticed to James Read, an early Edinburgh music-engraver. Johnson's first known work is dated 1772; it is *Six Canzones for two voices . . . dedicated to the Scots Ladies by Domenics Corri, Edinburgh, 1772, James Johnson, Edinburgh*, oblong 4to.[1] In this year or the following he engraved M'Lean's *Scots Tunes*, and in 1773 Daniel Dow's *Twenty Minuets*. These and others are all clearly cut in copper, but all his later work is stamped on pewter, a practice which the writer of his obituary notice in the *Scots Magazine*, 1811, foolishly credits him with being 'the first to attempt.'

In 1787 he published the first volume of *The Scots Musical Museum*, a notable work which

[1] In the library of the present writer, probably now unique.

Robert Burns the poet, who largely contributed to its contents, said would remain the text-book of Scottish Song. The *Museum* contains 600 airs, and is comprised in six volumes issued as follows: 1st, 1787 ; 2nd, 1788 ; 3rd, 1790 ; 4th, 1792 ; 5th, 1797 ; 6th, 1803. To this work in a later reissue Wm. Stenhouse contributed historical notes to the songs and airs which have been bones of contention to musical antiquaries for the past half century. Johnson (previously living in Bell's Wynd) in 1788 opened a music shop in the Lawnmarket, where he remained until his death on Feb. 26, 1811. Shortly before it occurred he had taken his apprentice John Anderson into partnership, who also continued a year or two with Johnson's widow.

As before stated, Johnson engraved so much of the Scottish music of his time that a bibliography of his work would form almost a complete list of Scottish musical publications during this period. About 1790 George Walker came forward and supplied some portion of a rapidly increasing demand. He was, it is believed, another of Johnson's apprentices, and Anderson went into partnership with him in 1816. F. K.

JOHNSON, John, one of Queen Elizabeth's Musicians for the Lute, is named among the Musicians from as early as 1581 until his death in 1594-95 (Nagel, *Annalen*). His widow, Alice, was granted a lease in reversion for fifty years of Cranbourne Manor, Dorset, and other lands, in consideration of her husband's services (Jan. 25, 1594-95). Compositions for the Lute by him are in the Cambridge University Library (Dd. iii. 18). He may perhaps be identified with a musician named Johnson who was in the service of Sir Thomas Kitson at Hengrave Hall, Suffolk, in 1572, and in London in 1574, in which year he went to take part in the entertainments given by Leicester at Kenilworth (Gage, *History of Hengrave*, 1822). Rimbault hastily assumed him to be the same as 'Robert the musician' also mentioned in the Hengrave accounts ; but Sir T. Kitson kept several musicians in his service. Certainly this Johnson cannot be either of the Robert Johnsons of whom we know anything ; and it is to be noted that John Johnson was father of Robert Johnson (II) who enjoyed the patronage of Sir George Carey, husband of Sir Thomas Kitson's granddaughter. G. E. P. A.

JOHNSON, John, a London music-publisher of the middle of the 18th century. He was established at premises in Cheapside 'facing Bow Church,' at the sign of the Harp and Crown, before 1740.

He probably succeeded to the business previously carried on by Daniel Wright (*q.v.*) of St. Paul's Churchyard ; he certainly reissued some of Wright's publications, including his two volumes of Country Dances. Johnson's issues comprised the best music of the day in songs, and instrumental pieces by such composers as Geminiani, Felton, Garth, Nares, Gunn, Arne, Worgan, etc. His yearly sets and collected volumes of country dances are especially interesting to the musical antiquary of to-day. In many instances Johnson broke through the absurd unwritten law that printed music should remain undated, for we find a great number of his publications bear an engraved date of the year of issue. The engraving of his music and the quality of the paper were always remarkably good. Johnson appears to have died about 1762, for after that year to about 1771-72 most of the imprints are in the name of 'Mrs. Johnston' or 'R. Johnson,' presumably his widow, with the address as '110 Cheapside.' The sign-name, 'The Harp and Crown,' is absent from these imprints, and for a time was at this period adopted by Longman, who was just then commencing business in another part of Cheapside, nearer St. Paul's. F. K.

JOHNSON, Robert (I), often described as 'Priest' in old MSS., flourished in the middle of the 16th century. He was a Scottish priest, born in Dunse, who fled to England 'lang before the Reformation . . . for accusation of heresy' ; this is the account given of him by Thomas Wodde, Vicar of St. Andrews, whose MS. part-books (now in the Libraries of Edinburgh University ; Trinity College, Dublin ; and British Museum, Add. MS. 33,933) contain his 'Domine in virtute.' It is asserted by most historians that he was chaplain to Anne Boleyn (1533-36), but there seems to be no evidence for the statement, though it is to be found in Stafford Smith's writing on more than one old MS. coming from his collection. In the Buckingham Palace Library is a MS. in which Robert Johnson 'Priest' is also described as 'of Windsor' ; as Baldwin, the writer of this MS. was a Windsor man, it is very likely that Johnson may have settled there.

Johnson, who was the most considerable composer born in Scotland until comparatively recent times, was chiefly a writer of sacred music. Of his music for the English Service three so-called Prayers are to be found in Day's *Certaine Notes*, 1560, and *Mornyng and Euenyng prayer*, 1565 ; these, which may have been printed in Johnson's lifetime, are 'Relieve us, O Lord, that are weake and feble' ; 'O eternal God' ; and 'I geve you a new commaundement' : the words of the two latter are in Clifford's *Divine Services*, 1663 ; a Service in the Ely Cathedral Library is attributed to him in Dickson's Catalogue : 'O Lord, with all my heart,' is in the Brit. Mus. Add. MS. 4900.

Of his settings of Latin words, his 'Domine in virtute' (referred to above) is most frequently met with, [Bodleian and Ch. Ch., Oxford ; Brit. Museum : St. Michael's, Tenbury].

The following seem also to have been written

for the Latin Service, though not all have words, and some are only found in a lute arrangement:—

'Ave Dei Patria,' *a* 5, Bodl. MS. Mus. e. 1-5, etc.
'Ave Domini filia,' R. Coll. of Music: St. Michael's, Tenbury.
'Ave plena gratia,' B.M. Add. MS. 29,240.
'Benedicam Domino,' B.M. Add. MS. 4900.
'Deus misereatur,' B.M. Add. MSS. 30,480-4.
'Dicant nunc Judei,' two settings *a* 2, Buckingham Palace.
'Dum transisset Sabbatum,' *a* 4, B.M. Add. MSS. 17,802-5.
'Gaude Maria,' *a* 4, *ibid.*
'Laudes Deo,' *a* 2, Buckingham Palace.
'Sabbatum Maria' (printed by Burney), Ch. Ch., Oxford.

Among his secular works, besides a number of 'In nomines' and pieces without words, are: 'Defyled is my name,' printed by Hawkins as a 'Complaint of Anne Boleyn,' though the MSS. from which he printed it do not call it so (B.M. Add. MS. 30,513 and B.M. Add. MSS. 30,480-4), 'Come, pale-faced Death,' in the last-named MS., and 'Ty the mare tomboy' (B.M. Harl. MS. 7578, a collection of old songs said to have been used 'in and about the Bishopric of Durham'). G. E. P. A.

JOHNSON, Robert (II), son of John Johnson the lutenist, was apprenticed to Sir George Carey in 1596 for seven years as 'allowes or covenaunt servaunt,' Sir George undertaking to have him taught and instructed in the art of music, and providing board, lodging and necessaries (Mr. Barclay Squire in *Musical Times*, February 1897). It is not known if this Robert Johnson was related to the earlier writer of the name; Dr. Rogers told Anthony Wood in 1695 that he thought he was a Scotchman, but he undoubtedly confused the two (Wood's MS. Notes on Musicians, in Bodleian Library).

Johnson was appointed one of the King's Musicians for the Lute at Midsummer, 1604, with a salary of 20d. a day and £16 : 2 : 6 for his livery, and his name recurs yearly in the Audit Office Declared Accounts until 1633. It appears from the list printed by Hawkins that he was one of Prince Henry's Musicians in 1611, with a salary of £40. In 1620 he is named as one of the musicians who were to provide music for the proposed Amphitheatre in London, which shows that he was then highly esteemed. He retained his appointment as Musician on the accession of Charles I., his salary being given as £40 a year, with £20 for strings; and his name occurs in various documents in which the Musicians are specified. In 1628, on the death of Thomas Lupo, he applied for his place of composer to the Lutes and Voices. He died before April 30, 1634, when his successor Lewis Evans received his appointment.

Johnson contributed two compositions to Leighton's *Teares or Lamentacions*, 1614; a consort song, 'Yeelde unto God' and a five-part 'Save me, O Lord'; and in his lifetime instrumental pieces by him were printed in Brade's *Newe ausserlesene Branden*, etc., Lübeck, 1617, and in Simpson's *Taffel Consort*, Hamburg, 1621 (Eitner). His reputation lasted for many years after his death. Hilton printed catches by him in 'Catch that Catch can,' 1652. Walter Porter in 1657 quotes him as a famous musician. A song, 'As I walked forth,' was printed in Playford's *Ayres and Dialogues* (1652 and 1659) and in the *Treasury of Musick* (1669), which later appeared in D'Urfey's *Wit and Mirth*, and has found its way into several modern collections. At the present day, however, it is to his association with the plays of the great dramatists that he owes his chief interest. His settings of 'Full fathom five' and 'Where the bee sucks' from 'The Tempest' (printed, in a three-part arrangement in Wilson's *Chearful Ayres*, 1660) are generally held to have been written for the production of the play: Rimbault (*Who was Jack Wilson?* 1846) also speaks of having 'recovered' some of Johnson's instrumental music for 'The Tempest,' but does not say where it was to be found. Johnson also set 'Care-charming sleep' from Beaumont and Fletcher's 'Valentinian'; and ''Tis late and cold' from the same authors' 'Mad Lover,' which are to be found with other songs by Johnson in Brit. Mus. Add. MS. 11,608. Rimbault printed as Johnson's the music to some of Middleton's 'Witch' 'from the original MS. in the possession of the Editor,' in his *Ancient Vocal Music of England*. He also is the authority for saying that Johnson's music to Ben Jonson's 'Masque of Gypsies' is in the Oxford Music School Collection, but no trace of it is now to be found in the catalogue.

Music by Johnson for virginals, lute, and viols, exists in MS. in the Fitzwilliam and University Libraries, Cambridge; the Music School and Christ Church, Oxford; Royal Coll. of Music, and British Museum. G. E. P. A.

JOHNSON, Samuel, a playwright and a composer with the reputation of having been half crazy. He was a native of Cheshire, and originally a dancing-master. He is only worthy of remembrance as the composer and author of an extraordinary musical play named 'Hurlothrumbo or the Supernatural,' acted at the Haymarket in 1729. In this piece he himself took the principal character, Lord Flame. The play had an immense success mainly due to its singularity, and probably also to the influence of Sir Robert Walpole, who greatly patronised it. The songs and music were published in folio for the author by Daniel Wright the elder in or near the year of its production. Johnson wrote other plays, and no doubt produced more music now forgotten. F. K.

JOHNSTON, John, a London music-publisher of the latter part of the 18th century. His first address (about 1768) was 'Corner of York Street, Covent Garden.' Some time shortly after 1770 he removed to the Strand, where his address or addresses are variously given as: 'Opposite Lancaster Court, Charing Cross,' 'Near Northumberland House,' 'Near Exeter

Change.' About 1776 he again removed, to 97 Drury Lane, and soon after ceased business, his plates and stock being acquired by Longman & Lukey, who had already published in conjunction with him. His publications include the early works of Charles Dibdin: 'The Padlock,' 1768; The Stratford Jubilee Musical Works, 1769; 'The Waterman,' 1774; 'The Quaker,' 1776; and other pieces by Dibdin, 'Lionel and Clarissa,' 'The Deserter,' and Dr. Arne's adaptation of 'King Arthur,' 1773. Sonatas, country dances, and general sheet music also bear his imprints. F. K.

JOMMELLI, Niccolò, is the most conspicuous name in the long list of eminent composers who during the first half of the 18th century were the outcome and ornament of that Neapolitan school which had become famous under Alessandro Scarlatti. It was a period of transition in musical art all over Italy. It witnessed the abandonment of the old Gregorian modes in favour of modern tonality. Counterpoint itself, while pursued as ardently as ever, and still recognised as the orthodox form of expression for musical thought, was assuming to that thought a new and different relation. Ideas were subjected to its conditions, but it no longer constituted their very essence. The distinctive tendency of all modern Art towards individualisation was everywhere making itself felt, and each successive composer strove more and more after dramatic truthfulness as a primary object, while at the same time there was educated in the schools of Italy a race of great singers to whom individual expression was a very condition of existence. Pure contrapuntal Art—strictly impersonal in its nature, in that, while each part is in itself complete, all are equally subordinate to the whole,—was being supplanted by a new order of things. In the music destined to convey and to arouse personal emotions one melodious idea predominates, to which all the rest, however important, is more or less subservient and accessory. Nor is harmony, then, the final result of the superimposition of layer on layer of independent parts, but the counterpoint is contrived by the subdivision and varied time apportionment of the harmony, and partakes of the nature of a decoration rather than a texture—the work is in fresco and not in mosaic.

To the greatest minds alone it belongs to unite with intuition that consummate art which makes scholastic device serve the ends of fancy, and, while imparting form to the inspirations of genius, receives from them the stamp of originality. In the long chain connecting Palestrina, in whose works contrapuntal art found its purest development, with Mozart, who blended imagination with science as no one had done before him, one of the last links was Jommelli. Gifted with a vein of melody tender and elegiac in its character, with great sensibility, fastidious taste, and a sense of effect in advance of any of his Italian contemporaries, he started in the new path of dramatic composition opened up by Scarlatti, Pergolesi, and Leo, at the point where those masters left off, and carried the art of expression to the highest pitch that, in Italy, it attained up to the time of Mozart.

Born at Aversa, near Naples, Sept. 10, 1714, his first musical teaching was given him by a canon named Mozzillo. At sixteen he entered the Conservatorio de' Poveri di Gesù Cristo as the pupil of Feo, but was transferred to that of La Pietà de' Turchini, where he learned vocal music from Prato and Mancini, and composition from Leo. It was the boast of these schools that young musicians on leaving them were adepts in all the processes of counterpoint and every kind of scholastic exercise, but it seems that a special training at Rome was judged necessary to fit Jommelli for writing church music, the chief object he is said at that time to have had in view. However this may have been, his first works were ballets, in which no indication of genius was discernible. He next tried his hand on cantatas, a style of composition far better suited to his especial gifts, and with so much success that Leo, on hearing one of these pieces performed by a lady, a pupil of Jommelli's, exclaimed in rapture, 'A short time, madam, and this young man will be the wonder and the admiration of Europe!' The young composer himself had less faith in his own powers. According to the notice of his life by Piccinni, he so much dreaded the verdict of the public that his first opera, 'L' Errore Amoroso,' was represented (at Naples, in 1737) under the name of an obscure musician called Valentino; the work, however, met with so encouraging a reception that he ventured to give the next, 'Odoardo,' under his own name.

In 1740 he was summoned to Rome, where he was protected by the Cardinal Duke of York, and where his two operas 'Il Ricimero' and 'L' Astianatte' were produced, the latter in 1741. Thence he proceeded to Bologna, where he wrote 'Ezio' [1741, afterwards re-cast and produced at Naples in 1748]. During his sojourn there he visited that celebrity of musical learning, the Padre Martini, presenting himself as a pupil desirous of instruction. To test his acquirements, a fugue subject was presented to him, and on his proceeding to treat it with the greatest facility, 'Who are you, then?' asked the Padre; 'are you making game of me? It is I, methinks, who should learn of you.' 'My name is Jommelli,' returned the composer, 'and I am the *maestro* who is to write the next opera for the theatre of this town.' In later years Jommelli was wont to affirm that he had profited not a little by his subsequent intercourse with Martini.

After superintending the production of some important works at Bologna, Rome, and elsewhere, Jommelli returned to Naples, where his

opera 'Eumene' was given at the San Carlo in 1747 with immense success. A like triumph awaited him at Venice, where he aroused such enthusiasm that the Council of Ten appointed him director of the Scuola degl' Incurabili, a circumstance which led to his beginning at last to write that sacred music which had been the object of his early ambition, and was to become one chief source of his fame. Among his compositions of the kind at this time was a 'Laudate' for double choir of eight voices, which, though once celebrated, appears never to have been printed. In 1748 we find him at Vienna, where he wrote successively 'Achille in Sciro' and 'Didone.' Here he formed with the poet Metastasio an intimate acquaintance. Metastasio entertained the highest opinion of his genius, and was also able to give him much useful advice on matters of dramatic expression and effect. Sometimes the accomplished friends amused themselves by exchanging rôles; Jommelli, who wrote his native language with fluency and elegance, becoming the poet, and his verses being set to music by Metastasio. [In 1749 he went to Venice to superintend the production of 'Ciro' and 'Merope,' and returned soon afterwards to Vienna, for the production of 'Didone.']

In 1749, he went again to Rome, where he produced 'Artaserse.' He found an influential admirer and patron in Cardinal Albani, thanks to whose good offices he was, in 1750, appointed coadjutor of Bencini, chapel-master of St. Peter's. He quitted this post in Nov. 1753 to become chapel-master to the Duke of Würtemberg at Stuttgart, where he remained in the enjoyment of uninterrupted prosperity for more than fifteen years. Through the munificence of his duke he lived in easy circumstances, with all the surroundings most congenial to his cultivated and refined taste, and with every facility for hearing his music performed. Here he produced a number of operas, an oratorio of the Passion, and a requiem for the Duchess of Würtemberg. In these works German influence becomes apparent in a distinct modification of his style. The harmony is more fully developed, the use of modulation freer and more frequent, while the orchestral part assumes a greater importance, and the instrumentation is weightier and more varied than in his former works. There is no doubt that this union of styles gave strength to his music, which, though never lacking sweetness and refinement, was characterised by dignity rather than force. It added to the estimation in which he was held among the Germans, but was not equally acceptable to Italians when, his fame and fortune being consolidated, he returned to pass his remaining years among his own countrymen. The fickle Neapolitans had forgotten their former favourite, nor did the specimens of his later style reconquer their suffrages. 'The opera here is by Jommelli,' wrote Mozart from Naples in 1770. 'It is beautiful, but the style is too elevated, as well as too antique, for the theatre.' The rapid spread of the taste for light opera had accustomed the public to seek for gratification in mere melody and vocal display, while richness of harmony or orchestral colouring were looked on rather as a blemish by hearers impatient of the slightest thing calculated to divert their attention from the 'tune.' 'Armida,' written for the San Carlo Theatre in 1770, and one of Jommelli's best operas, was condemned as heavy, ineffective, and deficient in melody. 'Il Demofoonte' (1770) and 'L' Ifigenia in Aulide' (originally produced in Rome, 1751) were ill executed, and were failures.

The composer had retired, with his family, to Aversa, where he lived in an opulent semi-retirement, seldom quitting his home except to go in spring to l' Infrascata di Napoli, or in autumn to Pietra bianca, pleasant country resorts near Naples. He received at this time a commission from the King of Portugal to compose two operas and a cantata. But his old susceptibility to public opinion asserted itself now, and the failure of his later works so plunged him in melancholy as to bring on an attack of apoplexy. On his recovery he wrote a cantata to celebrate the birth of an heir to the crown of Naples, and shortly after, the Miserere for two voices (to the Italian version by Mattei), which is, perhaps, his most famous work. This was his 'Swan's Song'; it was hardly concluded when he died at Naples, aged sixty, August 25, 1774.

Jommelli was of amiable disposition, and had the polished manners of a man of the world. Good-looking in his youth, he became corpulent in middle age. Burney, who saw him at Naples in 1770, says (*Present State, France and Italy*, p. 316) he was not unlike Handel, a likeness which cannot be traced in any portraits of him that are extant. The catalogue of his works contains compositions of all kinds, comprising nearly fifty operas, two oratorios ('Betulia liberata,' 1743, and 'L' Isacco,' 1755), and a Passion music, 1749, besides masses, cantatas, and a great quantity of church music. As a contrapuntist he was accomplished rather than profound, and his unaccompanied choral music will not bear comparison with the works of some of his predecessors more nearly allied to the Roman school. His Miserere for five voices, in G minor (included in Rochlitz's collection) contains great beauties, the long *diminuendo* at the close, especially, being a charming effect. But the work is unequal, and the scholarship, though elegant and ingenious, occasionally makes itself too much felt. [The opening 'Kyrie' of Jommelli's Requiem in E♭ (written at Stuttgart in 1756) was printed as Haydn's in some editions of the latter's mass in the same key.]

His ideas have, for the most part, a tinge of

mild gravity, and it is not surprising that he failed in ballets and other works of a light nature. Yet he has left an *opera buffa*, 'Don Trastullo,' which shows that he was not devoid of a certain sedate humour. This opera is remarkable (as are others of his) for the free employment of accompanied recitative. Jommelli was one of the earliest composers who perceived the great dramatic capabilities of this mode of expression, which has, in recent times, received such wide development. He saw the absurdity, too, of the conventional *Da Capo* in airs consisting of two strains or movements, by which the sympathy of the hearer, worked up to a pitch during the second (usually Allegro) movement, is speedily cooled by the necessity for recommencing the Andante and going all through it again. He would not comply with this custom except where it happened to suit his purpose, but aimed at sustaining and heightening the interest from the outset of a piece till its close, —anticipating by this innovation one of Gluck's greatest reforms.

His invention seems to have required the stimulus of *words*, for his purely instrumental compositions, such as overtures, are singularly dry and unsuggestive. Yet he had a more keen appreciation of the orchestra than any contemporary Italian writer, as is evinced in his scores by varied combinations of instruments, by *obbligato* accompaniments to several airs, and by occasional attempts at such tone-painting as the part written for horns *con sordini* in the air 'Teneri affetti miei' in 'Attilio Regolo.' In his Stuttgart compositions the orchestra becomes still more prominent, and is dialogued with the vocal parts in a beautiful manner. The Requiem contains much pathetic and exquisite music ; but intensity is wanting where words of sublime or terrible import have to be conveyed. In this work and the 'Passion' is to be found a great deal that is closely allied to composition of a similar kind by Mozart, and to the earlier master is due the credit of much which often passes as the sole invention of Mozart, because it is known only through the medium of his works. A comparison between the two is most interesting, showing, as it does, how much of Mozart's musical phraseology was, so to speak, current coin at the time when he lived.—The Miserere which was Jommelli's last production seems in some respects a concession to Italian taste, which possibly accounts for the comparatively great degree of subsequent popularity it enjoyed, and suggests the thought that, had its composer been spared a few more years, his style might once more have been insensibly modified by his surroundings. It possesses, indeed, much of the sympathetic charm that attaches to his other works, but the vocal parts are so florid as to be sometimes unsuitable to the character of the words.

He cannot, however, be said to have courted popularity by writing for the vulgar taste. Among contemporary composers of his own school and country, he is pre-eminent for purity and nobility of thought, and for simple, pathetic expression. His genius was refined and noble, but limited. He expressed himself truthfully while he had anything to express, but where his nature fell short there his art fell short also, and, failing spontaneity, its place had to be supplied by introspection and analysis. His sacred music depicts personal sentiment as much as do his operas, and whereas a mass by Palestrina is a solemn act of public worship, a mass by Jommelli is the expression of the devotion, the repentance, or the aspiration of an individual. [In 1785 a project was started at Stuttgart for publishing a complete edition of his operas, but 'L' Olimpiade' was the only one published.]

The following works of Jommelli's have been republished in modern times, and are now accessible :—

Salmo (Miserere). Settings for two and four voices, with orchestra (Breitkopf & Härtel).
Victimae paschali. Five voices, score (Schott).
Lux eterna. Four voices (Berlin, Schlesinger).
Hosanna filio, Mulieres bonae, and In Monte Oliveto. Four voices (Berlin, Schlesinger).
Requiem, for S.A.T.B. Accompaniment arranged for PF. by Clasing (Cranz).
Many other pieces of his are, however, included, wholly or in part, in miscellaneous collections, such as Latrobe's *Sacred Music*, the *Fitzwilliam Music*, Choron's *Journal de Chant*, Rochlitz's *Collection de Morceaux de Chant*, and Gevaert's *Les Gloires de l'Italie*, Porro's *Musique Sacrée*, etc.

[For the complete list of works, see the *Quellen-Lexikon*, from which many corrections and additions to the above article have been taken.] F. A. M.

JONAS, Émile, one of the younger rivals of Offenbach in opéra-bouffe, born of Jewish parents, March 5, 1827, entered the Conservatoire, Oct. 28, 1841, took second prize for harmony, 1846, and first ditto, 1847, and obtained the second 'grand prix' for his 'Antonio' in 1849. His début at the theatre was in Oct. 1855 with 'Le Duel de Benjamin' in one act. This was followed by 'La Parade' (August 2, 1856) ; 'Le Roi boit' (April 1857) ; 'Les petits Prodiges' (Nov. 19, 1857) ; 'Job et son chien' (Feb. 6, 1863) ; 'Le Manoir des La Renardière' (Sept. 29, 1864) ; and 'Avant la noce' (March 24, 1865)—all at the Bouffes Parisiens. Then, at other theatres, came 'Les deux Arlequins' (Dec. 29, 1865) ; 'Le Canard à trois becs' (Feb. 6, 1869) ; 'Desiré, sire de Champigny' (1869). Many of his pieces have been given in London, such as 'Terrible Hymen' at Covent Garden, Dec. 26, 1866 ; 'The Two Harlequins' (adapted by A'Beckett) at the Gaiety, Dec. 21, 1868 ; and 'Le Canard,' also at the Gaiety, July 28, 1871. This led to his composing an operetta in three acts to an English libretto by Mr. A. Thompson, called 'Cinderella the younger,' produced at the Gaiety, Sept. 25, 1871, and reproduced in Paris as 'Javotte' at the Athénée, Dec. 22 following. 'Le Chignon d'or,' was brought

out in Brussels in 1874; 'La bonne Aventure' in 1882, and 'Le premier baiser' in 1883.

M. Jonas was professor of Solfège at the Conservatoire from 1847 to 1866, and professor of Harmony for military bands from 1859 to 1870. He was director of the music at the Portuguese synagogue, in connection with which he published in 1854 a collection of Hebrew tunes. He was also bandmaster of one of the legions of the Garde Nationale, and after the Exhibition of 1867 he organised the competitions of military bands at the Palais de l'Industrie, whereby he obtained many foreign decorations. He died at Saint-Germain, May 22, 1905. G.

JONCIÈRES, VICTORIN DE, the adopted name of FÉLIX LUDGER ROSSIGNOL, born in Paris, April 12, 1839. The name by which he is known was adopted by his father, a journalist and advocate of the Cour d'Appel, who, under the Empire, was one of the principal contributors to the 'Patrie' and the 'Constitutionnel.' Victorin began by studying painting; but by way of amusement he composed a little opéra-comique adapted by a friend from Molière's 'Sicilien,' which was performed by students of the Conservatoire at the Salle Lyrique in 1859. A critic who was present advised the composer to give up painting for music, and accordingly Joncières began to study harmony with Elwart. He entered Leborne's counterpoint class at the Conservatoire, but left it suddenly on account of a disagreement with his master concerning Wagner, who had just given his first concert in Paris. From this time he studied independently of the Conservatoire. At the Concerts Musard he produced an overture, a march, and various orchestral compositions; he also wrote music to 'Hamlet,' produced by Dumas and Paul Meurice. A performance of this work was given as a concert at his own expense in May 1863, and a representation was given at Nantes on Sept. 21, 1867, under his direction, with Mme. Judith of the Comédie Française in the principal part. The play was produced in Paris at the Gaîté later in the following year, but for a performance of 'Hamlet' at the Français, Joncières's music was rejected by M. Perrin. On Feb. 8, 1867, Joncières made his real début as a dramatic composer at the Théâtre Lyrique, with a grand opera, 'Sardanapale,' which was only partially successful. In spite of this comparative failure, Carvalho was persuaded to produce a second grand opera, 'Le dernier jour de Pompéi' (Sept. 21, 1869), which was harshly received by the public. Shortly afterwards a violin concerto was played by his friend Danbé at the Concerts of the Conservatoire (Dec. 12, 1869). The Lyrique having come to an end after the war, Joncières's dramatic career ceased for a long time, as he would not write for the Opéra Comique, and could not gain admittance to the Grand Opéra. He wrote a Symphonie Romantique (Concert National, March 9, 1873), and various other pieces were produced at the concerts conducted by Danbé at the Grand Hotel. At length, on May 5, 1876, he succeeded in producing his grand opera 'Dimitri,' for the opening of the new Théâtre Lyrique at the Gaîté, under the direction of Vizentini; and the work, although it did not attract the public, showed that the composer possessed a strong dramatic instinct, inspiration of some power, if little originality, and an effective style of orchestration. The opera was such a remarkable advance upon his earlier productions that hopes were formed which were not realised either by his 'Reine Berthe' (Dec. 27, 1878), given four times at the Opéra, nor by his 'Chevalier Jean' (Opéra Comique, March 11, 1885), which succeeded in Germany, though it had failed in Paris. Besides these dramatic works Joncières had written numerous compositions for the concert-room: 'Sérénade Hongroise,' 'La Mer,' a symphonic ode for mezzo-soprano, chorus, and orchestra, 'Les Nubiennes,' orchestral suite, a Slavonic march, a Chinese chorus, etc. His works, of which 'Dimitri' is by far the best, have the merit of being carefully orchestrated, and his vocal writing is marked by a just sense of the laws of prosody. As a critic—for from 1871 he was musical critic to 'La Liberté,' and contributed to it theatrical notices, etc. under the pseudonym of 'Jennius'—his opinions, like his music, are wanting in balance and unity, and have considerably injured his musical standing. In February 1877 M. Joncières received the cross of the Légion d'honneur. He died Oct. 26, 1903. A. J.

JONES, EDWARD, was born at a farm-house called Henblas,—*i.e.* Old Mansion,—Llanderfel, Merionethshire, on Easter Day, April 2, 1752. His father taught him and another son to play on the Welsh harp, and other sons on bowed instruments, so that the family formed a complete string band. Edward soon attained to great proficiency on his instrument. About 1775 he came to London, and in 1783 was appointed bard to the Prince of Wales. In 1786 he published *Musical and Poetical Relicks of the Welsh Bards, with a General History of the Bards and Druids, and a Dissertation on the Musical Instruments of the Aboriginal Britons*; a work of learning and research. Another edition appeared in 1794, and in 1802 a second volume of the work was issued under the title of *The Bardic Museum*. Jones had prepared a third volume, a portion only of which was published at his death, the remainder being issued subsequently. The three volumes together contain 225 Welsh airs. Besides this, he compiled and edited—

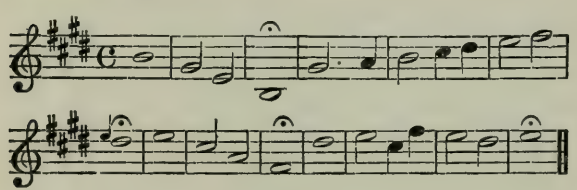
'Lyric Airs; consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs; with . . . a few Explanatory Notes on the Figures and

Movements of the Modern Greek Dances, and a short Dissertation on the Origin of the Ancient Greek Music,' 1804; 'The Minstrel's Serenades'; 'Terpsichore's Banquet, a Selection of Spanish, Maltese, Russian, Armenian, Hindostan, English, German, French, and Swiss Airs'; 'The Musical Miscellany, chiefly selected from eminent composers'; 'Musical Remains of Handel, Bach, Abel, etc.'; Choice Collection of Italian Songs'; 'The Musical Portfolio; consisting of English, Scotch, Irish, and other favourite Airs'; 'Popular Cheshire Melodies'; 'Musical Trifles calculated for Beginners on the Harp'; and 'The Musical Bouquet, or Popular Songs and Ballads.'

Besides his professional pursuits Jones filled a situation in the Office of Robes at St. James's Palace. He collected an extensive library of scarce and curious books, part of which, to the value of about £300, he sold in the latter part of his life, and the remainder was dispersed by auction after his death, realising about £800. He died (as he was born, on Easter Day), April 18, 1824. W. H. H.

JONES, Edward, an early music typographer who for a time, after the death of John Playford, junior, printed the Playford publications. These include *Harmonia Sacra*, 1688-93; *Apollo's Banquet*, 1690-93; the eighth edition of the *Dancing Master*, 1690, etc. His printing office was in the Savoy, and he is perhaps the Edward Jones referred to by Thomas Mace in *Musick's Monument*, 1676, as possessing a valuable lute. F. K.

JONES, John, born 1728, became organist of the Middle Temple, Nov. 24, 1749; of the Charterhouse (following Dr. Pepusch), July 2, 1753; and of St. Paul's Cathedral, Dec. 25, 1755. He died, in possession of these three seats, Feb. 17, 1796, and was buried in the Charterhouse. He published several sets of harpsichord lessons, and 'Sixty Chants Single and Double' (1785) in the vulgar, florid taste of that time. One of these was sung at George III.'s state visit to St. Paul's, April 23, 1789, and at many of the annual meetings of the Charity Children. At the latter, in the year 1791, Haydn heard it, and noted it in his diary as follows (with a material improvement in the taste of the fourth line):—



'No music has for a long time affected me so much as this innocent and reverential strain.' G.

JONES, Richard, a fine violinist and composer for the instrument. He succeeded Stefano Carbonelli as leader of the band at Drury Lane Theatre about 1730, and was in turn succeeded at that post by Richard Clarke and Michael Christian. Festing was one of his distinguished pupils. Jones wrote a book of 'Chamber airs' and one of 'Suites.' In Wm. Randall's list for 1776 he is noted as composer of some 'Lessons for the Harpsichord,' probably first issued by Walsh. A fine sonata for the violin by him is included in Alfred Moffat's *Meister Schule*. For his period his violin technique, as displayed in his sonatas, is distinctly advanced. F. K.

JONES, Robert [who took the degree of Mus.B. at Oxford, from St. Edmund's Hall in 1597], was a celebrated lutenist, published [and dedicated to the first Earl of Leicester] in 1600 'The First Booke of Ayres,'—one of the pieces in which, 'Farewell deere love' (alluded to by Shakespeare in 'Twelfth Night'), is printed in score in J. S. Smith's *Musica Antiqua*—and 'The Second Booke of Songs and Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tableture after the leero fashion' [dedicated to Sir Henry Lennard]; a song from which—'My love bound me with a kisse,' is likewise given in *Musica Antiqua*. He contributed the madrigal, 'Faire Oriana, seeming to wink at folly,' to 'The Triumphes of Oriana,' published in the same year. In 1607 he published 'The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for Voices alone, or as you please,' and in 1608 'Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces.' [An unique copy of this is in the Royal College of Music.] In 1609 appeared 'A Musicall Dreame, or the Fourth Booke of Ayres; The first part is for the Lute, two voyces and the Viole de Gambo: The second part is for the Lute, the Viole and four voices to sing; The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres.' In 1610 he published 'The Muses Gardin for delights, or the Fift Booke of Ayres only for the Lute, the basse Violl and the Voyce.' [The words of these airs were reprinted in 1901, edited by Mr. W. Barclay Squire, from a (probably unique) copy in the possession of the Earl of Ellesmere.] He contributed three pieces to Leighton's 'Teares or Lamentacions' published in 1614. In 1616 Jones, in conjunction with Philip Rosseter, Philip Kingman, and Ralph Reeve, obtained a privy seal for a patent authorising them to erect a theatre, for the use of the Children of the Revels to the Queen, within the precinct of Blackfriars, near Puddle Wharf, on the site of a house occupied by Jones. But the Lord Mayor and Aldermen were opposed to the scheme, and procured from the Privy Council an order prohibiting the building being so applied, and by their influence Jones and his fellows were compelled to dismantle their house and surrender their patent. W. H. H.; with additions from the introduction to Mr. Squire's edition of the poems.

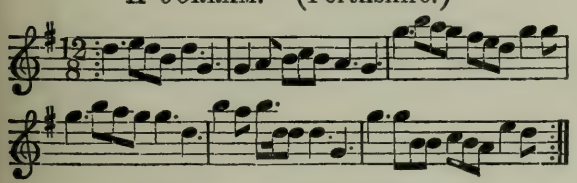
JONES, Rev. William, known as 'Jones of Nayland,' born at Lowick, Northamptonshire, July 30, 1726, and educated at the Charterhouse and at University College, Oxford. He included music in his studies and became very proficient in it. In 1764 he was presented to the vicarage of Bethersden, Kent, and subsequently became Rector of Pluckley in the

same county, which he exchanged for the Rectory of Paston, Northamptonshire. He is said to have been presented to the Perpetual Curacy of Nayland, Suffolk, in 1776, but his name does not occur in the registers until 1784. In Jan. 1784 he published *A Treatise on the Art of Music*, which gained him considerable reputation. In March 1789 he published by subscription his op. 2, 'Ten Church Pieces for the Organ, with Four Anthems in score [a psalm tune and a double chant], composed for the use of the Church of Nayland in Suffolk, and published for its benefit.' This publication contained his well-known hymn tune 'St. Stephen.' In 1798 he became Rector of Hollingbourne, Kent. He was the author of many theological, philosophical, and miscellaneous works, which were published in twelve vols. in 1801 and in six in 1810. He died at Nayland, Jan. 6, 1800, and was buried in the vestry of the church on Jan. 14. A second edition of his treatise on music was published at Sudbury in 1827. [See the *Dict. of Nat. Biog.*] W. H. H.

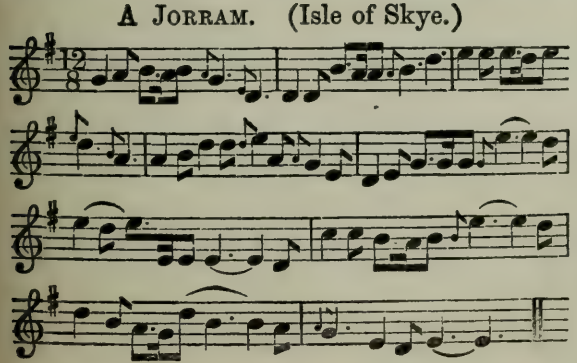
JORDAN, Abraham, sen. and jun., belonged to an ancient family located in Maidstone in the 15th century. The elder, who was a distiller, but had a mechanical turn, devoted himself to organ-building, and removed to London, where he made many fine instruments. He instructed his son Abraham in the same business. The Jordans deserve especial notice as being the inventors of the swell, which was in the form of a sliding shutter, and was first applied to the organ which they built for St. Magnus's Church, London Bridge, in 1712. In 1720 they built the organ of the Duke of Chandos at Cannons, on which Handel used to play. This was sold by auction in 1747, after which they repaired it and conveyed it to Trinity Church, Gosport. See Byfield, Jordan, and Bridge, vol. i. p. 428. V. de P.

JORRAM, a Highland boat-song sung to accompany and give time to the pull of the oars in a rowing-boat. The two here given, taken from the Rev. Patrick M'Donald's excellent *Collection of Highland Vocal airs never hitherto published*, 1783, are noteworthy as traditional melodies current for this purpose in Perthshire and in Skye respectively. It is interesting to compare these with the Italian barcaroles and the boat-songs of other nations. F. K.

A Jorram. (Perthshire.)



A Jorram. (Isle of Skye.)



JOSEFFY, Rafael, a distinguished and highly accomplished pianist, was born in Hunfalu, Hungary, on July 3, 1852. His youth was spent in Miskolcz, and there, when a boy of eight years, he began his study of the pianoforte. Although he was not in any respect an infant prodigy, his father made him continue his studies in Budapest, under Brauer, who years before had been the teacher of Stephen Heller. Joseffy entered the Conservatorium at Leipzig when he was fourteen years old; here he came under the instruction of E. F. Wenzel chiefly, though he also had a few lessons from Moscheles. He remained at Leipzig for only two years, and in 1868 went to Berlin to study with Carl Tausig, with whom he remained for two years, and whose influence upon his style and artistic ideals was decisive. Another potent influence was exerted upon the young man by Liszt, with whom in Weimar he spent the summers of 1870 and 1871.

Joseffy made his first public appearance in Berlin in 1872, where he was received with marked appreciation; he thereafter gave a number of concerts in Vienna, and in most of the continental musical centres, that brought him the reputation of a virtuoso of remarkable technical powers. His style at this time, as described by Hanslick, was of great brilliance, showing Tausig's influence in a thorough development of his technique, his clearly and sharply chiselled phrasing, and the rich variety of his touch and tone; but it was lacking in some of the finer qualities of poetic insight. So it was when he went to the United States in 1879, where he has ever since made his home; but his extraordinary mastery of all the resources and nuances of this instrument won him the instant recognition of the New York public when he made his American début in that city in 1879, with an orchestra under Dr. Damrosch. He soon after played with the Philharmonic orchestra, and subsequently made many appearances in New York and other American cities with Theodore Thomas and his orchestra, constantly enhancing his reputation, and making more secure his place as one of the foremost of modern pianists. With advancing years his artistic nature has ripened and deepened and he has put his transcendant technical powers at the service of a richer and mellower musical style. The breadth and catholicity of his taste and his wide sympathy with diverse schools have always been notable, and he plays Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt,

and Brahms with equal devotion. He has done pioneer work in spreading a knowledge and appreciation of Brahms's pianoforte works in the United States, and was one of the first to give frequent performances of his second concerto.

In his youth Mr. Joseffy published a number of salon pieces for the pianoforte, which he has long since outgrown. His chief contribution to the literature of the instrument is his important *School of Advanced Piano Playing* (New York, 1902), upon which he worked for many years. He has also edited a large number of pianoforte compositions. R. A.

JOSEPH. (1) 'Joseph and his Brethren.' The eighth of Handel's English oratorios; the words by James Miller, the music composed in August 1743. Produced at Covent Garden, March 2, 1744. (2) Opéra-comique in three acts; libretto by Duval, music by Méhul. Produced at the Théâtre Feydeau, Feb. 17, 1807. Chiefly known by the romance of Joseph, 'À peine au sortir de l'enfance,' and a prayer for male voices, 'Dieu d'Israel.' The romance of Benjamin, 'Ah lorsque la Mort,' is given in the *Musical Library*, ii. 142. (3) An oratorio in two parts; the words selected from the Bible by E. G. Monk; the music by G. A. Macfarren. Produced at the Leeds Festival, Sept. 21, 1877. G.

JOSHUA. The fourteenth of Handel's English oratorios; words by Dr. Morell. The music was begun on July 19, and finished August 12, 1747, and the work was produced at Covent Garden Theatre, March 9, 1748. The chorus, 'The nations tremble,' is said to have affected Haydn extremely when he heard it at the Antient Concerts.[1] 'See, the conquering hero comes' is originally in 'Joshua,' and was transferred to 'Judas,' doubtless on account of the great success which had greeted it in 'Joshua' three weeks before. The oratorio was revived by the Sacred Harmonic Society, June 19, 1839. G.

JOSQUIN, or more strictly JOSSE, DES PRÉS (with innumerable varieties of spelling) —latinised into JODOCUS A PRATIS, and italianised into GIUSQUINO—one of the greatest masters of the Netherland school, the successor of Okeghem as its representative, and the immediate predecessor in musical history of Lassus and Palestrina, was born about 1445, probably at Condé in Hainault. In the collegiate church of St. Quentin, according to Claude Hémeré, the 'arte canendi clarissimus infantulus' began his promising career. Here, perhaps, the little chorister would get his pet name Jossekin, which clung to him through life, and in its Latin form Josquinus gives us the title by which as a composer he always has been and always will be known. His real name, however, appears in his epitaph and in a legal document discovered by M. Delzaut at Condé.

[1] Appendix to Shield's *Introduction to Harmony*.

Of the rest of Josquin's early life we know that he was for some time chapel-master at St. Quentin, and also that he was received as a pupil by Okeghem, who, himself the greatest living composer, was gathering round him such disciples as he thought worthy the trust of carrying on his labours after him. We can scarcely be wrong in assuming that Josquin stayed with Okeghem for some years. Long and patient labour could alone make him familiar with all the subtleties of that master's art, and that he had thoroughly learnt all that Okeghem could teach him before he came to Rome is apparent from his earlier compositions. Had he written nothing else these works by themselves would have entitled him to a name as great as his master's.

In 1471-1484 we find Josquin at the Papal court of Sixtus IV. already regarded as the most rising musician of the day, rapidly gaining the proud position of being the greatest composer which the modern world had yet produced, and making that position so secure, that for upwards of sixty years his title remained undisputed. Agricola, Brumel, Gombert, Clemens non Papa, Genet, Isaac, Goudimel, Morales, these are only a few of the names of the great musicians who flourished in this period, and yet where are they, when Baini thus describes the state of music in Europe before the advent of Palestrina? 'Jusquino des Pres . . . l'idolo dell' Europa. . . . Si canta il solo Jusquino in Italia, il solo Jusquino in Francia, il solo Jusquino in Germania, nelle Flandre, in Ungheria, in Boemia, nelle Spagne, il solo Jusquino.' [In 1486 he entered the papal choir under Innocent VIII. (*Viertelj.* iii. 244-246).]

Though Josquin's stay at Rome was not a long one, the fruits of his labours there, in the form of several MS. masses, are still preserved and jealously guarded from curious eyes in the library of the Sistine chapel.

It is almost impossible to decide at what times of his life Josquin paid visits to, or received appointments at the respective courts of Hercules of Ferrara, Lorenzo of Florence, Louis XII. of France or the emperor Maximilian I. [See the various contradictory statements quoted in the *Quellen-Lexikon*, *s.v.* Prés.] It is certain that all these princes were in their turn his patrons. For the first he wrote his mass 'Hercules dux Ferrariæ,'[1] and his Miserere. Aaron tells us how Josquin, Obrecht, Isaac, and Agricola were his intimate friends in Florence. Various anecdotes are told of his stay at the French court. How he was anxious to obtain promotion from the king, but when the courtier to whom he applied for help always put him off with the answer 'Lascia fare mi,' weary of waiting Josquin composed a mass on the subject

[1] In this mass the tenor sings the subject,
Re ut re ut re fa mi re,
the vowels in these syllables corresponding with those in the words 'Hercules dux Ferrarie.'

La, sol, fa, re, mi, repeated over and over again in mimicry of the oft-repeated answer, and how the idea pleased the king's fancy so much that he at once promised Josquin a church benefice. How Louis nevertheless forgot his promise, and Josquin ventured to refresh the royal memory with the motets 'Portio mea non est in terra viventium,' and 'Memor esto verbi tui.' Lastly, how Louis XII., admiring music from the respectful distance of complete ignorance, desired the great composer to write something expressly for him, and how Josquin wrote a canon, in accompaniment to which the 'Vox regis' sustained throughout a single note.[1] Whether Louis ever did give the promised benefice to Josquin is uncertain, though the motet 'Bonitatem fecisti cum servo tuo' is generally supposed to have been a thank-offering for such an appointment. But we have proof that the last years of the composer's life were spent in the enjoyment of church preferment at Condé. He had probably passed from the service of Louis to that of Maximilian, who became possessed of the Netherlands in 1515, and may have presented Josquin with this position of retirement. Of his death at this place, a MS. at Lille gives the evidence in a copy of his epitaph, in the choir at Condé, as follows :—

Chy gist sire Josse Despres
Prevost de Cheens fut jadis
Priez Dieu pour les Trepassez qui leur doñe son paradis
Trepassa l'an 1521 le 27 d'Aoust
Spes mea semper fuisti.

Josquin's printed compositions consist of 19 masses, about 50 secular pieces, and upwards of 150 motets with sacred words, a complete list of them being given in Eitner's *Bibliographie der Musik-Sammelwerke* (Berlin, 1877). Several composers of the same period have left more published works, but Glarean tells us that Josquin was very critical about his own compositions, and sometimes kept them back for years before he allowed their performance. Some evidence of the spread of his music is afforded by the fact mentioned by Burney (*Hist.* ii. 489) that Henry VIII.'s music book at Cambridge contains some of it, and that Anne Boleyn had collected and learned many of his pieces during her residence in France.

Of his masses, seventeen were printed in three books by Petrucci, in 1502, 1505, and 1514 respectively. The most beautiful of them are the 'La sol fa re mi,' the 'Ad fugam,' and the 'De Beata Virgine.' The first of these, if we credit the story of its origin, would be composed after the year 1498, when Louis XII. ascended the throne. Two other masses, 'Pange Lingua' and 'Da pacem,' not included in the above books, are probably of a still later date. These five masses are those in which Josquin shows the greatest advance on the school of his master.

Among the finest of the motets we may mention the settings of the genealogies in the gospels of St. Matthew and St. Luke, a five-part 'Miserere,' and the four-part psalms 'Planxit autem David' (the lament for Saul and Jonathan) and 'Absolon fili mi.' Some of the masses and many of the motets exist in MS. score, with modern notation, in the Fétis library at Brussels. In their original form they can be found in all the great libraries of Europe.

Of the secular works, the most important collection is in the 7th book of Susato's songs published in 1545, which contains twenty-four pieces by Josquin. Here we find the beautiful dirge written on the death of Okeghem, which is also printed in score by Burney in his *History*.

It must, however, be borne in mind, that in distinguishing works of these old composers, we are often more attracted by some historical interest, some quaintness in the choice of the text, or some peculiarity in the musical notation, than by the features of the music itself, and when we do try to separate one piece of music from the other we are naturally led at first to admire most whatever comes nearest to our modern ideas (those pieces for instance written in the modes most like our own keys), and to be disappointed when a mass or motet, which we know by tradition to be a masterpiece, fails to move us, and to lay it aside with the explanation that it is only a dry contrapuntal work. But it is not fair to study the music of this period simply to find out how much our modern schools owe to it. When Burney calls Josquin 'The father of modern harmony' he does not perhaps give the title of which the composer would himself be proudest, 'for there are musicians alive now,' says Doni in his *Musical Dialogues*, 'who, if Josquin were to return to this world would make him cross himself.' We must regard these Netherland masters, not only in their relationship to succeeding generations, but as the chief lights of a school of religious music which had at that time reached so complete a form that any further progress without an entire revolution seemed impossible ; a school of church music which, were we to consider alone the enormous demands it made on the industry and intellect of its followers, would excite our reverence, but which, when we consider the wonderful hold it had on popular feeling throughout Europe for nearly a century, kindles in us the hope that we may not be too far separated by our modern ideas from the possibility of once again being moved by the fire of its genius. [The widely spread dissatisfaction with the long-existing state of ecclesiastical music in Italy and elsewhere, and the *motu proprio* of the present Pope, Pius X.

[1] Whether the king was able to master this simple achievement, or whether, like Hensel—for whom Mendelssohn wrote a similar part in the 'Son and Stranger'—he proved 'quite unable to catch the note, though blown and whispered to him from every side,' we are not told. The canon itself is given by Hawkins, *Hist.* chap. 70.

(1903) make it extremely probable that in course of time we may hope to gain a more intimate knowledge of Josquin and his followers, than by groping about libraries, copying MSS., or reading theoretical treatises.] Fortunately the study of counterpoint is hardly a more necessary condition of appreciating the music of Josquin, than it is in the case of Bach. But the ear will have to accustom itself to many extraordinary combinations of sounds, meagre harmonies, unsatisfactory cadences, final chords which seem to have lost all character, before any of these works can be thoroughly enjoyed. In the meantime, and till we can hear them performed again in the churches for which they were written, there is much pleasure to be derived from the private study of them; and a real love for them, even with an imperfect understanding, grows up in us very quickly.

The reasons which the council of the church gave for suddenly abandoning the works of Josquin's school were not founded on any want of admiration for their musical effect. One objection was the fact of the melodies which the composers took for their canto fermo being secular, and voice to which it was assigned singing the secular words, while the other voices sang the words of the mass. The other objection was that the excessively florid style in which the parts were often written made the words of so little importance that it was often impossible to trace their existence. The first objection was not a strong one, for the church had sanctioned the use of the secular melodies as the foundation of masses for more than a century, and some of the melodies had become almost hallowed to their purpose. The singing of the secular words might have been easily given up without forsaking the music.

But the second objection was stronger; for though Josquin began, and his followers, Gombert especially, tried still more to give expression to the general sense of the text, still we find often a few syllables scattered over a page to do service for a host of notes, as if the notes were everything and the words nothing. Still as the first objection applies entirely to the masses, so the second also applies to them much more than to the motets, and it is by these latter works, we venture to think, that their composers will be known, if their music is destined to live again.

Apart, however, from all considerations of the vitality of the school which he represents, of the reason of its downfall or the chances of its revival, 'Josquin deserves to be classed as one of the greatest musical geniuses of any period.' (Kiesewetter's *History of Music.*) Fortune favoured him in appointing the time of his birth. He was the first composer who came into the world with the materials of his work thoroughly prepared for him. Masses written with counterpoint had been taken to Rome from the Netherlands towards the end of the 14th century, and Dufay, who was a singer in the Papal chapel in 1380 (or exactly 100 years before Josquin held the same position), was a contrapuntist of sufficient importance to be quoted as an authority by theoretical writers of a much later date, and whose art, though simple, was sufficiently perfect to suggest that he too must have had predecessors to prepare his way. But we cannot regard musicians from the time of Dufay to that of Okeghem as composers in the sense that Josquin was one. Their genius was expended on the invention of counterpoint, which Josquin was the first to employ as a means to a higher end. They were but pilgrims to a promised land, which they may have seen from afar; but Josquin was the first who was to be allowed to enter it. 'In Josquin,' says Ambros (whose knowledge of and admiration for the old music surpasses that of any modern historian), 'we have the first musician who impresses us as having genius.'

In another sense, a very practical one, Josquin stands first on the list of composers. He is the oldest writer whose works are preserved to us, if not entire, at least in such quantities as adequately to represent his powers. The invention of printing music by movable types, which gave such a wonderful impetus to publication, dates from 1498, the very time when Josquin was at the height of his power; and it is a testimony to the superiority of his music over that of his predecessors, that though Okeghem is supposed to have been still living at the beginning of the 16th century, and perhaps as late as 1512, the publishers thought fit to print very few of his compositions, whilst few collections were issued to which Josquin did not largely contribute. [For the list of Josquin's works the *Quellen-Lexikon* should be consulted.]

Commer, in his *Collectio Operum Musicorum Batavorum* (Berlin, Trautwein), has printed twelve motets and two chansons.

Rochlitz in his *Sammlung* (Schott) gives a hymn, 'Tu pauperum refugium'; portions of a mass; and a motet, 'Misericordias Domini,' all for four voices. Choron, in his *Collection générale*, gives his Stabat Mater *a* 5; and Hawkins (chap. 72) a motet, *a* 4, 'O Jesu fili.' The eleven large volumes of Burney's Musical Extracts (Add. MSS. 11,581-91) contain many and valuable compositions of Josquin's. His 'Petite Camusette' is in *Arion*, vol. iii.
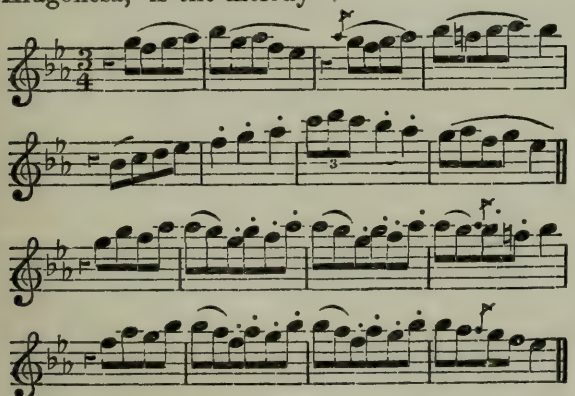
In Van der Straeten's *La Musique aux Pays-Bas* (Brussels, 1867) a portrait of Josquin is reproduced from a book published by Peter Opmeere at Antwerp in 1591. It seems to have been copied from a picture originally existing in the Brussels cathedral, and thence probably came the tradition that Josquin was buried there. Opmeere accompanies the portrait with the following words: 'Conspicitur Josquinus depictus Bruxellis in D. Gudulae [ecclesiâ], in

tabula arae dextrae ante chorum honestâ sane facie ac blandis oculis.' J. R. S.-B.

JOTA. One of the most popular of north Spanish dances, especially in the province of Aragon and in the villages of Navarre whose shores are bathed by the Ebro. Its origin dates from the 12th century, and is attributed to a Moor named Aben Jot, who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance. Some authorities state that at that epoch it was called 'canario.'

The Jota is a kind of waltz, but with more freedom in the dancing, always in three-time. It is danced in couples, *vis-à-vis*, each couple independent of the other, but sometimes a circle is formed, and is generally accompanied with guitars, bandurrias, and at times with castanets, pandereta (a small tambourine), and triangle. In the north of Spain it is much sung and played, and in Aragon on every possible occasion. A Spanish writer says, that where the Jota is, there is always gaiety, and where there are Aragonese the Jota is never wanting. A good Aragonese has a répertoire of its 'coplas,' which is inexhaustible, for, should his memory fail, his facility for improvisation will not.

There are many Jotas, in fact almost every town in the north of Spain has its own, but the best known is the Jota Aragonesa of which both Glinka and Liszt have made use. The following from Glinka's orchestral overture or piece, 'Jota Aragonesa,' is the melody—



H. V. H.

JOULE, Benjamin St. John Baptist, born at Salford, Nov. 8, 1817, studied the violin under Richard Cudmore, and the organ, singing, and theory, under Joseph John Harris. From May 8, 1846, to March 20, 1853, he was organist and choirmaster at Holy Trinity Church, Hulme, and from April 28, 1849, to Oct. 3, 1852, also held a similar position at St. Margaret's, Whalley Range, Manchester. On March 27, 1853, he became honorary organist of St. Peter's Church, Manchester. He was President of the Manchester Vocal Society, and author or compiler of *The Hymns and Canticles pointed for Chanting*, 1847; *Directorium Chori Anglicanum*, 1849; a very comprehensive *Collection of Words of Anthems*, 1859; a pointed Psalter, 1865; and other works connected with choral service, several of which have reached many editions. He lectured on Church Music, and contributed to various periodicals. He was musical critic to the *Manchester Courier* from 1850 to 1870. [He died in Manchester, May 21, 1895.] W. H. H.

JUBILATE—the first word of the Vulgate version—is the Psalm (100th) which is given as an alternative to the Benedictus, to follow the second lesson in the morning service of the Anglican Church. It did not appear in the Prayer Book of 1549, but was added in the revised edition of 1552. Consequently there is no chant given for it in Merbecke's first adaptation of ancient chants to the English service called 'The Book of Common Praier Noted,' which was published in 1550.

In the 18th century the Jubilate was much oftener used than the Benedictus. One of the most distinguished clerical writers on the choral service of the church, Jebb, has observed that the Benedictus is so infinitely preferable in every respect that it is impossible to attribute the preference which is given to the Jubilate to any other motive than its being shorter. In confirmation of this view it is interesting to note that while the enthusiasm of the Reformation was still hot, the great musicians of that time, Tallis, Byrd, and Farrant, chose the incomparably more beautiful and more appropriate, but longer, Benedictus; but when that enthusiasm was worn away hardly anything but the shorter Jubilate is to be met with. If we take, for instance, the most famous collections of the ancient service of the church in their order, we find no setting of the Jubilate in Day's collection (1560 and 1565), three in Barnard's collection (1641), eight in Boyce's (1760), and no less than fifteen in Arnold's (1790).

Handel set the Jubilate for the thanksgiving service which was held after the Peace of Utrecht, which was concluded March 31, 1713. Mendelssohn also set the Psalm, which forms part of his service in A. C. H. H. P.; corrections, etc. by W. H. F.

JUBILEE OVERTURE, THE (in E), by C. M. von Weber; composed for the festival held at Dresden in commemoration of the fiftieth anniversary of the accession of Frederick Augustus I. of Saxony; op. 59. The autograph is dated Dresden, Sept. 11, 1818, and the first performance was at the Court Theatre on Sept. 20. The overture winds up with 'God save the King.' Weber had written a Jubel cantata for the occasion, but it was put aside, and the overture—an entirely independent work—performed instead. G.

JUDAS MACCABÆUS. The twelfth of Handel's English oratorios, written by command of the Prince of Wales. Handel himself is said

to have suggested the subject (àpropos of the Duke of Cumberland's victories in Scotland) to Dr. Morell, who made the libretto. The music was begun July 9, and completed August 11, 1746, and it was produced at Covent Garden, April 1, 1747. It has always been a favourite. 'See, the conquering hero comes' was transferred to 'Judas' from 'Joshua.' The air 'Wise men flattering,' and the chorus 'Sion now,' were introduced several years after the production of the oratorio, and the latter is said to have been one of the last pieces composed by Handel. G.

JUDENKÜNIG, HANS, a famous lutenist of the 16th century, who lived at Vienna about 1523, and who is said to have died in old age on March 4, 1526. This last date appears in writing in a copy of his book in the court library, Vienna. The book apparently consists of a number of short sections, the first of which is *Utilis et compendiaria introductio . . . instrumentorum et lutine, et quod uulgo Geygen nominant*; this is followed by *Harmoniae super odis Horatianis . . .* ; *Ain schone künstliche vnderweisung in disem büechlein, leychtlich zu begreyffen den rechten grund zu lernen auff der Lautten vnd Geygen, mit vleiss gemacht dürch Hans Judenkünig . . .* ; and finally *Item das ander puechlein zuuernemen. . . .* Pieces for the lute are contained in the book, copies of which exist at Berlin and Brussels as well as in two libraries at Vienna. (See *Quellen-Lexikon*, and an excellent article by A. Koczirz in the *Sammelbände* of the *Int. Mus. Ges.* vi. p. 237, where the titles of the sections of this book are given in full.) Ambros reprints an arrangement of a volkslied in his *History*, ii. 282. M.

JUDGMENT OF PARIS, THE. A masque by William Congreve the dramatist. At the close of the 17th century a number of gentlemen, among whom the then Lord Halifax was considered chief mover and contributor, raised a sum of two hundred guineas to be given in prizes for the musical setting of a masque or similar subject, the 'Judgment of Paris' being finally selected for the contest.

On March 21, 1699, the *London Gazette* inserted this following advertisement: 'Several persons of quality having for the encouragement of musick advanced 200 guineas to be distributed in 4 prizes, the first of 100, the second of 50, and the third of 30, and the fourth of 20 guineas to each master as shall be adjudged to compose the best. This is therefore to give notice that those who intend to put in for the prizes are to repair to Jacob Tonson at Grays Inn-gate before Easter next day, where they may be further informed.' No record appears to exist as to what other competitors entered the lists, but the four prizes went in the order named to John Weldon, John Eccles, Daniel Purcell, and Godfrey Finger. Editions of the masque with Eccles's music and with Daniel Purcell's were published in folio by John Walsh. Weldon's settings and Finger's do not seem to have been ever printed in their entirety, though Weldon's fine song from the masque, 'Let Ambition fire thy mind' was for a century deservedly held in much esteem.

The contest was held at the theatre in Dorset Gardens early in the year 1701. Congreve, the author of the libretto, describes it in a letter to a friend as being a most remarkable sight. The whole fashionable world was there, the usual orchestra portion being 'turned into White's chocolate house, the whole family being transplanted thither with chocolate, cooled drinks, ratafia, portico, etc., which everybody that would, called for, the whole expense being defrayed by the subscribers.' He also states that there were eighty-five performers besides the vocalists, and that the back of the stage was built into a concave with deal boards faced with tin to throw forward the sound. See *Literary Relics*, p. 325.

In addition to the above were other musical productions under the title 'The Judgment of Paris,' including a ballad opera acted at Lincoln's Inn Fields in 1731, and a burletta acted at the Haymarket in 1768. Dr. Arne also set a piece under the name, and this was published by H. Waylett in or near the year 1740. This publication also included the first edition of 'Rule Britannia' as part of its contents. F. K.

JUDITH. 1. An oratorio; words by Huggins, music by Defesch. Produced in London 1733. 2. An oratorio by Dr. Arne (his second); the words selected and adapted by Isaac Bickerstaff. Produced at Drury Lane Theatre, Feb. 27, 1761, and at the Lock Hospital Chapel Feb. 29, 1764. 3. A 'biblical cantata' in three scenes; words selected from the Bible by Chorley, music by Henry Leslie. Composed for the Birmingham Festival, and first performed Sept. 3, 1858; also at St. Martin's Hall, March 8, 1859. 4. An oratorio; composed by Sir C. Hubert H. Parry, produced at the Birmingham Festival of 1888. G.

JÜNGSTE GERICHT, DAS, 'The Last Judgment.' Spohr's first oratorio. Written for and produced at the Festival at Erfurt, August 15, 1812, in honour of Napoleon I. It was not successful; but Spohr's *naïf* account of the performance, and of his own predilection for it,[1] is highly amusing. It is an entirely different work from 'Die letzten Dinge,' known in England as 'The Last Judgment.' G.

JÜRGENSON, PETER, a famous Russian music-publisher, born at Reval in 1836, founded the business known under his name in Moscow in 1861 with the main object of promoting the interests of the Russian composers; he published various works by Glinka, Tchaikovsky, Rimsky-Korsakov, and others, and did much to forward the appreciation of Russian music in other countries. He died in Jan. 1904, at Moscow. M.

JUIVE, LA. Opera in five acts; words by

[1] *Selbstbiographie*, i. 169.

Scribe, music by Halévy. Produced at the Académie, Feb. 23, 1835. In England by the Brussels troupe at Drury Lane in French, July 29, 1846; in Italian, 'La Ebrea,' at Covent Garden, July 25, 1850; in English, adapted by Henri Drayton, at the Surrey Theatre under Miss Romer's management, June 21, 1854. Revived with a new libretto by W. Grist, at Belfast in Sept. 1888. G.

JULLIEN, JEAN LUCIEN ADOLPHE, born in Paris, June 1, 1845, was the son and grandson of distinguished literary men, his grandfather, Bernard Jullien (1752-1826) having held various professorships, and his father, Marcel Bernard Jullien (1798-1881) having been for some years principal of the College at Dieppe, and subsequently editor of the *Revue de l'instruction publique*, and having taken a prominent part in the compilation of Littré's Dictionary. Adolphe Jullien was educated at the Lycée Charlemagne in Paris, and having taken the degree of licentiate in law, he completed his musical studies under Bienaimé, retired professor at the Conservatoire. His first essay in musical criticism was an article in *Le Ménestrel*, on Schumann's 'Paradise and the Peri,' which had just been produced unsuccessfully in Paris (1869). In that article his pronounced opinions in favour of the advanced school of music are expressed as fearlessly as they are in his most recent writings. He has ever since fought valiantly for musical progress of every kind, and in the Wagnerian controversy he has taken a position which cannot be sufficiently admired. His life of that master is not only a monument of accurate and erudite information, but a complete and in most cases just review of all his works, while the collection of caricatures and the other illustrations make the book exceedingly amusing. The companion volume on Berlioz is even better. But before engaging in the great musical battle of our day, he had proclaimed his convictions with regard to Schumann, and other composers who were too little appreciated in France, with great vigour and exhaustive knowledge of his subject. He has at various times contributed to the *Revue et Gazette musicale*, the *Ménestrel*, the *Chronique musicale*, the *Renaissance musicale*, the *Revue contemporaine*, the *Moniteur du Bibliophile*, the *Revue de France*, the *Correspondant*, the *Revue Britannique*, *L'Art*, *Figaro*, and other periodicals. He was critic to the *Français* from May 1872 to Nov. 1887, when that paper was amalgamated with the old *Moniteur universel*; since that time M. Jullien has remained on the staff. In March 1873, he became musical critic of the *Journal des Débats*, thus succeeding to the post held by Berlioz and Reyer. Besides exercising the ordinary avocations of a musical critic, he has made an intimate study of the history of the 18th century, especially in connection with the theatrical affairs of the time; and most of his earliest books, which have become exceedingly difficult to procure, treat of this subject. His first books, *L'Opéra en 1788* (1873), and *La Musique et les Philosophes au XVIII^e siècle* (1873), were followed by several which have no direct bearing on music. A complete list of his works since 1876 is appended:—*Un Potentat musical*, etc. (1876); *L'Église et l'Opéra en 1735* (1877); *Weber à Paris* (1877); *Airs variés, histoire, critique, biographies musicales et dramatiques* (1877); *La Cour et l'Opéra sous Louis XVI* (1878); *La Comédie et la Galanterie au XVIII^e siècle* (1879); *Histoire du Costume au Théâtre* (1880); *Goethe et la musique* (1880); *L'Opéra secret au XVIII^e siècle* (1880); *La Ville et la Cour au XVIII^e siècle* (in which is embodied the second of the earlier works, 1881); *Hector Berlioz* (1882); *La Comédie à la Cour* (1883); *Paris dilettante au commencement du siècle* (1884); *Richard Wagner, sa vie et ses œuvres* (1886); *Hector Berlioz* (1888); *Musiciens d'aujourd'hui* (1892 and 1894); *Musique* (1896), historical studies, *La Romantisme et l'éditeur Renduel* (1867). M.

JULLIEN (originally JULIEN), LOUIS ANTOINE, was born at Sisteron, Basses Alpes, April 23, 1812. His father was a bandmaster, and the boy was thus familiar with instruments and music from his cradle. At twenty-one he went to Paris and entered the counterpoint class of Le Carpentier at the Conservatoire, Oct. 26, 1833. Composition, however, and not counterpoint was his object, and after a year's trial he quitted Le Carpentier for Halévy, Dec. 16, 1834, but with no greater success; he refused to do the exercises, and insisted on presenting the Professor with dances as specimens of 'composition'—not perhaps quite to Halévy's annoyance if it be true, as it used to be said, that the waltz 'Rosita,' which became the rage in Paris as Jullien's, was written by his master. He did not obtain a single mention at the Conservatoire, and at the beginning of 1836 finally left it, and soon after appeared before the public as the conductor of concerts of dance music at the Jardin Turc. The 'Huguenots' was just then in all the flush of its great success, and one of Jullien's first quadrilles was made upon the *motifs* of that opera, the announcement of which, as quoted by M. Fétis, is exactly in the style with which Londoners afterwards became familiar. To this enterprise he joined the establishment of a musical paper. No wonder that he was unsuccessful. In June 1838 he became insolvent, and had to leave Paris. His first appearance in London seems to have been as conductor, jointly with Eliason, of shilling 'Concerts d'Été' at Drury Lane Theatre, which opened June 8, 1840, with an orchestra of ninety-eight, and chorus of twenty-six. On the 18th of the following January he conducted 'Concerts d'hiver' at the same theatre, with a band of ninety and chorus of eighty.

These were followed by 'Concerts de Société' at the English Opera House, Lyceum, Feb. 7 to March 18, 1842, at which Rossini's 'Stabat Mater' was produced for the first time in England. In Dec. 1842, began his 'annual series of concerts' at the English Opera House, and he thenceforward continued them season after season, at the close of the year, now at one theatre, and now at another, till the Farewell series in 1859. 'His aim,' in his own words, 'was always to popularise music,' and the means he adopted for so doing were—the largest band; the very best performers, both solo and orchestral; and the most attractive pieces. His programmes contained a certain amount of classical music—though at the beginning hardly so much as that given by some of his predecessors, who announced a whole symphony on each evening. This was probably too much for a shilling audience in the then state of musical taste, and Jullien's single movements and weaker doses just hit the mark. Later on in his career he gave whole symphonies, and even two on one evening. No doubt this judicious moderation did good, and should always be remembered to his credit, or that of his advisers. But the characteristic features of Jullien's concerts were, first, his Monster Quadrille, and secondly himself. He provided a fresh quadrille for each season, and it was usually in close connection with the event of the day. The 'Allied Armies Quadrille' during the Crimean war 1854; the 'Indian Quadrille, and Havelock's March,' during the Mutiny, 1857; the 'English Quadrille'; the 'French ditto'; and so on. These were written by himself, and though then considered noisy were always rhythmical, melodious, and effective. In some of them as many as six military bands were added to the immense permanent orchestra. In front of this 'mass of executive ability,' 'the Mons'—to adopt the name bestowed on him by Punch, whose cartoons have preserved his image with the greatest exactness—with coat thrown widely open, white waistcoat, elaborately embroidered shirt-front, wristbands of extravagant length turned back over his cuffs, a wealth of black hair, and a black moustache—itself a startling novelty—wielded his baton, encouraged his forces, repressed the turbulence of his audience with indescribable gravity and magnificence, went through all the pantomime of the British Army or Navy Quadrille, seized a violin or piccolo at the moment of climax, and at last sank exhausted into his gorgeous velvet chair. All pieces of Beethoven's were conducted with a jewelled baton, and in a pair of clean kid gloves, handed him at the moment on a silver salver.

Not only did he obtain the best players for his band, but his solo artists were all of the highest class. Ernst, Sivori, Bottesini, Wieniawski, Sainton; Arabella Goddard, Marie Pleyel, Charles Hallé, Vivier; Sims Reeves, Pischek, and many others, all played or sang, some of them for the first time in England, under Jullien's baton. In fact he acted on the belief that if you give the public what is good, and give it with judgment, the public will be attracted and will pay. And there is no doubt that for many years his income from his Promenade Concerts was very large. His harvest was not confined to London, but after his month at Drury Lane, Covent Garden, or Her Majesty's, he carried off his whole company of players and singers through the provinces, including Scotland and even Ireland, and moved about there for several weeks—a task at that time beset with impediments to locomotion which it is now difficult to realise. If he had but confined himself to the one enterprise, and exercised a proper economy and control over that! But this was impossible. He had started a shop soon after his arrival, first in Maddox Street and then in Regent Street, for the sale of his music. In 1847 he took Drury Lane theatre on lease, with the view of playing English operas. Mr. Gye was engaged as manager, and Berlioz as conductor,[1] with a host of other officials, including Sir Henry Bishop as 'inspector-superintendent at rehearsals,' and a splendid band and chorus. The house opened on Dec. 6, with a version of 'Lucia,' in which Sims Reeves made his operatic début, and which was followed by Balfe's 'Maid of Honour,' 'Linda,' and 'Figaro.' 'All departments,' says a contemporary article[2] by one who knew him well, 'were managed on the most lavish scale; orchestra, chorus, principal singers, officers before and behind the curtain, vying with each other in efficiency and also in expensiveness. The result might have been anticipated. The speculation was a failure, and though his shop was sold for £8000 to meet the emergency, M. Jullien was bankrupt' (April 21, 1848). He left the court, however, with honour, and, nothing daunted, soon afterwards essayed another and still more hazardous enterprise. In May 1849 he announced a 'Concert monstre and Congrès musical,' 'six grand musical fêtes,' with '400 instrumentalists, three distinct choruses, and three distinct military bands.' The first two took place at Exeter Hall on June 1 and 15, and a third at the Surrey Zoological Gardens on July 20. The programme of the first deserves quotation. It was in three parts:—1. David's ode-sinfonie 'Le Désert'—Sims Reeves solo tenor. 2. Mendelssohn's Scotch Symphony. 3. A miscellaneous concert, with Anna Thillon, Jetty Treffz, Miss Dolby, Braham, Pischek, Dreyschock, Molique, etc. etc. This project too, if we may judge from its sudden abandonment, ended disastrously. In 1852 he wrote the opera of 'Pietro il Grande,' and brought

[1] An amusing account of Berlioz's early enthusiasm, and its gradual evaporation, will be found in his *Correspondance inédite* (1879), letters xxxv. to xliv.

[2] *Musical World*, March 24, 1860.

it out on the most magnificent scale at the Royal Italian Opera, Covent Garden, on August 17, at his own cost. The piece was an entire failure, and after five performances was withdrawn, leaving Jullien a loser of some thousands of pounds. Shortly after this he visited America and remained there till June 28, 1854. On his return he resumed the regular routine of his metropolitan and provincial concerts. But misfortunes pursued him. On March 5, 1856, Covent Garden Theatre was burnt to the ground, and the whole of his music—in other words, his entire stock in trade—was destroyed; an irreparable loss, since his quadrilles and other original pieces were in MS. In 1857 he became involved in the Royal Surrey Gardens Company, and lost between £5000 and £6000. This enabled him to add to his achievements by conducting oratorios, but the loss, the protracted worry and excitement attending the winding up of the Company, and the involved state of his own affairs, which had been notoriously in disorder for some years and were approaching a crisis, must have told severely on him. The next season was his last in England. He gave a series of Farewell Concerts at the usual date—this time at the Lyceum, with a band reduced to sixty—made a Farewell provincial tour, and then, probably forced thither by pecuniary reasons, went to Paris. There on the 2nd of May 1859, he was arrested for debt and put in prison at Clichy, but on the 22nd of the following month was brought up before the court, heard, and liberated with temporary protection. Early in March following an advertisement appeared in the papers headed 'Jullien Fund,' stating that he was in a lunatic asylum near Paris, and appealing to the public on his behalf. Scarcely, however, was the advertisement in type when the news arrived of his death on March 14, 1860.

No one at all in the same category with Jullien, at least in modern times, has occupied anything like the same high position in public favour. 'His name was a household word and his face and figure household shapes, during a period of nearly twenty years.' Whatever the changes in his fortune his popularity never waned or varied. Frequent allusions were made to him in the periodicals. And why so? Because, with much obvious charlatanism, what Jullien aimed at was good, and what he aimed at he did thoroughly well. He was a public amuser, but he was also a public reformer. 'By his frequent performances of the music of Mozart, Beethoven, Mendelssohn, and other great masters, and by the constant engagement of the most eminent performers, he elicited at first the unconscious attention, and then the enthusiastic appreciation, of the vast multitudes that besieged his concerts, and that not merely in London but all over the provinces of Great Britain and Ireland. This will probably tend to preserve his memory among us even more than his unrivalled energy and talent, or his unprecedented zeal and liberality as a public entertainer. To Jullien, moreover, is attributable in a large measure the immense improvement which our orchestras have made during the last fifty years, he having been the means not only of bringing over some of the greatest foreign instrumentalists, but of discovering and nurturing the promise of many English performers, who through the publicity he placed at their disposal, no less than through their own industry and ability, have since attained acknowledged eminence.'[1] G.

JUNCK, Benedetto, born August 24, 1852, at Turin, his mother being an Italian, and his father a native of Alsace. After a mathematical training at Turin, he was sent into a commercial house at Paris. He would from the first have preferred to make music his profession, but although the Juncks were a wealthy family, his father objected to the choice of so precarious a career. His natural bias, however, proved too strong; and instead of applying himself closely to business, Benedetto Junck devoted his time chiefly to music. Such musical education as he brought with him to Paris was slight, and almost entirely confined to the pianoforte. Hence the orchestral works of the great masters which he first heard in Paris keenly stirred his artistic temperament; and his ambition to dedicate himself to music became deeply rooted. In 1870 he returned to Turin as required by law to perform a year of military service, and about this time his father died. He was now free to follow his own inclinations, and at the age of twenty-two he went to Milan, and put himself under Alberto Mazzucato (then principal of the Milan Conservatorio) for a course of study in harmony and counterpoint. He also worked a short time under Bazzini. He died in 1905.

The list of his published works is as follows:—

1. 'La Simona,' a set of twelve songs for Soprano and Tenor (words by Fontana). 1878.
2. Otto Romanze (words by Heine and Panzacchi). 1881.
3. Two Songs (words by Heine). 1883.
4. Sonata for PF. and Violin in G. 1884.
5. Sonata for PF. and Violin in D. 1885.
6. String Quartet in E. 1886.

Although the earliest of Junck's works, 'La Simona' still stands pre-eminent among them for originality and power; but some of the 'Otto Romanze,'—especially Nos. 2 and 4, entitled *Dolce sera* and *Flebil traversa l' anima mia*, are also compositions of a high order. The melodies are graceful and flowing, and the accompaniments are worked out with care and taste.

It is, however, in chamber-music that Benedetto Junck may be said to have rendered the most valuable service, because this kind of music has been neglected in Italy, and is consequently a scarce product there. A. H. W.

JUON, Paul, was born March 9, 1872, at

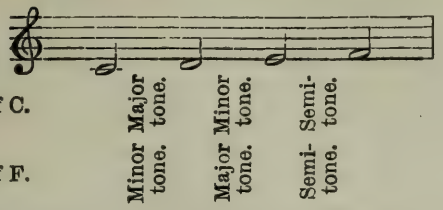
[1] *The Musical World*, March 24, 1860.

Moscow, where his father is a prominent official. In 1888 he joined the Moscow Conservatoire and studied the violin under Hrimaly, and composition under Taneiev and Arensky. He completed his studies at the Hochschule in Berlin, under the direction of Woldemar Bargiel, and was awarded the Mendelssohn scholarship. After a short stay at Baku, where he obtained a teaching post, he settled down in Berlin, and had the good fortune to attract the attention of Herr Lienau, head of the publishing house of Schlesinger, which has brought out all his compositions to date. These include two symphonies, of which the second, op. 23, was produced in January 1903 at Meiningen, where it received a flattering reception from that highly critical audience, further a sextet for strings and piano, two string quartets, a piano trio, violin sonata, viola sonata, and some pieces for stringed orchestra. His piano compositions are entirely in the small forms, the best known being the concert pieces, op. 12; 'Satyrs and Nymphs,' op. 18; and preludes and capriccios, op. 26. His style is an interesting blend of Russian and German, the material being almost invariably Slav in character, whilst the treatment is thoroughly German, leaning now towards Brahms, now towards less recent German writers of chamber music. His powers of development are strong, and characterised by solidity of thought, whilst the danger of heaviness is cleverly avoided by the use of an exceptional rhythmical ingenuity, probably as Slav in its origin as the themes he uses. He relies for his construction to a large extent on contrapuntal device, at which he is an adept, but he occasionally allows himself to drift into sequential passages which are lacking in interest, and he has an inordinate love for the variation form. Nevertheless, works like the second symphony, the piano sextet and trio, the viola sonata, and the variations in the violin sonata are sufficient to reveal a strong inventive faculty, whilst the method displayed leaves no doubt as to the composer's excellent equipment. The symphony in A was played in London at the Promenade Concert of Sept. 6, 1904, and at the Philharmonic Concert of June 8, 1905. E. E.

JUPITER. A sobriquet bestowed—whether by J. B. Cramer or not is uncertain—on Mozart's 49th and last Symphony in C major (Köchel, 551), and now to some extent classical, since even the conservative Mendelssohn uses it in his letter of March 7, 1845. The title seems to have been first used in the programme of the Philharmonic Concert of March 26, 1821. The symphony is quoted in Mozart's autograph catalogue, with the date August 10, 1788. The autograph is on oblong paper, ninety-one pages of twelve staves each, and belongs to Julius André, Frankfort. Mendelssohn was the first to notice the fact that a favourite passage near the close of the Andante was an afterthought. (See the letter above quoted.) The symphony was published as a PF. duet by Breitkopf & Härtel, with the Finale of the Quintet in C (composed 1787) substituted for its own last movement. G.

JUST INTONATION is a term which is sometimes used, though quite incorrectly, as a synonym for singing or playing in tune. (See Stainer and Barrett's *Dictionary of Musical Terms*, etc.) It has a special meaning and use among musicians, although it is of the rarest occurrence in practical music. Before the introduction of equal temperament, the process by which all the keys became equally available for practical use, the scale of C major was usually tuned, on keyboard instruments, in what is called Just Intonation, that is to say, the intervals were accurate in so far as they affected the key of C, and approximately so for a very few other keys on each side of it. The inherent error which is one of the paradoxes of music, and for which the reader must be referred to the articles COMMA, SCALE, and TEMPERAMENT, was accumulated, as it were, in the intervals that were most rarely used, so that the key of C could be made to sound quite pure, and those of F, G, and some others, nearly so. But reference to the article SCALE will show that absolute purity was unattainable in any two scales on a keyboard instrument, unless the number of keys was so greatly multiplied as to add very materially to its player's difficulties. The diagram in that article shows the relations existing, in Just Intonation, between the successive intervals, and it is seen that these intervals, between adjacent notes of the scale, are actually of four kinds, not the simple whole tone and semitone to which the modern system of temperament has equalised them, but major and minor tones, diatonic and chromatic semitones. Since the last interval occurs in no natural scale, we may for the present consider only the other three, and see in what way the difference of a major and minor tone affects practical music. If the scale diagram already referred to be examined, it will be found that the accurate interval between the first and second notes of the major scale is a major tone, that between the second and third notes a minor tone. The scale may be divided into two tetrachords of apparently similar, but actually different, construction; for in the last four notes the intervals are successively a minor tone, major tone, and semitone. It follows, therefore, that if the simplest passage be referred first to one key and then to another, in the course of modulation, there must in Just Intonation be an appreciable difference between what appears to be the same interval. If the following passage be taken as in the key of C, rising to the fourth from the keynote, the first interval will be a major tone, and the second a minor; if it be taken as in the key of F, rising from the dominant to the tonic, it is clear that the first interval must be a minor tone, the second

a major. Thus, the position of the note D must



be slightly higher in the first case than in the second. Such a difference as this is only just appreciable by a trained ear, but on instruments or voices that are capable of performing in Just Intonation the beauty of an untempered chord is unmistakable. The instruments of the violin family, on which the notes are not fixed, can be played in Just Intonation, and choirs that are in the habit of practising without the aid of keyboard instruments can be made to realise the difference and to make the intervals really accurate. Occasionally solo singers are to be found who can adapt their voices to give the correct intervals, but as a matter of course, the frequent modulations in modern music, causing delicate adjustment of pitch to be made at every moment, make it more and more difficult to realise Just Intonation in practice. The one violin player who most constantly observes scientific truth in his intervals is Joachim.

Neither the keyboard of the piano, nor the ordinary notation, has any means of making clear such differences as have been here described; but the 'modulator' of the Tonic Sol-Fa system (see TONIC SOL-FA) in its larger form, shows very clearly the difference of size in the successive intervals, the syllable Ray being represented as far nearer to Me than to Doh. The truths of Just Intonation do not appear to be emphasised as they might be by Sol-Fa teachers, but in the training of the ear much may be and no doubt is, done unconsciously. M.

K

KADE, Otto, was born May 6, 1819, at Dresden, and already as a pupil at the Kreuzschule, showed a decided predilection for music. He received lessons in harmony and counterpoint from Julius Otto and Moritz Hauptmann, and in pianoforte and organ-playing from J. G. Schneider. On the completion of his studies in 1846, the generosity of an uncle enabled him to make a prolonged stay in Italy for the purpose of musical study, especially of the older vocal music. On his return he founded, and for several years conducted, a Caecilien-Verein or mixed choir for the performance of older vocal works. In 1860 he received the first prize from the Maatschappij tot bevordering der Toonkunst in Amsterdam (Society for the Furtherance of Music) for his valuable monograph on 'Mattheus le Maistre,' a former capellmeister to the Court of Saxony. In the same year he accepted the invitation from the Grand Duke of Mecklenburg-Schwerin, Friedrich Franz II., to be musical director of the Schloss-kapelle at Schwerin. The Schloss-chor, which was organised on similar principles to the Berlin Dom-chor, was brought by Kade to a high pitch of artistic refinement, which placed it among the leading institutions of the kind in Germany. During the same time he was entrusted with the musical editorship of the *Cantionale für die evangelisch-lutherischen Kirchen im Grossherzogtum Mecklenburg-Schwerin*, which appeared in parts from 1868 to 1887. Along with this Cantional he also published a 'Choralbuch' for four voices, harmonised on the strict diatonic system of the 16th century. The first edition of this 'Choralbuch' appeared in 1869, a second in 1886. It appears to have been Kade who gave the first impulse to the foundation by Eitner of the Gesellschaft für Musikforschung, which led to the publication of the *Monatshefte für Musikgeschichte* from 1869 up to the present. Kade edited for the Gesellschaft Johann Walther's *Wittenbergisch geistlich Gesangbuch* of 1524, and was joint-editor with Eitner and Erk of Ott's *Liederbuch* of 1544. In 1862 Kade had been commissioned by the firm of Leuckart, the publishers of Ambros's *Geschichte der Musik*, to edit a supplementary volume, containing specimens of the most celebrated masters of the 15th and 16th centuries. This volume only appeared in 1882, but represents the fruits of many years' research in the various libraries of Italy and Germany. Thirty-five composers are represented, many of them previously unknown. In 1892 he published a volume entitled *Die älteren Passionskompositionen bis zum Jahre 1631* (Gütersloh, 1892), which gives an account of the various compositions of the Passion in the 16th century, and gives the actual notes of the Obrecht, Walther, and Scandelli Passions. As part of his official work at Schwerin he published, in 1896, a Catalogue of the Grand-Ducal Musical Collection. Other works of Kade are *Der Neu-aufgefunde Luther-Codex* (with facsimiles), 1871, and *Die deutsche weltliche Liedweise*, 1872. He retired from active service in 1893, and died at Doberan near Rostock, July 19, 1900.

List of the pieces contained in Kade's supplementary volume to Ambros's *Geschichte der Musik*:—

1. Okeghem. Sanctus and Benedictus from Missa 'Cujusvis toni.'
2. ,, Chanson, 'Je n'ay deul,' *a* 4.
3. ,, ,, 'Lauter dantant,' *a* 3.
4. ,, ,, 'Se ne pas jeulx,' *a* 3.
5. ,, ,, 'Se vostre cœur,' *a* 3.
6. ,, Fuga 3 vocum in Epidiatessaron.
7. Obrecht. Ave Regina, *a* 4.
8. ,, Chanson, 'Forseulement,' *a* 4.
9. ,, ,, (without title), *a* 4.
10. ,, ,, 'La Tortorella,' *a* 4.
11. ,, ,, 'Se bien fait,' *a* 4.
12. ,, Salve Regina, *a* 3.
13. Josquin des Prés. Stabat Mater, *a* 5.
14. ,, ,, Missa, 'Pange Lingua,' *a* 4.
15. ,, ,, Chanson, 'J'ai bien cause' *a* 6.
16. ,, ,, ,, 'Je say bien dire,' *a* 4.
17. ,, ,, ,, 'Adieu, mes amours,' *a* 4.
18. ,, ,, ,, 'Scaramella,' *a* 4.
19. Pierre de la Rue. Sanctus from Missa 'Tous les regrets,' *a* 4.
20. ,, ,, 'O salutaris hostia,' *a* 4.
21. A. Brumel. Missa Festivale, from Crucifixus to end, *a* 2, 3, 4.
22. ,, Regina Coeli, *a* 4.
23. A. Agricola. Chanson, 'Comme Femme,' *a* 3.
24. Gaspar Werbeke. Motet, 'Virgo Maria,' *a* 4.
25. Loyset Compère. Chanson, 'Nous sommes de l'ordre de St. Babouin,' *a* 4.
26. Ghiselin. Chanson, 'La Alfonsina,' *a* 3.
27. De Orto. Ave Maria, *a* 4.
28. ,, Agnus from Missa 'Mi-mi,' *a* 4.
29. Layolle. 'Salve Virgo singularis,' *a* 4.
30. ,, 'Media vita in morte sumus, *a* 4.
31. A. Fevin. Motet, 'Descendi in hortum meum,' *a* 4.
32. Eleazar Genet. Lamentations, *a* 3 and 4.
33. Nicolas Gombert. Ave Regina, *a* 4.
34-39. B. Ducis. 6 geistliche deutsche Lieder, *a* 4.
40. Heinrich Finck. Missa, 'De Beata Virgine,' *a* 3.
41. Thomas Stoltzer. Psalm 12. 'Hilf, Herr,' *a* 6.
42-44. Paul Hoffheymer. 3 deutsche weltliche Lieder, *a* 4.
45. Heinrich Isaac. Motet. 'Illumina oculos meos,' *a* 3.
46. ,, ,, 'Virgo Prudentissima,' *a* 6.
47. ,, ,, ,, *a* 4.
48-49. ,, Introits and Alleluias, 'De Nativitate,' *a* 4.
50-53. ,, Chansons *a* 4 and 5 (without text).
54. M. Greiter. Lied, 'Ich stund an einem Morgen,' *a* 4.
55. David Köler. Geistliches Lied, 'O du edler brun der freuden,' *a* 4.
56. Arnold de Bruck. 'O du armer Judas,' *a* 6.
57. ,, 'O allmächtiger Gott,' *a* 5.
58. ,, 'Es geht gen diesen Sumer,' *a* 4.
59. L. Senfl. Motet, 'Ave rosa sine spinis,' *a* 5.
60. ,, Lied, 'Wol kumt der Mai,' *a* 4.
61. ,, ,, 'Im Maien, im Maien,' *a* 4.
62. Johann Walther. Geistliches Lied, 'Holdseliger meins Herzens Trost,' *a* 6.
63. Johann Walther. Geistliches Lied, 'Wach auf du deutsches Land,' *a* 4.
64. M. Le Maistre. Geistliches Lied, 'Hör, Menschenkind,' *a* 4.
65. ,, Weltliches Lied, 'Schem dich du tropf,' *a* 4.
66. Scandelli. Sanctus, Benedictus, Agnus from Missa, *a* 3-6.
67. ,, 'Nun komm der Heiden Heiland,' *a* 5.
68. ,, Trinklied, 'Der Wein, der schmeckt,' *a* 6.
69. ,, Canzonetta, 'Bonzorno Madonna,' *a* 4.
70. Rogier Michael. 'Ein feste Burg,' *a* 4.
71. Leonard Schröter. Te Deum (German text), *a* 8.
72. Thomas Walliser. 'Ein feste Burg,' *a* 5.
73-79. 7 Italian Frottole.
80. A. Willaert. Pater Noster and Ave Maria, *a* 4.
81. Hans Leo Hassler. 'Herzlich lieb hab' ich dich,' *a* 8.
82. Jacobus Gallus (Handl). 'Jerusalem Laetare,' *a* 6.
83. Escobedo. Motet, 'Exurge quare obdormis,' *a* 4.
84. Morales. Motet, 'Sancte Antoni,' *a* 4.

J. R. M.

KAHN, Robert, born at Mannheim, July 21, 1865; studied with Lachner in his native town, with Kiel in Berlin, and Rheinberger in Munich, and afterwards profited by the society of Brahms in Vienna and of Joachim in Berlin, so that he has had exceptional opportunities for becoming acquainted with all the best influences in German Music. In 1890 he undertook the direction of a choir of ladies'

voices in Leipzig, a post which he held for three years, writing many compositions for female voices with and without orchestra. At the present time he is teacher of composition in the Hochschule of Berlin, and his chamber compositions are highly esteemed throughout Germany. They include a string quartet in A, two quartets for piano and strings (opp. 14 and 30), a trio in E major, two sonatas for piano and violin (one in G minor, op. 5, was played in March 1896 by Joachim at a Monday Popular Concert), many songs, duets, and pianoforte solos. 'Mahomets Gesang,' for choir and orchestra, is Kahn's most important work in the larger forms. M.

KAHRER-RAPPOLDI, MME. See RAPPOLDI.

KALINNIKOV, BASIL SERGEIVICH, composer, born Jan. 13, 1866, in the Government of Orlov; died at Yalta, Jan. 11, 1901 (Dec. 29, 1900 O.S.). He was the son of a police official, and was educated in the Orlovsky Seminary, where for a time he directed the choir. In 1884 he came to Moscow in great poverty, but succeeded in entering the Music School of the Philharmonic Society. He studied the bassoon, and also composition, under Ilyinsky and Blaramberg. Having completed a brilliant course at this school, Kalinnikov was appointed assistant conductor to the Italian Opera, Moscow, for the season 1893-94. Unhappily the privations he had undergone had told upon his health. Symptoms of consumption now began to show themselves, and he was ordered to relinquish his work and winter in the Crimea. The remaining years of his life were devoted entirely to composition. There seems no doubt that, but for his premature death, Kalinnikov would have won a high place among Russian musicians. His First Symphony is a spirited work, full of fresh and healthy inspiration, and very national in style. It has met with great success in Russia, and has also been heard in Vienna (1898), Berlin (1899), and Paris (1900). His principal works, published mostly by Jürgenson, include: cantata, 'St. John Chrysostom'; two symphonies (G minor and A major); two orchestral intermezzi; orchestral suite; two symphonic sketches; incidental music to A. Tolstoi's play, 'Tsar Boris' (1899); string quartet; 'The Roussalka,' ballad for solo, chorus, and orchestra; songs and pianoforte pieces. R. N.

KALKBRENNER, FRIEDRICH WILHELM MICHAEL, pianist, and prolific composer for his instrument, was born about 1784 on a journey between Cassel and Berlin. His father, Christian Kalkbrenner (1755-1806), of Hebrew extraction and a musician of considerable ability, began his training early.[1] In 1798 he entered the Conservatoire at Paris, and left it, after four years of assiduous study, with a prize for pianoforte playing and composition. In 1813 he played in public at Berlin and Vienna, heard Clementi, made Hummel's acquaintance, and was introduced by Haydn to Albrechtsberger, from whom he had lessons in counterpoint. From 1814 to 1823 he resided in London, much sought after as a player and fashionable teacher. [He was a champion of the system of Logier and the Chiroplast.] In 1824 he settled in Paris as a member of the pianoforte-making firm of Pleyel & Co. In Paris, too, his success as a performer and teacher was very great; he was a shrewd man of business and managed to amass quite a fortune. Madame Camille Pleyel was his best pupil. When Chopin came to Paris in 1831, Kalkbrenner's reputation was at its height: his compositions, mostly written for the market and now forgotten, were upon the desks of all dilettanti, and his playing was upheld as a model. Chopin, who was then only twenty-two years of age, but had already written his two Concertos, the Etudes, op. 10, the first Scherzo and Ballade, etc., called on him and played his Concerto in E minor, whereupon Kalkbrenner came forward with the astounding proposal that Chopin should bind himself to be his pupil for three years and thus under his guidance become a good artist! Chopin took no lessons, but attended certain class-meetings, and soothed Kalkbrenner by dedicating the Concerto to him. In a letter dated Dec. 16, 1831, Chopin speaks in high terms of Kalkbrenner's technique, praises his charming, equable touch and quiet self-possession, and says that Herz was a zero compared with him. Still Chopin seems from the first to have been of Mendelssohn's opinion, who said to him soon after, 'You had nothing to learn from Kalkbrenner; you play better than he does.'

Kalkbrenner was a man of great vanity, and far from scrupulous as to the means by which he strove to enhance his reputation. Professor Marx used to tell a story how Kalkbrenner called on him in 1834 at Berlin, anxious to make a good impression, as the Professor was then editor of the new *Berliner Musikzeitung*, and an influential personage. The visitor in moving terms deplores the decay of the good old art of improvisation, saying that since Hummel had retired he was the only one who still cultivated it in the true classical spirit. He opens the piano and improvises for a quarter of an hour with fluent fancy and great neatness, interweaving all manner of themes, even a little fugue, much to the Professor's edification. Next day a parcel of music just printed at Paris arrives for review. The

[1] Beethoven includes 'Kalkbrenner (Vater)' with Sterkel and others of the 'old dead composers of the Empire' in his denunciation of Gottfried Weber's mistakes in regard to Mozart's Requiem. 'Requiescat in pace,' says he (Letter, Feb. 6, 1826). He would hardly have been content with so mild a sneer if he had known that Kalkbrenner had 'arranged' 'Don Giovanni' (that is, had altered the music and interpolated fresh pieces) for its appearance on the Paris stage, Sept. 17, 1805 (see Lajarte, *Bibl. mus. de l'Opéra*, ii. 8). [See LACHNITH.]

Professor, greatly interested, opens the topmost piece—'Effusio Musica, par Fred. Kalkbrenner': when lo and behold! he has yesterday's improvisation before him, fugue and all, note for note!

An instruction-book with études belonging to it is the best thing Kalkbrenner left. His attainments as a musician are shown in four pianoforte concertos, one for two pianos, a septet, sextet, and quintet, and various sonatas; all correctly and well written for the instrument, but dull and trite, spite of the glitter of what was called a 'brilliant' style. [See Mendelssohn's *Letters*, and the *Life of Moscheles*, passim; *Life and Letters of Sir Charles Hallé*, p. 212; and Niecks's *Chopin*, i. 232-240.]

Kalkbrenner died of cholera at Enghien, near Paris, on June 10, 1849. E. D.

KALLIWODA, Johann Wenzeslaus, a violin player and popular composer, was born at Prague, March 21, 1800. From 1811 to 1817 he was a pupil of the Conservatorium, under Dionys Weber and Pixis, and from 1817 to 1823 a member of the orchestra of that town. During a visit to Munich he was introduced to Prince Fürstenberg, who took a lively interest in his talent, and appointed him conductor of his private band at Donaueschingen, which post Kalliwoda retained, in spite of various offers from more important places, for the rest of his professional life, till he retired on a pension in 1853. He died at Carlsruhe, Dec. 3, 1866.

Kalliwoda, as a violinist, is regarded as one of the best representatives of the Prague school under F. W. Pixis. Without possessing very startling qualities of execution or style, his performances showed a well-finished technique, a sympathetic but not large tone, and were altogether more remarkable for elegance and a certain pleasantness than for vigour or depth of feeling.

As he travelled but little, his reputation mainly rests on his compositions. They consist of seven Symphonies—F minor (1826); E♭; D minor; C; B minor (op. 106); G minor; and F—Overtures, Concertinos, and other Solo-pieces for the violin and other orchestral instruments, especially the clarinet, Quartets for stringed instruments, Violin-Duets, Pianoforte-pieces, and a number of songs. Many of his works enjoyed for some time, and chiefly in amateur circles, a considerable popularity; and the index of the Leipzig *Allg. Mus. Zeitung* shows a long list of performances. The works are certainly not of much importance in an artistic sense, and show little originality; but on the other hand, they are free from laboured efforts and ambitious striving after startling effects, are written in a thoroughly musicianly, unpretentious, and unaffected style, easy to understand, pleasing and effective. Their day is now over, but Schumann (in his *Gesamm. Schriften*, iii. 278) speaks of Kalliwoda's fifth Symphony with enthusiasm, and mentions the interesting fact that only a few years previously Kalliwoda had put himself under Tomaschek of Prague for improvement in some branches of counterpoint in which he felt himself weak. Schumann further testified his esteem by dedicating his Intermezzi (op. 4) 'al Sign. Kalliwoda.' In the history of the music of the last century Kalliwoda occupies as an orchestral composer a position somewhat analogous to Onslow's as a composer of chamber-music.

His son Wilhelm, born at Donaueschingen, July 19, 1827, was thoroughly well brought up by his father, and was for a short time a pupil of Mendelssohn's at Leipzig in 1847, and of Hauptmann's in 1848. He held various posts at Carlsruhe with credit to himself, and succeeded his father as conductor at Carlsruhe, but was compelled by ill-health to forsake work, in 1875, and died at Carlsruhe, Sept. 8, 1893. P. D.

KAMMERTON. See Pitch.

KANDLER, Franz Sales, a musical historian, to whom we owe an admirable condensation of Baini's Palestrina; born August 23, 1792, at Kloster-Neuburg in Lower Austria. He belonged to the War Office, and went as interpreter with the army to Venice and Naples in 1817 and 1821. He died of cholera at Baden near Vienna, Sept. 26, 1831. His two works are *Cenni storico-critici alla vita ed opere del . . . G. Ad. Hasse* (Venice, 1820; 2nd ed., Naples, 1820), and that above mentioned, *Ueber das Leben und die Werke des . . . Palestrina*, etc. This was published after Kandler's death by Kiesewetter (Leipzig, B. & H. 1834). Another posthumous publication, collected from Kandler's contributions to musical periodicals, was *Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia* (1836).

KAPELLE, or CAPELLE, a musical establishment, originally denoting a choir, as the 'Cappella Sistina,' etc., but now usually applied to an orchestra. The word was formerly used of the private band of a prince or other magnifico, but is now used to denote any band. Thus at Berlin, the Kaiserliche königliche Kapelle (ninety-seven musicians, called Kammermusiker) forms the regular orchestra of the Grand Opera, with two Kapellmeisters (Conductors), a Concertmeister (Leader or first Violin), and a Balletdirigent (Balletmaster). G.

KAPSBERGER, Johann Hieronymus, a prolific composer and skilled musician, flourished at Venice about 1604, and elsewhere in Italy. He attained great skill on instruments of the lute family, and among his publications were three books of 'Intabolatura di Chitarrone' (1604, 1616, 1626); four of 'Villanelle' for voices, with chitarrone accompaniment (1610, 1619, 1619, 1623); besides motets, arias, a wedding chorus (1627), and an Apotheosis of Ignatius Loyola (1622). He is mentioned with great eulogium by Kircher (*Musurgia*). He seems to have died about 1633,

as no work of his of later date is known. For list see the *Quellen-Lexikon.* [See Ambros, *Gesch. d. Mus.* vol. iv. p. 126.]

KARAJAN, Theodor Georg, Ritter von, Dr. juris., philologist, and historian, born at Vienna, Jan. 22, 1810 ; clerk (1841) and custos (1854) in the court library, appointed vice-president (1851), and president (1859) of the Akademie der Wissenschaften ; received the order of Leopold in 1870, and died April 28, 1873. His philological works are numerous and important ; but his title to admission here is his pamphlet, *J. Haydn in London, 1791 und 1792* (Vienna, Gerold, 1861). In addition to matter from the well-known pamphlets of Dies and Griesinger, it contains a number of Haydn's letters, chiefly from London and Estoras, to his friend Maria Anna von Genzinger, the wife of Leopold Peter, Edler von Genzinger, an esteemed physician, with four from the lady herself. She played the piano well, and even composed. Haydn wrote several sonatas for her, and whenever he was in Vienna spent much of his time at her house, where a pleasant musical society was generally to be found. Karajan also furnished his friend Otto Jahn with valuable material for his book on Mozart. C. F. P.

KASHKIN, Nicholas Dmitrievich, born at Voronezh, Dec. 9, 1839. He received his first instruction in music from his father, a bookseller, who was self-taught in the art. As early as thirteen, Kashkin found himself obliged to give music lessons on his own account. In 1860 he went to Moscow, where he studied the piano under Dubuque. N. Rubinstein observed his talents, and offered him a post as teacher of pianoforte and theory at the classes of the Musical Society, which in 1866 developed into the Conservatoire. He retained this position until 1896, and was one of the most popular teachers in Moscow. Kashkin, an able writer, was musical critic of the *Russky Viedomosti* from 1877 to 1878, and again from 1886 to 1897. He was also on the staff of the *Moscow Viedomosti.* He is the author of several books and pamphlets, but is best known abroad by his *Reminiscences of Tchaikovsky* (1896), with whom he was long associated in intimate friendship. R. N.

KASHPEROV, Vladimir Nikitich, composer and teacher of singing, born at Simbirsk, 1827 ; died July 8, 1894. He first studied with Fotta and Henselt in St. Petersburg, and in 1850 composed an opera, 'The Gipsies' ('Tsiganer'), some scenes from which were performed. In 1856 he visited Berlin, where he worked under the celebrated theorist Dehn. From Germany Kashperov went to Italy. Here he made a special study of vocal art. His opera, 'Marie Tudor' (1859), was produced at Milan with some success. Other operas followed : 'Rienzi' (Florence, 1863), 'Consuelo' (Venice). 'The Storm' (St. Petersburg, 1867), libretto by Ostrovsky, was an attempt at national opera, as was also 'Taras Boulba' (Moscow, 1893). From 1866 to 1872 Kashperov was professor of singing at the Moscow Conservatoire. He did great service to the musical life of the town by organising gratuitous choral classes, which were very much appreciated. R. N.

KASTNER, Johann Georg, born at Strasburg, March 9, 1810. He was destined to theology ; but music conquered, and the successful performance of his opera, 'Die Königin der Sarmaten,' induced the town council of Strasburg to grant him the means of going to Paris in 1835, where he finished his studies under Berton and Reicha, and resided till his death there, Dec. 19, 1867. In 1837 he published his Treatise on Instrumentation, the first work of the kind in France, and the beginning of a long series of elementary treatises. He was not less fruitful as a composer of operas :—'Beatrice' (German), 1839 ; 'La Maschera,' at the Opéra Comique, 1841 ; 'Le dernier Roi de Juda,' his best work, given at the Conservatoire, 1844 ; 'Les Nonnes de Robert-le-Diable,' 1845, and a number of vocal and instrumental compositions large and small, including his *Livres-Partitions,* half music, half treatises. Besides the numerous works enumerated below, Kastner was a voluminous contributor to the *Gazette Musicale,* the *Ménestrel,* and the *Revue étrangère,* as well as to the German periodicals, *Iris, Allg. musikalische Zeitung, Neue Zeitschrift, Cecilia,* and many others. Every spare moment was directed to the preparation of a vast *Encyclopædia of Music,* which remained unfinished at his death. Such learned industry obtained its deserved reward, Kastner was made an Associate of the French Academy, and was also decorated by a very large number of institutions outside of France.

For the details of his honourable and useful life we must refer to the exhaustive biography by Hermann Ludwig (Breitkopf & Härtel, three vols. 1886), with complete Lists, Indexes, etc., a monument raised to Kastner's memory by the devotion of his widow. His library has been acquired by his native city.

List of Kastner's Works

Strasburg, 1826-1835. Five Operas; three Symphonies; five Overtures; PF. Concerto; Marches; Choruses; Waltzes; ten Serenades for Wind Instruments.

Paris. Operas :—'Beatrice' (1839); 'La Maschera' (1841); 'Le dernier Roi de Juda' (1844); 'Les Nonnes de Robert-le-Diable' (1846). Hymns, Cantatas :—'La Résurrection' (1835); 'Sardanapale' (1852); Cantate Alsacienne (1858). Scenes for Voices and PF., Songs, etc. :—'Les derniers moments d'un Artiste,' 'Le vétéran,' 'Le nègre,' 'Glenallan,' 'Judas Iscariote,' etc., forty-one in all. Part-songs, chiefly for men's voices :—'Bibliothèque chorale,' 72 nos. ; 'Heures d'amour,' 6 nos. ; 'Les chants de la vie,' 28 nos. (1854) ; 'Les chants de l'armée Française,' 23 nos. ; (1855) 'Les orphéons,' etc. etc., twenty-six more in all. Piano :—'Valses et Galops de Strasbourg,' three sets ; Waltzes, Polkas, Marches, etc., twenty-one more in all. Orchestra :—two 'Ouvertures de Festival,' in E♭, and C ; 'Dramesymphonie' two pieces for Saxophone and PF. Treatises :—1. 'Cours d'instr. considéré sous les rapports poétiques,' etc. 2. 'Traité gén. d'Instrumentation' (1837). 3. 'Grammaire musicale' (1837). 4. Théorie abrégée du contrepoint et du fugue' (1839). 5 'Méthode élémentaire d'harmonie.' 6. Supplements to Nos. 1 and 2. The above were approved by the Institut, and Nos. 1, 2, and 6 adopted by the Conservatoire. 7. 'Méthodes élément. de chant, piano, violin, flûte, flageolet, cornet à p.' (1837). 8. 'De la composition,' etc., MS. (1841). 9. 'Cours d'harmonie moderne,' MS. (1842). 10. 'Méthodes élém. de violoncelle hautbois, clarinette, cor, ophicléide, trombone' (1844). 11. 'Méthode . . . de Saxophone' (1845)

12. 'Méthode . . . de timbales' (1845). 13. 'Manuel . . . de musique militaire' (1847). 14. 'Traité de l'orthographie musicale,' MS. (1849). 15, 'Les danses des morts' (1852). 16. 'La harpe d'Éole et la musique cosmique' 1856). 17. 'Les Chants de l'Armée Française, avec un Essai historique sur les Chants militaires des Français' (1855). 18. 'Les voix de Paris' (1857). 19. 'Les sirènes' (1858). 20. 'Parémiologie mus. de la langue française' (1866). Nos. 15, 16, 18, 19, and 20 contain large compositions orchestral and vocal.

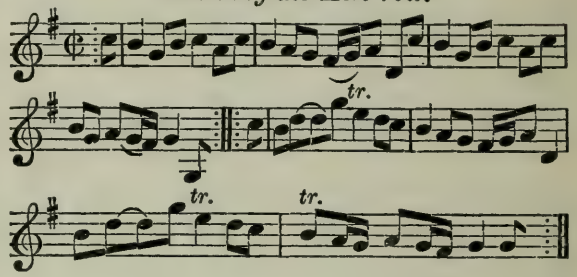
Kastner's son Georg Friedrich Eugen, born at Strasburg, August 10, 1852, devoted himself to physical science, especially to the law of vibrations. He was the inventor of the 'Pyrophone,' an instrument for the employment of 'singing flames.' He brought the subject before the Académie des Sciences, March 17, 1873; and issued a book, *Le Pyrophone: Flammes chantantes*, which reached its 4th edition in 1876. (See also *Journal of Society of Arts*, Feb. 17, 1875.) Shortly after this he was seized with serious illness, and expired April 6, 1882. His memoir occupies the concluding chapters of his father's life by H. Ludwig (B. & H. 1886). G.

KEARNS, William Henry, a prominent figure in London musical life in the middle part of the 19th century. He was born at Dublin in 1794, and came to London in 1817, where he played the violin at Covent Garden Theatre. He wrote an operetta in that year, called 'Bachelors' Wives, or the British at Brussels.' He soon, however, became the musical adviser to Arnold and Hawes, and 'Der Freischütz,' 'Azor and Zemira,' 'Robert the Devil,' and many other foreign operas were brought out under his direction at Covent Garden. Kearns wrote the additional wind accompaniments to the 'Messiah' and 'Israel in Egypt,' for the Festival at Westminster Abbey in 1834, as well as for Handel's choruses at provincial festivals. In 1845 he assisted Gauntlett in editing the *Comprehensive Tune-book*. He died in Prince's Place, Kennington, Dec. 28, 1846. G.

KEEBLE, John, was born at Chichester in 1711, and was brought up as a chorister in the cathedral under Thomas Kelway. He afterwards became a pupil of Dr. Pepusch, and was in 1737 appointed successor to Thomas Roseingrave as organist of St. George's, Hanover Square, allowing Roseingrave one-half of the salary until his death in 1750. Keeble was also organist at Ranelagh Gardens. In 1784 he published *The Theory of Harmonics, or, an Illustration of the Grecian Harmonies*, a work which attracted attention. He published five books of organ pieces, and, jointly with Kirkman, '40 Interludes to be played between the verses of the Psalms.' He was an excellent organist and able teacher. He died in London, Dec. 24, 1786. W. H. H.

KEEL ROW, THE. A melody adopted by Tynesiders and Northumbrians generally, as their own special tune, and frequently used by them on occasions of local gatherings and celebrations. The origin of the air is obscure. Under its own title it is said to appear in a manuscript volume of tunes which in one place is dated 1752. The MS. is in a private collection, but as to how far this date may go as establishing the period of the writing down of the whole volume, the present writer is unaware. Apparently the earliest occurrence of the tune in print is in a Scottish publication entitled *A Collection of favourite Scots Tunes with Variations . . . by the late Chs. M'Lean and other Eminent Masters . . . Edinburgh, printed for and sold by N. Stewart at his Music Shop opposite the Tron Church*, ob. folio. This imprint satisfactorily shows that the date of this publication is between 1770 and 1772. The version of the air is as under, the variations being here omitted—

Well may the Keel row.



Other early copies are in Shield's *Thorough-Bass*, circa 1810-15, and in Topliff's *Melodies of the Tyne and Wear*, circa 1812. The original words are printed in Joseph Ritson's *Northumberland Garland*, 1793 :—

As I went up Sandgate,
Up Sandgate, up Sandgate,
As I went up Sandgate,
I heard a lassie sing

Weel may the keel row,
The keel row, the keel row,
Weel may the keel row
That my laddie's in.

He wears a blue bonnet (etc.),
A dimple in his chin,
And weel may the keel row (etc.),

In Cromek's *Remains of Nithsdale and Galloway Song*, 1810, there is a supposed Jacobite version beginning—

As I came down the Cannogate (etc.)—

with the refrain—

Merry may the keel row,
The ship that my love's in.

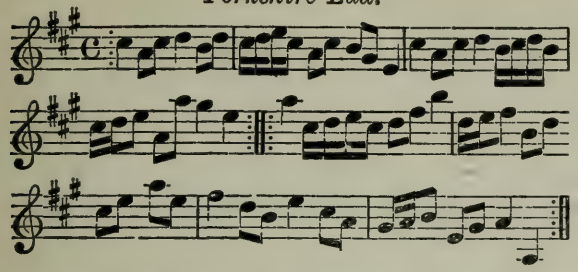
There is also a statement that the air is a 'popular bridal tune in Scotland.' The song, with a slow version of the melody, is repeated in Hogg's *Jacobite Relics*, second series, 1821. Another version of the song, evidently by Allan Cunningham, is in the latter's *Songs of Scotland*, vol. iii. 1825.

The Scottish or Northumbrian origin of the 'Keel Row' is a frequent bone of contention, and a newspaper warfare breaks out at intervals between the perfervid of both parties. The word 'keel' is of Saxon origin, and is used in northern England to define a barge.

The theme of the first strain is common to many English country dances of the middle of the 18th century. One of these is in Johnson's
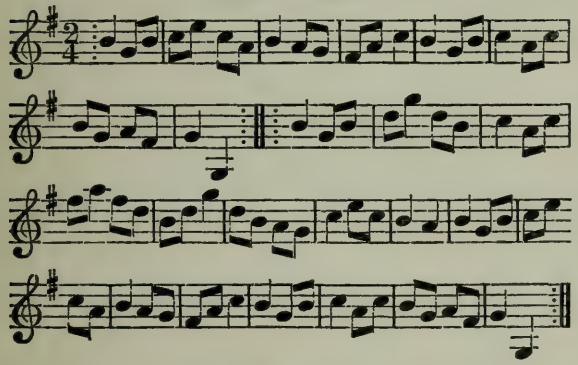
Choice Collection of 200 Country Dances vol. 4to 1748, London, ob. 8vo, as follows : —

Yorkshire Lad.



Another, even more like, is named 'The Dumb Waiter' in Rutherford's collection, *circa* 1751:—

Dumb Waiter.



The above bears another name, 'The Dumb Glutton,' in a later collection. 'Le Double Entendre,' 1759 ; 'Smiling Polly,' 1763 ; 'Shamboy Breeches' ; 'Charlie is at Edinburgh,' are other 18th-century dance airs strongly resembling the 'Keel Row.' F. K.

KEELEY, Mrs. (Mary Anne Goward), was born at Ipswich, Nov. 22, 1805. Being endowed with a pure soprano voice of remarkable compass, she was apprenticed for seven years to the well-known teacher of music, Mrs. Smart (a sister-in-law of Sir George Smart and mother of Henry Smart), under whom she made her first appearance on the stage at Dublin in 1824. On July 2, 1825, she appeared in London at the Lyceum, then under the management of Arnold. The performance consisted of 'The Beggar's Opera' (with Thorne, Miss Stephens, and Miss Kelly), Shield's 'Rosina,' and 'The Spoiled Child,' in which last two pieces Miss Goward played. The event is thus chronicled in the *Times* (July 4) : — 'Miss Goward, the débutante, appeared as Rosina in the opera of that title. She is young, of a slender figure, and with intelligent features. Her voice is pretty, and after she had overcome the first embarrassments of her entrance, she went through the part very successfully. She sang the songs in a simple manner, which deserved the applause she received. It is dangerous to prophesy at first appearances, but we may, nevertheless, venture to say that this young lady promises to make a very fine actress. . . . Miss Goward played Little Pickle in the "Spoiled Child" very well indeed.' In the same season she sang Annetta in 'Der Freischütz' with Braham and Miss Paton. On April 12, 1826, on the production of Weber's 'Oberon' at Covent Garden, she undertook the small but important part of the Mermaid, the music of which had been previously tried by Miss Love and Miss Hammersley, both of whom declined to sing it owing to the difficulty of hearing the delicate orchestral accompaniments at the back of the vast stage where the Mermaid had to appear. 'Little Goward shall sing it,' said Weber, and she overcame this obstacle, as J. R. Planché states (*Recollections and Reflections*, vol. i.) : 'She was even then artist enough to be entrusted with anything,' and her singing of the Mermaid's music earned for her the personal thanks of the composer. For the next few years Miss Goward continued to sing in English opera, but after her marriage with the well-known comedian, Robert Keeley (which took place on June 26, 1829), she devoted her talents entirely to comedy, in which she was one of the greatest artists of the English stage. In the present work it would be out of place to trace her dramatic career. Mrs. Keeley never formally left the stage, but for many years took the greatest interest in theatrical affairs, and was loved and respected as the *doyenne* of the profession. She died in London, March 12, 1899. W. B. S.

KEISER, Reinhard, an eminent German opera-composer, born 1673 (baptized Jan. 12, 1674), at Teuchern near Weissenfels, Leipzig. He was grounded in music by his father, a sound church composer, and afterwards attended the Thomasschule of Leipzig, under Johann Schelle, at the same time coming frequently before the public at the many concerts renowned even then for their excellence. In 1692 he was commissioned to set a pastoral, 'Ismene,' for the court of Brunswick, and its success procured him the libretto of 'Basilius.' In 1694 he removed to Hamburg, and there remained for forty years a favourite with the public. 'Irene' (1697) was the first of a series of 116 operas composed for the Hamburg theatre, each containing from 40 to 50 airs, besides operas in collaboration with others, and sacred music. Keiser was luxurious and self-indulgent, and led an adventurous life, but without sacrificing his love of art or his taste for intellectual enjoyments. In 1700 he opened a series of winter-concerts, which formed a remarkable combination of intellectual and sensual gratification ; the most accomplished virtuosi, the finest and best-looking singers, a good orchestra, and carefully selected programmes, furnishing the former, and a banquet of choice viands and wines the latter. In 1703 he assumed the direction of the opera in conjunction with Drüsicke, but his partner absconded, and the whole burden fell upon the shoulders of Keiser. He proved equal to the emergency, for in one

year (1709) he composed eight operas, married the daughter of a Hamburg patrician, and musician to the municipality 'Oldenburg,' and having completely reinstated his affairs, plunged into all his former extravagant indulgence. In 1716 he resumed his concerts; was at the court of Stuttgart from 1719 to 1721; in 1722 visited Copenhagen and was appointed capellmeister to the King of Denmark; in 1728 was made cantor and canon of the Hamburg cathedral, and again turned his attention to sacred music. He composed operas up to the year 1738, and died Sept. 12, 1739. His wife and daughter are said to have been accomplished singers.

Keiser exercised an important though not a permanent influence on German opera. The perfection to which at first he raised the opera at Hamburg speedily degenerated into mere outward show and trivial if not vulgar farce; but the sensation he produced at first is described by his contemporaries as extraordinary. Mattheson, who was not likely to exaggerate the successes of a rival, in his life-like picture of the musical condition of Hamburg, calls Keiser the first dramatic composer in the world, and says that no other music than that of 'dieser galante Componist' was either sung or listened to. [See his *Musikalische Patriot* for list of operas given in Hamburg, and Mattheson's other books for criticism on his music. Keiser contributed some remarks to Mattheson's *Neu-eröffnetes Orchester.*] His melodies were smooth and graceful, and fell upon the ear 'like charmed accents after the dull pedantries of the contrapuntists of the day.' That his melody was spontaneous his facility itself proves, and he was the first who endeavoured to convey the sentiment of the character in the music. This was the secret of his success, and it was by this that he enabled German opera to hold its own against the declamation of the French, and the melody and fine singing of the Italians. In sacred music he shines chiefly in oratorio, which he treated dramatically, but with an earnestness and dignity surprising in a man of his character. In judging Keiser in this department we must not forget that Bach's Passions, and Handel's Oratorios were then not known, scarcely even composed; yet notwithstanding his want of models, his works compare favourably with the insipid sacred music of the latter half of the 18th century, produced under far greater advantages than were open to him. His sacred compositions include 'Der für die Sünde der Welt gemarterte und sterbende Jesus,' 1712; 'Der verurtheilte und gekreuzigte Jesus,' published 1715 (poem by Brockes of Hamburg); a Passion according to St. Mark, and other historical oratorios, motets, cantatas, and psalms. He published extracts from the two first-named works, viz. 'Auserlesene Soliloquia' (1714), and 'Selige Erlösungs-Gedanken' (1715); airs from various operas, cantatas for a single voice, and several vocal collections with various titles, such as 'Gemüthsergötzung' (1698); 'Divertimenti serenissimi' (1713); 'Musikalische Landlust' (1714); 'Kaiserliche Friedenspost' (1715), etc. Important portions of his operas and sacred works have been published by Lindner, in his *Erste stehende deutsche Oper*, ii. 3-15; Reissmann, in his *Allg. Geschichte der Musik*, iii. 54-73 and App. Nos. 7 and 8; and von Winterfeld in his *Evangelische Kirchengesang*, vol. iii. Examples are also to be found in the *Oxford History of Music*, vol. iv., *The Age of Bach and Handel.* Adam Hiller included an unaccompanied motet—'Kindlich gross'—in his *Vierstimmige Motetten*, etc. vol. ii.; and there is a fugue for four voices, 'Gott ist offenbaret,' in the *Auswahl vorzüglicher Musikwerke.* A full catalogue of his works is in the *Vierteljahrsschrift*, vol. vi. pp. 196-203, and a condensed list in the *Quellen-Lexikon.* A. M.

KÉLER BÉLA, whose real name was ALBERT VON KÉLER, was born at Bartfeld in Hungary, Feb. 13, 1820. After attempting both the law and farming he settled himself to music, and in 1845 began regular study at Vienna under Schlesinger and Sechter, playing the fiddle in the band of the Theatre 'an der Wien' at the same time. May 7, 1854, he took the command of Gung'l's band in Berlin, and began his career as conductor, solo player, and composer. After a few months in Berlin he returned to Vienna, and succeeded to Lanner's position at the head of that celebrated band in 1855. This again he left in 1856 for an infantry regiment. As bandmaster to the latter he was called to Wiesbaden in 1863, and in 1870 became capellmeister of the Kur orchestra there, a post which he resigned from ill-health in 1872. He celebrated his silver anniversary on May 7, 1879. He died at Wiesbaden, Nov. 20, 1882. His works, which reach op. 130, consist of overtures, dance music, and pieces for solo violin, all distinguished for showy, brilliant style and clever orchestration. Among the most popular are his Hoffnungssterne waltz, Hurrah-Sturm galop, and Friedrich-Karl march. G.

KELLER, GODFREY, a musician settled in London near the end of the 17th century. In conjunction with Godfrey Finger he produced *A set of Sonatas in five Parts for Flutes and Hautboys.* He was a teacher of music, and died before 1707. With this date John Cullen issued an engraved folio, *A Complete Method for Attaining to Play a Thorough-Bass upon either Organ, Harpsicord, or Theorbo Lute, by the late famous Godfrey Keller.* This, in its day, was a greatly esteemed work, and in 1731 it was reprinted in full, with corrections as an appendix to Holder's *Treatise on Harmony.* F. K.

KELLEY, EDGAR STILLMAN, an American composer and writer on musical subjects, was born at Sparta, Wisconsin, April 14, 1857. He was a pupil, first, of F. W. Merriam, from 1870



CLARA LOUISE KELLOGG

to 1874; then of Clarence Eddy and N. Ledochowski in Chicago for two years. He went now to Stuttgart, where he studied for four years under Seifriz, Krüger, Speidel, and Friedrich Finck. Mr. Kelley spent much of his time upon his return to America in California, acting as organist in San Francisco and Oakland, and as music critic, from 1893 to 1895, for the *San Francisco Examiner*. While there he devoted some attention to study of the music of the Chinese, who dwell in large numbers on the Pacific coast. The influence of these observations is seen in his 'Aladdin' suite, in which he has used Chinese motives. In 1890 he conducted a comic operetta company in the eastern States, and in 1892 he brought out a comic operetta of his own, entitled 'Puritania,' in Boston, where it had a success that was denied to it in other cities. Mr. Kelley's compositions, which are chiefly in manuscript, include, beside 'Puritania,' op. 11, and 'Aladdin,' op. 10, incidental music to 'Macbeth' for orchestra and chorus, op. 7; incidental music to the play of 'Ben Hur,' op. 17, for orchestra, solos, and chorus; a pianoforte quintet; an original theme with variations for string quartet, op. 1; a Wedding Ode for tenor solo, male chorus, and orchestra, op. 4; and a number of songs and pieces for the pianoforte. R. A.

KELLNER, Johann Peter, born Sept. 24, 1705, at Gräfenrode in Thuringia, received his musical instruction chiefly from J. C. Schmidt, the organist of Zella St. Blasii, by whom he was early introduced to the works of Sebastian Bach, for which he ever afterwards had the greatest admiration. In 1725 he obtained the post of cantor at Frankenhain, but exchanged it in 1728 for a similar post at his birthplace, where, in spite of many tempting offers elsewhere, he remained till his death in 1788. It was the pride of the old man in his later days to recall his personal acquaintance with Bach and Handel. For them and their works he always expressed the utmost veneration, and we owe the preservation of some of Bach's works to copies made by him. We are also told that once when Bach happened to come into the church where Kellner was playing, Kellner improvised in a masterly way a fugue on the theme b-a-c-h. From Kellner's manuscript of 1738 Spitta has printed Bach's *Vorschriften und Grundsätze zum vierstimmigen Spielen des General-Bass oder accompagnement für seine Scholaren in der Musik* (see Appendix xii. Spitta's *Bach*, Eng. trans. vol. iii. pp. 315 ff.). Kellner's own published works are, 1. *Certamen Musicum bestehend aus Präludien, Fugen, Allemanden*, etc., in six Suites, Arnstadt, 1739-49. Another edition in eight Suites, 1749-56. 2. *Manipulus Musices oder eine Hand voll kurzweiliger Zeitvertreib vors Clavier*, Arnstadt, 1753-56, four pieces partly Suites, partly Sonatas. 3. Two Choralbearbeitungen for two Clav. and Pedal. Other organ works and church Cantatas exist in MS. Seiffert (*Geschichte der Klaviermusik*, Bd. I. pp. 361 ff.) expresses the opinion that Kellner's Clavier works have been most undeservedly neglected by modern collectors and editors of the older music. He reckons the Suites, more especially, as among the best of those produced after the form had been perfected by Muffat and Bach. Naturally, various reminiscences of Bach and Handel occur in Kellner's works. J. R. M.

KELLOGG, Clara Louise, though born in Sumterville, South Carolina, in July 1842, is of northern extraction. Her mother had considerable talent as a musician, and Clara was her only child. In 1856 they removed to New York, where she received the whole of her musical education. She made her first appearance there, at the Academy of Music (Opera), as Gilda in 'Rigoletto,' in 1861, and sang that season ten or twelve times. On Nov. 2, 1867, she made her début in London at Her Majesty's as Margherita, [and sang also as Violetta, Linda, Martha, and Zerlina ('Don Giovanni'), appearing in the last-named part on the night before the theatre was burnt down, Dec. 6. In 1868 she sang, with the company of Her Majesty's Theatre, at Drury Lane. Here she appeared in the 'Sonnambula,' 'Gazza Ladra,' 'Figlia del Reggimento,' and 'Figaro' (Susanna). She sang at various important concerts in the same season, and at the Handel Festival.] From 1868 to 1872 she was touring in the United States. On May 11, 1872, she reappeared in London at Drury Lane, Her Majesty's Opera, as Linda, and sang during that season also in some of the parts mentioned, and in 'Lucia.' On her return to the United States she continued to sing in Italian opera till 1874, when she organised an English troupe, herself superintending the translation of the words, the *mise en scène*, the training of the singers, and the rehearsals of the chorus. Such was her devotion to the project, that in the winter of 1874-75 she sang no fewer than 125 nights. It is satisfactory to hear that the scheme was successful. [She reappeared at the rebuilt Her Majesty's Theatre in 1879, as Aïda, and Philine in 'Mignon.' In 1881 she returned to America, singing principally in concerts. She married her manager, Carl Strakosch, in 1887, and soon afterwards retired.] Her musical gifts are great. She is said to be familiar with forty operas. She has great conscientiousness as an artist, ardent enthusiasm, and a voice of great compass and purity. G.; additions by A. C.

KELLY, Michael, was born in Dublin [at Christmastide of the year 1762, the son of Thomas Kelly, wine merchant and dancing-master, of Mary Street, Dublin. When a lad he took part in the Fantoccini organised by Kane O'Hara at the theatre in Capel Street, and he was taught the piano by Morland (1770-72) and by Michael

Arne (1778-79),—his singing-masters being Passerini, Peretti, and St. Giorgio. He finished his piano lessons with Dr. Cogan, and had a short course of instruction from Rauzzini. On May 1, 1779, he left Dublin for Naples. W. H. G. F.] Before quitting Dublin, however, a fortuitous circumstance led to his appearance on the stage as the Count in Piccinni's 'Buona Figliuola,' and that again to his performing the hero in Michael Arne's 'Cymon,' and Lionel in 'Lionel and Clarissa.' At Naples he placed himself under the tuition of Finaroli, head of the Conservatorio of La Madonna di Loreto. He subsequently studied under Aprile, with whom he visited Palermo, and then went successively to Leghorn, Florence, Bologna, Brescia, Verona, Gratz in Styria, and Venice, ultimately reaching Vienna, where he was engaged at the Court theatre. There he remained four years, enjoying the intimate friendship of Mozart, who on the production of his 'Nozze di Figaro' (May 1, 1786) allotted to Kelly (whose name he spells 'Occhely' in his MS. catalogue) the parts of Basilio and Don Curzio. Being anxious to visit England Kelly obtained leave of absence from the Emperor, and in Feb. 1787 quitted Vienna in company with Stephen Storace, his mother and sister—Signora Storace—and Attwood. He appeared at Drury Lane on April 20, as Lionel, in 'Lionel and Clarissa,' and continued there as first tenor until he quitted the stage. He also sang at the Concerts of Antient Music, the Handel performances in Westminster Abbey, and in the provinces. In 1789 he made his first appearance as a composer by the production of the music to two pieces called 'False Appearances' and 'Fashionable Friends,' and from that date till 1820 furnished the music for sixty-two dramatic pieces, besides writing a considerable number of English, Italian, and French single songs, etc. In 1793 he was engaged at the King's Theatre, of which he was for many years acting manager. On Jan. 1, 1802, he opened a music-shop in Pall Mall adjoining the Opera House, but this promising speculation failed owing to his inattention, and in 1811 he was made a bankrupt. He also engaged in the wine trade, and this circumstance, combined with the suspicion that some of Kelly's compositions were derived from foreign sources, led Sheridan to propose that he should inscribe over his shop, 'Michael Kelly, Composer of Wines and Importer of Music.' On Oct. 1, 1811, at Dublin, Kelly made his last appearance on the stage [at his own benefit, when he sang 'The Bard of Erin,' composed by himself. W. H. G. F.] In 1826 he published his *Reminiscences* in 2 vols. 8vo. This entertaining work, which reached a second edition in the same year, was written by Theodore Hook from materials furnished by Kelly. Its personal notices of Mozart are both interesting and important, and have been done justice to by Otto Jahn (*Mozart*, ii. 242, etc.). Kelly died at Margate, Oct. 9, 1826, and was buried in the churchyard of St. Paul's, Covent Garden. The following is a list of the pieces for which he composed the music:—

'False Appearances' and 'Fashionable Friends,' 1789; 'A Friend in need,' 'The Last of the Family,' 'The Chimney Corner,' and 'The Castle Spectre,' 1797; 'Blue Beard,' 'The Outlaws,' 'The Captive of Spielberg' (with Dussek), and 'Aurelio and Miranda, 1798; 'Feudal Times' and 'Pizarro,' 1799; 'Of age to-morrow,' 'De Montfort,' and 'The Indians,' 1800; 'Deaf and Dumb,' 'Adelmorn the Outlaw,' and 'The Gipsey Prince,' 1801; 'Urania,' 'Algonah,' and 'A House to be sold,' 1802; 'The Hero of the North,' 'The Marriage Promise,' and 'Love laughs at Locksmiths,' 1803; 'Cinderella,' 'The Counterfeit,' 'The Hunter of the Alps,' 'The Gay Deceivers,' 'The Bad Bargain,' and 'The Land we live in,' 1804; 'The Honey Moon,' 'A Prior Claim,' and 'Youth, Love, and Folly,' 1805; 'We fly by night,' 'The Forty Thieves,' and 'Adrian and Orilla,' 1806; 'The Young Hussar,' 'Town and Country,' 'The Wood Demon' (with M. P. King), 'The House of Morville,' 'Adelgitha,' and 'Time's a tell-tale,' 1807; 'The Jew of Mogadore,' 'The Africans,' and 'Venoni,' 1808; 'The Foundling of the Forest' and 'The Jubilee,' 1809; 'Gustavus Vasa' and a Ballet, 1810; 'The Peasant Boy,' 'The Royal Oak,' and 'One o'clock,' 1811; 'The Absent Apothecary,' 'The Russians,' 'Polly,' 'The Illusion,' and 'Harlequin Harper,' 1813; 'Remorse,' 1814; 'The Unknown Guest,' 1815; 'The Fall of Taranto,' 1817; 'The Bride of Abydos,' 1818; 'Abudah' 1819; and 'The Lady and the Devil,' 1820.

[Of his many songs, 'The Woodpecker' is the only one that has survived until the present time.] W. H. H.; additions from *Dict. of Nat. Biog.*

KELLY, Thomas Alexander Erskine, sixth Earl of. An amateur composer of some degree of celebrity, and a violinist. He was born Sept. 1, 1732, succeeded to the title in 1756, and died a bachelor in Brussels, Oct. 9, 1781. He studied music in Germany under Stamitz, and about the middle of the 18th century became famous for the composition of minuets, overtures, and symphonies. His overture to 'The Maid of the Mill,' 1765, was long a popular piece. Robert Bremner of London and Edinburgh published his earlier compositions, and his copyright grant for them for nineteen years is dated 1761. Afterwards Lord Kelly's compositions were issued by William Napier. In 1836 Charles Kirkpatrick Sharpe edited a small quarto publication of his minuets and other pieces, with a biographical notice and list of compositions. It is likely that Lord Kelly formed one of that group of musicians, among whom were James Oswald, Charles Burney, and Captain (afterwards General) Reid, who formed the 'Society of the Temple of Apollo.' The compositions of this Society were for a time published anonymously by James Oswald of St. Martin's Lane. F. K.

KELWAY, Joseph, a pupil of Geminiani, was organist of St. Michael's, Cornhill, about 1730, but resigned the post in 1736, on being appointed organist of St. Martin's-in-the-Fields *vice* Weldon deceased. Upon the arrival of Queen Charlotte in England in 1761, Kelway was appointed her instructor on the harpsichord. As a harpsichord player he was remarkable for neatness of touch and rapidity of execution, and for his ability in performing Scarlatti's pieces. As an organist he excelled in extemporaneous performance, of which he was such a master as to attract the most eminent musicians in London (amongst them Handel) to the church in order to hear him. Burney (iv. 665) char-

acterises his playing as full of a 'masterly wildness . . . bold, rapid, and fanciful.' His published harpsichord sonatas are very inferior to his extemporaneous effusions. He died, probably in May 1782. [See Mrs. Delany's *Letters*, i. 579, ii. 61, and other books referred to in the *Dict. of Nat. Biog.*]

His elder brother, THOMAS, was educated as a chorister in Chichester Cathedral, and succeeded John Reading as organist there in 1726. Seven services and nine anthems by him are contained in a MS. volume in the library of Chichester Cathedral. His Evening Service in B minor is printed in Rimbault's *Cathedral Music*, and two others in A minor and G minor are published by Novello. He died May 21, 1749. [His epitaph may be read in West's *Cath. Org.*] W. H. H.

KEMBLE, ADELAIDE, younger daughter of Charles Kemble, the eminent actor, was born about 1814, and educated for a concert singer. She appeared first in London, [at a concert of Ancient Music on May 13, 1835] and afterwards at the York Festival, but with little success. She then went to Paris for improvement, and from thence in 1837 to Germany, and early in 1839 to Italy, when she had lessons from Pasta on the Lake of Como. In that year she made her appearance at La Fenice, Venice, as Norma with decided success. In 1840 she sang at Trieste, Milan, Padua, Bologna, and Mantua with increasing reputation. In 1841 she returned to England, and on Nov. 2 appeared in an English version of 'Norma' with marked success. In 1842 she sang in English versions of 'Le Nozze di Figaro,' 'La Sonnambula,' 'Semiramide,' and 'Il Matrimonio Segreto.' In 1843 she was married to Mr. Edward John Sartoris, and retired from the profession. In 1867 she published her delightful *A Week in a French Country House*, and she died August 4, 1879. [See her sister, Fanny Kemble's, *Records of a Girlhood*, and other reminiscences. Mrs. Sartoris's own recollections were embodied in *Past Hours*, 1880. Additions from *Dict. of Nat. Biog.*] W. H. H.

KEMP, JOSEPH, Mus.D., was born in Exeter in 1778, and was placed as a chorister in the cathedral under William Jackson, with whom he continued as a pupil after quitting the choir. In 1802 he removed to Bristol on being appointed organist of the cathedral. In 1809 he resigned his appointment and settled in London. In 1808 he took the degree of Mus.B. at Cambridge, his exercise being a War Anthem, 'A Sound of Battle is in the Land' (composed 1803). In 1809 he was, by special dispensation, permitted to proceed Doctor of Music; his exercise being an anthem entitled 'The Crucifixion.' On Oct. 25, 1809, 'The Jubilee,' an occasional piece by him, was produced at the Haymarket Theatre. In 1810 a melodrama called 'The Siege of Isca [Exeter], or, The Battles in the West,' written by Dr. Kemp, with music by himself and Domenico Corri, was produced at the theatre in Tottenham Street. In the same year he lectured on his 'New System of Musical Education,' probably the first method propounded in England for teaching music to numbers simultaneously. In 1814 he returned to Exeter, resided there till 1818, then went to France, remained until 1821, and again returned to Exeter. He died in London, May 22, 1824. Dr. Kemp published an anthem, 'I am Alpha and Omega'; 'Twelve Psalmodical Melodies,' 1818; 'Twelve Songs,' 1799; 'Twenty Double Chants'; [a set of pianoforte sonatas, published at Exeter;] 'Musical Illustrations of the Beauties of Shakespeare'; 'Musical Illustrations of The Lady of the Lake'; *The Vocal Magazine*; *The New System of Musical Education*, Part I.; and numerous single glees, songs, duets, and trios. W. H. H.

KENNEDY. See VIOLIN-MAKERS.

KENNEDY, DAVID, Scottish vocalist, born at Perth, April 15, 1825. He received his first lessons in music from his father, an enthusiastic musician, and at the age of eighteen assisted him as precentor of the North United Secession Church, Perth. At the age of twenty he succeeded his uncle as precentor of South Street Church in the same city. At an early age he was apprenticed to a house painter in Perth. During this time, while working at a house ten or twelve miles distant, he resolved to hear Templeton, who was singing at the Perth Theatre. He started after leaving off work, running all the way, and clearing the distance in two hours. Having no money to pay for admission, he stood throughout the whole performance, in the pelting rain, with ear to keyhole, and then took to the road again to be ready for work at six in the morning. He afterwards worked as a journeyman in Edinburgh and London, but returned to Perth to commence business on his own account. He had, however, the never-ceasing desire to become a public singer, and made frequent visits to Edinburgh to receive singing-lessons from Mr. Edmund Edmunds. Having secured an appointment as precentor in Nicolson Street United Presbyterian Church, Edinburgh, he struggled hard to support himself and family by occasional concert giving, teaching, etc. in Edinburgh and neighbourhood. In January 1859 he received his first important engagement, for the Burns centenary at St. George's Hall, Liverpool. In the autumn he gave twelve concerts in Buccleuch Street Hall, Edinburgh. Every programme being different, he tested about 150 songs. Professor Aytoun and Robert and William Chambers were in the habit of attending; they became his personal friends, and gave him many friendly hints, and great encouragement at the outset of his career. In 1860 he made short tours in Scotland, and 1861 went as far as the Orkneys. In the summer of 1862 he

made his first appearance in London, at the Hanover Square Rooms. Four concerts were given, and the programmes contained selections from 'The Gentle Shepherd,' 'Noctes Ambrosianæ,' etc., etc. The veteran, John Templeton, was present upon each occasion, and was one of the first to offer his warm congratulations. In December of the same year Kennedy gave a long series of concerts in the Egyptian Hall. After tours in the south of England and in Scotland he returned to London in the winter of 1864-65, to give a series of concerts in Store Street Hall, with fresh programmes, which included selections from 'Waverley,' and an entertainment called 'The Farmer's Ingle.' His eldest daughter, Helen, scarcely in her teens, had now become his accompanist. At one time or another his eleven sons and daughters all assisted in the entertainments. In the summer of 1866 he visited Canada and the United States, and sang in every city of importance North and South. For the next twenty years he toured at home and abroad, travelling through Australia, New Zealand, South Africa, and India, and revisiting Canada several times. One of his first acts, when at Quebec in 1867, was to visit the grave of John Wilson, the Scottish vocalist, who died there in 1849. He had photographs taken of the tombstone, and arranged that the grave should be tended and cared for in perpetuity. Mr. Kennedy's last appearance in public was at a 'Burns Night,' in Sarnia, Oct. 4, 1886. The last concert given by the 'Kennedy Family' was at Stratford, Ontario, on the following evening. Mr. Kennedy being too ill to appear, his daughters carried out the programme, the Mayor of Stratford taking the chair. Kennedy probably hastened his end by resolving to revisit the grave of Wilson with the shadow of death almost upon him. He went out of his way to do so, and in a few days breathed his last at Stratford, Ontario, on Oct. 12, 1886. The body was embalmed and brought to his native land by his widow; a public funeral took place from his own house in Edinburgh, to the Grange Cemetery. An interesting sketch, *David Kennedy, the Scottish Singer*, by his daughter Marjory (Mrs. Kennedy Fraser), was published in 1887. It contains also a condensation of three books, previously published, entitled *Kennedy's Colonial Tour*, *Kennedy in India*, and *Kennedy at the Cape*. Much sympathy was felt for him and his family in 1881, when one son and two daughters perished at the burning of the Théâtre des Italiens at Nice on March 23. His eldest son, David, born at Perth in 1849, died in Pietermaritzburg, Dec. 5, 1885. Only a few years before his death Kennedy was at Milan receiving valuable hints from Lamperti; a true lover of his art, he ever felt the necessity for constant application and study. [Among the Scottish singers who gave similar entertainments to those of Wilson and Kennedy, the Fraser family deserve mention. Its head was John Fraser (born in Renfrewshire, about 1794, died in March 1879). He and his daughters attained considerable merit in their line. F. K.] W. H.

KENT, James, born at Winchester, March 13, 1700, son of a glazier, became a chorister of the cathedral there under Vaughan Richardson, from 1711 to 1714, but was shortly afterwards removed to London and entered as a chorister of the Chapel Royal under Dr. Croft. There he attracted the attention of the sub-dean, Rev. John Dolben, through whose influence he obtained, in 1717, the post of organist of the parish Church of Finedon, Northamptonshire, the seat of the Dolbens. He resigned his office at Finedon in 1731, on obtaining the organistship of Trinity College, Cambridge, which he held till 1737, when on Jan. 13, he succeeded John Bishop as organist of the Cathedral and College of Winchester. He married Elizabeth, daughter of John Freeman, a singer at the theatre in the time of Purcell, afterwards a member of the choirs of the Chapel Royal, St. Paul's, and Westminster, and who died Dec. 10, 1736. It was not until the decline of life that Kent could be induced to publish; he then printed a volume containing twelve anthems. In 1774 he resigned his appointments in favour of Peter Fussell, and died at Winchester, May 6, 1776, [or in October, according to his monument in the cathedral]. After his death a volume containing a Morning and Evening Service and eight anthems by him was published under the editorship of Joseph Corfe. Kent assisted Dr. Boyce in the compilation of his 'Cathedral Music.' His anthems have been extravagantly extolled by some, and decried by others; in both cases unjustly. They are smooth and even productions, generally pleasing, but rarely rising above mediocrity. His 'Hear my Prayer' was at one time a great favourite, but it is a poor composition. He borrowed freely from Italian composers, without acknowledgment, as is shown by a volume full of his notes formerly in the possession of Sir F. A. G. Ouseley. [See Bassani.] W. H. H.; with additions from West's *Cath. Org.* etc.

KENT BUGLE, or Royal Kent Bugle, a bugle fitted with keys covering side-holes, and said to have been thus named in consequence of a performance upon it before H.R.H. the Duke of Kent by Halliday in Dublin, shortly after its invention. Although Halliday took out a patent for this instrument in 1810, a similar application of keys to the trumpet was known fifty years earlier; but the bugle, by its proportions, was more suited for key-work than the trumpet. Therefore the key-bugle became a useful and popular instrument, though the key-trumpet was a failure. The Kent Bugle is now superseded by valve instruments. (See Bugle.) D. J. B.

KEOLANTHE, or THE UNEARTHLY BRIDE. Grand opera in two acts; words by Fitzball, music by Balfe. Produced at English Opera House, March 9, 1841. G.

KEPER, JOHN, of Hart Hall, Oxford, who graduated as M.A. Feb. 11, 1569, produced in 1574 'Select Psalms in four parts.' W. H. H.

KERAULOPHON (from κεραύλης, a horn-blower, and φωνή, a voice). An 8-foot Organ Manual Stop, of a reedy and pleasant quality of tone. It was invented by Messrs. Gray & Davison, and used by them for the first time in 1843 in the organ they made for St. Paul's Church, Wilton Place. An example was introduced by the French firm of Ducroquet into their organ at St. Eustache, Paris, erected in 1854. E. J. H.

KERL (KERLL, or CHERLL), JOHANN CASPAR,[1] celebrated organist, born in 1628, as is to be concluded from the Mortuarium of the old Augustine church of Munich. Mattheson's *Ehrenpforte* contains the only details known of his life. He came early to Vienna, and learnt the organ from Valentini, then organist, afterwards capellmeister to the Court, on whose recommendation Ferdinand III. sent him to Rome to study under Carissimi. In all probability he also learnt from Frescobaldi, possibly at the same time as his countryman Froberger. Having returned to Germany he entered the service of the Bavarian Elector on Feb. 22, 1656, and in that capacity was present at the coronation of Leopold I. at Frankfort (July 22, 1658), where he is said to have been presented by Schmelzer, vice-court-capellmeister, to the Emperor, and invited to improvise on a given theme in presence of the court. Some doubt is thrown on this by the fact that Schmelzer did not become vice-capellmeister till Jan. 1, 1671; but he may well have been in attendance on the Emperor at Frankfort, and at any rate Kerl's reputation as an organist dates from the coronation. Kerl remained at Munich until 1674. For the Italian singers there he composed a 'Missa nigra,' entirely written in black notes, and a duet for two castrati 'O bone Jesu,' the only accompaniment of which is a ground bass passing through all the keys. Besides other church works, sonatas for two violins and a viol da gamba, and a 'Modulatio organica super Magnificat' (Munich, 1686), Mattheson mentions toccatas, canzonas, ricercars, and batailles of his composition for the organ. In 1674 he threw up his post and went to Vienna, where he subsisted by giving lessons at what was then a high scale of remuneration. [He was appointed Court Organist there in 1677, and seems to have retained the post until 1692, when it is supposed that he returned to Munich.] He died there on Feb. 13, 1693. His tomb, showing this date, was formerly in the Augustine church, but that is now the custom-house, and the tomb is no longer discoverable. [The epitaph is given in the *Quellen-Lexikon*.] His style is remarkable for the frequent introduction of discords resolved in a new and unexpected manner, in which respect he is deservedly considered a predecessor of Sebastian Bach. He wrote the music of the operas 'Oronte,' 1657; 'Erinto,' 1661; of the serenata in honour of the birthday of the wife of the Elector (Nov. 6, 1661), 'Le pretensioni del Sole': and of 'I colori geniali' (1668). One of his canzonas has been preserved to the world in a singular but most efficient way—owing to its insertion by Handel in 'Israel in Egypt' to the words 'Egypt was glad when they departed.' Hawkins gives the canzona in its original form in his *History*, chap. 124. His masses and motets are catalogued in the *Quellen-Lexikon*, as well as his other compositions in MS. A toccata in C is given in Pauer's 'Alte Claviermusik,' vol. iii. F. G.

[1] Not von Kerl, as many dictionaries say.

KERLE, JACOB VAN, a Flemish master of the sixteenth century, was born at Ypres, but appears to have spent the earlier part of his musical career in Italy, whence the dedications of his earlier works from 1558 are dated. From 1562 to 1575 he was in the service of the Cardinal-Archbishop of Augsburg,—Otto von Truchsess,—partly in Rome and partly in Augsburg. He is said to have accompanied the Cardinal to the later sessions of the Council of Trent, 1562-63, and at any rate was commissioned by him to compose the music for a set of special prayers on behalf of the Council (see title below). He afterwards obtained a canonry at Cambrai, which he continued to hold while also in the service of the Emperor Rudolf at Vienna and Prag (1583 and 1585). His works are:—

1. Hymni totius anni, etc., *a* 4. Rome, 1558, 23 n.
2. Magnificat octo tonum, *a* 4. Venice, 1561.
3. Sex missae, *a* 4 and 5. Venice, 1562. Dedicated to Duke Albert of Bavaria. It is in the title of this work Kerle is described as composer to the Cardinal of Augsburg.
4. Preces speciales pro salubri generalis concilii successu et conclusione, populique Christiani salute ac unione, etc. 10 Responsoria, *a* 4. Venice, 1562.
5. Cantiones Sacrae, *a* 5 and 6. Nürnberg, 1571. 14 Motets and 2 Te Deums.
6. Liber modulorum sacrorum, 5 and 6 voc., quibus addita est recens cantio, 8 voc., de sacro foedere contra Turcas (this last composition being a thanksgiving for the victory at Lepanto over the Turks), Munich, 1572.
7. Two other Books of Motets, *a* 4-6. 33 n. Munich, 1573.
8. Cantiones Sacrae, *a* 5 and 6. Munich, 1575, 9 n.
9. 4 Missae, *a* 4 with Te Deum, *a* 5. Plantin, Antwerp, 1583 (this work a reprint).
10. Aliquot Moduli, *a* 4-8, etc. Prag, 1585. Te Deum, Magnificat, Asperges and motets.

Ambros speaks very highly of Kerle's masses and motets. While still belonging to the older school of composition, they have a character of their own of grandeur and power. Proske's *Musica Divina* contains a vigorous motet by Kerle, 'Exurge quare obdormis Domine.' Maldeghem in his *Trésor* has reprinted three masses, a Te Deum, and a few motets. J. R. M.

KES, WILLEM, violinist and conductor, was born at Dordrecht, Holland, on Feb. 16, 1856. Studied with many professors, at first under Tyssens, Nothdurft, and Ferdinand Böhm, and then, provided with a stipend by the King of

Holland, with Ferdinand David at the Leipzig Conservatorium (1871), with Wieniawski at the Brussels Conservatoire, and finally (1876) with Joachim at Berlin. But his career has been rather that of conductor than violinist. For several years he divided his time between his native town and Amsterdam, accepting in the latter city the post of conductor of the Park Orchestra, and 'Felix meritis' Society (1876), the 'Parkschouwburg' Concerts (1883), and the 'Concert gebouw' Concerts (1890), directing also the 'Society' Concerts at Dordrecht. In 1895 he undertook the conductorship of the 'Scottish Orchestra' in Glasgow, and in 1898 was appointed conductor of the Moscow Philharmonic Society and director of the Moscow Conservatoire. He returned to Leipzig in 1904 for a few months, and now lives at Blasewitz, near Dresden. Besides being a violinist, he is an accomplished pianist, though he does not make public appearances in that capacity. He has the all-round gifts which make the capable conductor. W. W. C.

KETTEN, Henri, born at Baja in Hungary, March 25, 1848, attained a rapid success as a pianist, being trained in Paris by Marmontel and Halévy. His compositions enjoyed a great vogue in their day, but are of essentially trivial quality. He died in Paris, April 1, 1883. M.

KETTERER, Eugène, born at Rouen in 1831, entered the Paris Conservatoire, obtaining a second prize for solfège in 1847, and a *premier accessit* in 1852, under Marmontel. From that time until his death, which took place during the siege of Paris, Dec. 18, 1870, he appeared constantly as a pianist, and wrote multitudes of brilliant fantasias and drawing-room pieces, which obtained an immense and ephemeral popularity. M.

KETTLE-DRUMS are copper or brass basins, with a skin or head that can be tuned to a true musical note. Used by the bands of cavalry regiments, and in orchestras. [Drum, vol. i. pp. 730-732.] V. de P.

KEUCHENTHAL, Johannes, described as 'Pfarrherr auf dem St. Andreasberge,' published at Wittenberg in 1573 a comprehensive collection of liturgical music for the use of the Lutheran Church (*Kirchengesang lateinisch und deutsch*). It contains Plain-song melodies of the Introits, Sequences, Antiphons, Responsoria, and other parts of the mass and other offices of the Church for all Sundays and Holydays, besides some Deutsche Lieder, and a German Passion-Music with the 'Turbae' set in falsobordone style for four voices. Otto Kade (*Die aeltere Passionscompositionen*, 1893) has proved this Passion to be based on an older arrangement by Johann Walther. Tucher (*Schatz des evangelischen Kirchengesangs*, ii. p. 322) mentions that this Keuchenthal Passion continued to be used at Nuremberg, down to 1806. J. R. M.

KEY. A word of manifold signification. It means the scale or system in which modern music is written; the front ends of the levers by which the piano, organ, or harmonium are played; the levers which cover or uncover the holes in such instruments as the flute and oboe; lastly, an instruction-book or 'Tutor.' English is the only language in which the one term has all these meanings.

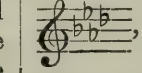
I. The systems of music which preceded the modern system, and were developed by degrees into it, were characterised by scales which not only differed from one another in pitch but also in the order of succession of the various intervals of which they were composed. In modern music the number of notes from which a scale can begin is increased by the more minute subdivision of each octave; but each of these notes is capable of being taken as the starting-point of the same scale, that is to say, of either the major or minor mode, which are the only two distinct scales recognised in modern music. This forms a strong point of contrast between the ancient and modern styles. The old was a system of scales, which differed intrinsically, and thereby afforded facilities for varying qualities of melodic expression; the modern is essentially a system of keys, or relative transposition of identical scales, by which a totally distinct order of effects from the old style is obtained.

The standard scale called the major mode is a series in which semitones occur between the third and fourth and between the seventh and eighth degrees counting from the lowest note, all the other intervals being tones. It is obvious from the irregularity of this distribution that it is not possible for more than one key to be constructed of the same set of notes. In order to distinguish practically between one and another, one series is taken as the normal key and all the others are severally indicated by expressing the amount of difference between them and it. The normal key, which happens more by accident than design to begin on C, is constructed of what are called Naturals, and all such notes in the entire system as do not occur in this series are called Accidentals. In order to assimilate a series which starts from some other note to the series starting from C, it is necessary to indicate the notes alien to the scale of C, which will have to be substituted for such notes in that scale as could not occur in the new series—in other words, to indicate the accidentals which will serve that purpose; and from their number the musician at once recognises the note from which his series must start. This note, therefore, is called the Keynote, and the artificial series of notes resulting from the arrangement is called the Key. Thus to make a series of notes starting from G relatively the same as those starting from C, the F immediately below G will have to be supplemented by an

accidental which will give the necessary semitone between the seventh and eighth degrees of the scale. Similarly, D being relatively the same distance from G that G is from C, the same process will have to be gone through again to assimilate the scale starting from D to that starting from C. So that each time a fifth higher is chosen for a keynote a fresh accidental or sharp has to be added immediately below that note, and the number of sharps can always be told by counting the number of fifths which it is necessary to go through to arrive at that note, beginning from the normal C. Thus C—G, G—D, D—A, A—E is the series of four-fifths necessary to be gone through in passing from C to E, and the number of sharps in the key of E is therefore four.

Conversely, if notes be chosen in a descending series of fifths, to present new keynotes it will be necessary to flatten the fourth note of the new key to bring the semitone between the third and fourth degrees; and by adopting a similar process to that given above, the number of flats necessary to assimilate the series for any new keynote can be told by the number of fifths passed through in a descending series from the normal C.

In the Minor Mode the most important and universal characteristic is the occurrence of the semitone between the second and third instead of between the third and fourth degrees of the scale, thereby making the interval between the keynote and the third a minor third instead of a major one, from which peculiarity the term 'minor' arises. In former days it was customary to distinguish the modes from one another by speaking of the keynote as having a greater or lesser third, as in Boyce's 'Collection of Cathedral Music,' where the Services are described as in 'the key of B♭ with the greater third' or in 'the key of D with the lesser third,' and so forth. The modifications of the upper part of the scale which accompany this are so variable that no rule for the distribution of the intervals can be given. The opposite requirements of harmony and melody in relation to voices and instruments will not admit of any definite form being taken as the absolute standard of the minor mode; hence the Signatures, or representative groups of accidentals, which are given for the minor modes, are really in the nature of a compromise, and are in each case the same as that of the major scale of the note a minor third above the keynote of the minor scale. Such scales are called relatives—relative major and relative minor—because they contain the greatest number of notes in common. Thus A, the minor third below C, is taken as the normal key of the minor mode, and has no signature; and similarly to the distribution of the major mode into keys, each new keynote which is taken a fifth higher will require a new sharp, and each new keynote a fifth lower will require a new flat. Thus E, the fifth above A, will have the signature of one sharp, corresponding to the key of the major scale of G; and D, the fifth below A, will have one flat, corresponding to the key of the major scale of F, and so on. The new sharp in the former case falls on the supertonic of the new key so as to bring the semitone between the second and third degrees of the scale, and the new flat in the latter case falls on the submediant of the new key so as to bring a semitone between the fifth and sixth degrees. The fact that these signatures for the minor mode are only approximations is, however, rendered obvious by their failing to provide for the leading note, which is a necessity in modern music, and requires to be expressly marked wherever it occurs, in contradiction to the signature.

There is a very common opinion that the tone and effect of different keys is characteristic, and Beethoven himself has given some confirmation to it by several utterances to the point. Thus in one place[1] he writes 'H moll schwarze Tonart,' *i.e.* B minor, a black key; and, in speaking about Klopstock,[2] says that he is 'always Maestoso! D♭ major!' In a letter to Thomson[3] of Edinburgh (Feb. 19, 1813), speaking of two national songs sent him to arrange, he says, 'You have written them in  , but as that key seemed to me unnatural, and so little consistent with the direction *Amoroso* that on the contrary it would change it into *Barbaresco* (qu'au contraire il le changerait en Barbaresco), I have set the song in the suitable key.' This is singular, considering his own compositions in the key of four flats, neither of which can justly be entitled *barbaresco*. Composers certainly seem to have had predilections for particular keys, and to have cast movements in particular styles in special keys. If the system of equal temperament were perfectly carried out, the difference would be less apparent than it is; but with unequal temperament, or when the tuner does not distribute the tempering of the fifths with absolute equality in instruments of fixed intonation, there is necessarily a considerable difference between one key and another. With stringed instruments the sonority of the key is considerably affected by the number of open strings which occur in it, and their position as important notes of the scale. Berlioz has given a complete scheme of his views of the qualities of the keys for violins in his *Traité d'Instrumentation*. With keyed instruments a good deal of the difference results from the position of the hands and technical considerations resulting therefrom. A real difference

[1] In a sketch for violoncello Sonata, op. 102, No. 2, quoted by Nottebohm.

[2] In a conversation with Rochlitz (*Für Freunde der Tonkunst*, iv. 356).

[3] Given by Thayer, iii. 45.

also is obvious in keys which are a good deal removed from one another in pitch, though inasmuch as pitch is not constant this cannot apply to keys which are near.[1] See also TONALITY. C. H. H. P.

II. KEY (Fr. *Touche*; Ital. *Tasto*; Ger. *Taste*) and KEYBOARD of keyed stringed instruments (Fr. *Clavier*; Ital. *Tastatura*; Ger. *Claviatur*, *Tastatur*). A 'key' of a pianoforte or other musical instrument with a keyboard, is a lever, balanced see-saw fashion near its centre, upon a metal pin. It is usually of lime-tree, because that wood is little liable to warp. Besides the metal pin upon the balance rail of the key-frame, modern instruments have another metal pin for each key upon the front rail, to prevent too much lateral motion. A key is long or short according to its employment as a 'natural' or 'sharp,' and will be referred to here accordingly, although in practice a sharp is also a flat, and the written sharp or flat occasionally occurs upon a long key. Each natural is covered as far as it is visible with ivory: and each sharp or raised key bears a block of ebony or other hard black wood. In old instruments the practice in this respect varied, as we shall show presently. In English alone[2] the name 'key' refers to the Latin *Clavis*, and possibly to the idea of unlocking sound transferred to the lever from the early use of the word to express the written note. The Romance and German names are derived from 'touch.'

A frame or, technically, a 'set' of keys is a keyboard, or *clavier* according to the French appellation. In German *Klavier* usually means the keyed stringed instrument itself, of any kind. The influence of the keyboard upon the development of modern music is as conspicuous as it has been important. To this day C major is 'natural' on the keys, as it is in the corresponding notation. Other scales are formed by substituting accidental sharps or flats for naturals, both in notation and on the keyed instruments, a fact which is evidence of the common origin and early growth together of the two. But the notation soon outgrew the keyboard. It has been remarked by Huxley that the ingenuity of human inventions has been paralleled by the tenacity with which original forms have been preserved. Although the number of keys within an octave of the keyboard are quite inadequate to render the written notation of the four-and-twenty major and minor modes, or even of the semitones allied to the one that it was first mainly contrived for, no attempts to augment the number of keys in the octave or to change their familiar disposition have yet succeeded. The permanence of the width of the octave again has been determined by the average span of the hand, and a Ruckers harpsichord of 1614 measures but a small fraction of an inch less in the eight keys, than a Broadwood or Erard concert-grand piano of 1905. We have stated under CLAVICHORD that we are without definite information as to the origin of the keyboard. We do not exactly know where it was introduced or when. What evidence we possess would place the date in the 14th century, and the locality —though much more doubtfully—in or near Venice. The date nearly synchronises with the invention of the clavichord and clavicembalo, and it is possible that it was introduced nearly simultaneously into the organ, although which was first we cannot discover. There is reason to believe that the little portable organ or regal may at first have had a keyboard derived from the T-shaped keys of the HURDY GURDY. The first keyboard would be Diatonic, with fluctuating or simultaneous use of the B♭ and B♮ in the doubtful territory between the A and C of the natural scale. [A primitive keyboard is exhibited in the HYDRAULUS (see that article), of course without sharps.] Praetorius, 1619, speaks of organs with such keyboards as being still in existence, *i.e.* with B♭ and B♮ only, making three semitones in the octave (really four: *e—f*, *a—b*♭, *b*♭*—b*♮, *b*♮*—c*). When the row of sharps was introduced, and whether at once or by degrees, we do not know. They are, doubtless, due to the frequent necessity for transposition, and we find them complete in trustworthy pictorial representations of the 15th century. There is a painting by Memling in the Hospital of St. John at Bruges, whence it has never been removed, dated 1479, wherein the keyboard of a regal is depicted exactly as we have it in the arrangement of the upper keys in twos and threes, though the upper keys are of the same light colour as the lower, and are placed farther back. Another painting of the Flemish school may be seen at Holyrood Palace, Edinburgh, wherein a positive organ has a perfect chromatic keyboard beginning at B♮. This picture has been proved by the late Mr. Laing, F.S.A., to date about 1484. The instrument is 'short octave,' there being two pipes for the deep G and A. The keys are white naturals and black sharps.

The oldest keyed instruments we have seen with undoubtedly original keyboards are a Spinet[3] in the museum of the Conservatoire at Paris, bearing the inscription '*Francisci de Portalupis Veronen. opus*, MDXXIII,' the compass is four octaves and a half tone (from E to F) and the natural notes are black with the sharps white; and a very interesting Roman Clavicembalo, acquired by the Victoria and Albert Museum in 1879. The date is 1521, and it was made by Geronimo of Bologna; it has boxwood naturals, compass from E to *d'''*, nearly four octaves. There was a spinet in the

[1] See a paper by Schumann, 'Charakteristik der Tonarten,' in his *Gesammelte Schriften*, i. 180.

[2] In French, however, the keys of a flute or other wood wind instrument are called *clefs*.

[3] No. 215 of Chouquet's Catalogue (1875).

loan collection of the Bologna Exhibition (1888), made by Pasi of Modena, which was said to be dated 1490. (See also SPINET.) The Flemings, especially the Ruckers, oscillated between black and ivory naturals. (We here correct the statement as to their practice in CLAVICHORD, vol. i. p. 549.) The clavichords of Germany and the clavecins of France which we have seen have had black naturals, as, according to Dr. Burney, had those of Spain. Loosemore and the Haywards, in England, in the time of Charles II., used boxwood for naturals; a clavichord of four and a half octaves existing near Hanover in 1875 had the same—a clue perhaps to its date. Keen and Slade in the time of Queen Anne, used ebony. Dr. Burney writes that the Hitchcocks also had ivory naturals in their spinets, and two of Thomas Hitchcock's still existing have them. But one of John Hitchcock's, dated 1630, said to have belonged to the Princess Amelia, and now owned by Mr. W. Dale, has ebony naturals. All three have a strip of the colour of the naturals inserted in the sharps, and have five octaves compass—from $G_{,}$ to g''', sixty-one keys! This wide compass for that time—undoubtedly authentic—may be compared with the widest Ruckers to be mentioned farther on.

Under CLAVICHORD we have collected what information is trustworthy of the earliest compass of the keyboards of that instrument. The Italian spinets of the 16th century were nearly always of four octaves and a semitone, but divided into F and C instruments with the semitone E or B♮ as the lowest note. But this apparent E or B may from analogy with 'short octave' organs—at that time frequently made—have been tuned C or G, the fourth below the next lowest note.[1] Another question arises whether the F or C thus obtained were not actually of the same absolute pitch (as near as pitch can be practically said to be absolute). We know from Arnold Schlick (*Spiegel der Orgelmacher*, 1511, reprinted in *Monatshefte für Musikgeschichte*, Berlin, 1869, p. 103) that F and C organs were made on one measurement or pitch *for the lowest pipe*, and this may have been carried on in spinets, which would account for the old tradition of their being tuned 'in the fifth or the octave,' meaning that difference in the pitch which would arise from such a system.

The Antwerp (Ruckers) harpsichords appear to have varied arbitrarily in the compass of their keyboards. We have observed $E—c'''$ forty-five notes, $C—c'''$ forty-nine, $B_{,}—d'''$ fifty-two, $C—e'''$ fifty-three, $C—f'''$ fifty-four, $G_{,}—d'''$ or $A_{,}—e'''$ fifty-six, $G_{,}—e'''$ or $G_{,}—f''$ (without the lowest G♯) fifty-eight $F_{,}—f'''$ sixty-one, and in two of Hans Ruckers (the eldest) $F_{,}—g'''$ sixty-three notes. In some instances, however, these keyboards have been extended even, as has been proved, by the makers themselves.

The English seem to have early preferred a wide compass, as with the Hitchcocks, already referred to. Kirkman and Shudi in the next century, however, in their large harpsichords never went higher than f''', although the latter, towards the end of his career, about 1770, increased his scale downwards to C. Here Kirkman did not follow him. Zumpe began making square pianos in London, about 1766, with the $G_{,}—f'''$ compass (omitting the lowest G♯)—nearly five octaves—but soon adopted the five octaves, $F_{,}—f'''$ in which John Broadwood, who reconstructed the square piano, followed him. The advances in compass of Messrs. Broadwood and Sons' pianofortes are as follows. In 1793, to five and a half octaves, $F_{,}—c''''$. In 1796, six octaves, $C_{,}—c''''$: this was the compass of Beethoven's Broadwood Grand, 1817. In 1804, six octaves $F_{,}—f''''$. In 1811, six and a half octaves, $C_{,}—f''''$. In 1844 the treble g'''' was attained, and in 1852 the treble a''''. But before this the $A_{,,}—a''''$ seven octave compass had been introduced by other makers, and soon after became general. The Broadwoods were late in adding these extreme notes: Pleyel's semigrand, used by Chopin in Paris, on his return from Majorca, had $C_{,}—g''''$. Liszt played on a Erard $C_{,}—c''''$ in Paris in 1824, and in London in 1825. Even c'''' appears in recent concert grands, and composers have written up to it; also the deepest $G_{,,}$ which was, by the way, in Broadwoods' Exhibition grands of 1851. Many, however, find a difficulty in distinguishing the highest notes, and at least as many in distinguishing the lowest, so that this extreme compass is beyond accurate perception except to a very few.

The invention of a 'symmetrical' keyboard, by which a uniform fingering for all scales, and a more perfect tuning, may be attained, is due to Mr. R. M. Bosanquet, of St. John's College, Oxford, who had constructed an enharmonic harmonium with one. In *An Elementary Treatise on Musical Intervals and Temperament* (Macmillan, 1876), he has described this instrument—with passing reference to other new keyboards independently invented by Mr. Poole, and more recently by Mr. Colin Brown. The fingering required for Mr. Bosanquet's keyboard agrees with that usual for the A major scale, and (*Ib.* p. 20) 'any passage, chord, or combination of any kind, has exactly the same form under the fingers, in whatever key it is played.' In Mr. Bosanquet's harmonium the number of keys in an octave available for a system proceeding by perfect fifths is fifty-three. But in

[1] Yet Praetorius distinctly describes the Halberstadt organ, built 1359, reconstructed 1494, as having the lowest note B♮—the scale proceeding by semitones upwards, and we know the sentiment for the leading note had not then been evolved. Mersenne gives a Psaltery this scale: G, C, D, E (not B, C be it observed). The writer's suggestion has been recently confirmed by the independent research of Professor A. Kraus, Junr. of Florence. He thus describes the lowest octaves of these Spinets. Apparent notes E, F♯, G♯, A, B♭, etc. or B, C♯, D♯, E, etc. real notes C, F, D, G, E, A, B♭, etc. G, C, A, D, etc. the B key frequently divided into F upper half, G for the lower. The primary disposition is, however, that of the semitone from the Greek tetrachord.

the seven tiers of his keyboard he has eighty-four, for the purpose of facilitating the playing of a 'round' of keys. It is, however, pretty well agreed, even by acousticians, that the piano had best remain with thirteen keys in the octave, and with tuning according to 'equal temperament.'

In Germany a recent theory of the keyboard has sought not to disturb either the number of keys or the equal temperament. But an arrangement is proposed, almost identical with the 'sequential keyboard' invented and practically tried in England by Mr. William A. B. Lunn under the name of Arthur Wallbridge in 1843, in which six lower and six upper keys are grouped instead of the historical and customary seven and five in the octave. This gives all the major scales in two fingerings, according as a lower or upper key may be the keynote. The note C becomes a black key, and the thumb is more frequently used on the black keys than has been usually permitted with the old keyboard. The latest school of pianists, however, regard the black and white keys as on a level (see Preface to Dr. Hans von Bülow's 'Selection from Cramer's Studies,' 1868), and this has tended to modify opinions on the point. In 1876-77 the partisans of the new German keyboard formed themselves into a society, with the view of settling the still more difficult and vexed question of the reconstruction of musical notation. Thus, discarding all signs for sharps and flats, the five lines of the stave and one ledger line below, correspond to six black finger-keys for C, D, E, F♯, G♯, A♯, and the four spaces, including the two blanks, one above and one below the stave, correspond to six white finger-keys, C♯, D♯, F, G, A, B. Each octave requires a repetition of the stave, and the particular octave is indicated by a number. The keyboard and the stave consequently correspond exactly, black for black and white for white, while the one ledger line shows the break of the octave. And further the pitch for each note, and the exact interval between two notes, for equal temperament, is shown by the notation as well as on the keyboard. The name of the association is 'Chroma-Verein des gleichstüfigen Tonsystems.' It has published a journal, *Die Tonkunst* (Berlin, Stilke), edited by Albert Hahn, whose pamphlet, *Zur neuen Klaviatur* (Königsberg, 1875), with those of Vincent, *Die Neuklaviatur* (Malchin, 1875), and of Otto Quanz, *Zur Geschichte der neuen chromatischen Klaviatur* (Berlin, 1877), are important contributions to the literature of the subject. The inventor appears to have been K. B. Schumann, a physician at Rhinow in Brandenburg, who died in 1865, after great personal sacrifices for the promotion of his idea. The pianoforte maker of the society is Preuss of Berlin, who constructs the keyboard with C on a black key; width of octave fourteen centimetres,[1] (5½ inches nearly), and with radiating keys by which a tenth becomes as easy to span as an octave is at present. About sixteen other pianoforte makers are named, and public demonstrations have been given all over Germany. In this system much stress is laid upon C being no longer the privileged key. It will henceforth be no more 'natural' than its neighbours. Whether our old keyboard be destined to yield to such a successor or not, there is very much beautiful piano music of our own time, naturally contrived to fit the form of the hand to it, which it might be very difficult to graft upon another system, even if it were more logically simple.

[1] The width of six of the present keys.

The last application of the principle (1887-88) is the invention of Herr Paul von Jankó of Totis, Hungary. In this keyboard each note has three finger-keys, one lower than the other, attached to a key lever. Six parallel rows of whole tone intervals are thus produced. In the first row the octave is arranged *c*, *d*, *e*, *f*♯, *g*♯, *a*♯, *c*; in the second row *c*♯, *d*♯, *f*, *g*, *a*, *b*, *c*♯. The third row repeats the first, the fourth the second, etc. The sharps are distinguished by black bands intended as a concession to those familiar with the old system. The keys are rounded on both sides and the whole keyboard slants. The advantage Herr von Jankó claims for his keyboard is a freer use of the fingers than is possible with the accepted keyboard, as the player has the choice of three double rows of keys. The longer fingers touch the higher and the shorter the lower keys, an arrangement of special importance for the thumb, which, unlike the latest practice in piano technique, takes its natural position always. All scales, major and minor, can be played with the same positions of the fingers; it is only necessary to raise or lower the hand, in a manner analogous to the violinist's 'shifts.' The facilities with which the key of D♭ major favours the pianist are thus equally at command for D or C major, and certain difficulties of transposition are also obviated. But the octave being brought within the stretch of the sixth of the ordinary keyboard, extensions become of easier grasp, and the use of the arpeggio for wide chords is not so often necessary. The imperfection of balance in the key levers of the old keyboard, which the player unconsciously dominates by scale practice, appears in the new keyboard to be increased by the greater relative distances of finger attack. On account of the contracted measure of the keyboard, the key levers are radiated, and present a fanlike appearance. Herr von Jankó's invention was introduced to the English public by Mr. J. C. Ames at the Portman Rooms on June 20, 1888. It has many adherents in Germany. His pamphlet *Eine neue Claviatur*, Wetzler, Vienna, 1886, with numerous illustrations of fingering, is worthy of the attention of all students in pianoforte technique. [See JANKÓ; and for experiments in Just Intonation Keyboards see TEMPERAMENT.]

[In the instruments which, like the organ and harpsichord, possess more than one keyboard, each of the rows is called a manual. Some writers speak of a 'pedal keyboard,' but the term pedal-clavier or pedal-board seems more suitable.]

The fact that the fingering of the right hand upwards is frequently that of the left hand downwards has led to the construction of a 'Piano à doubles claviers renversés,' shown in the Paris Exhibition of 1878 by MM. Mangeot frères of that city. It is in fact two grand pianos, one placed upon the other, with keyboards reversed as the name indicates, the lower commencing as usual with the lowest bass note at the left hand; the higher having the highest treble note in the same position, so that an ascending scale played upon it proceeds from *right to left*; the notes running the contrary way to what has always been the normal one. By this somewhat cumbersome contrivance an analogous fingering of similar passages in each hand is secured, with other advantages, in playing extensions and avoiding the crossing of the hands, etc. A. J. H.

III. KEYS (Fr. *Clefs*; Ger. *Klappe*; Ital. *Chiave*). The name given to the levers on wind instruments which serve the purpose of opening and closing certain of the sound-holes. They are divided into Open and Closed keys, according to the function which they perform. In the former case they stand normally above their respective holes, and are closed by the pressure of the finger; whereas in the latter they close the hole until lifted by muscular action. The closed keys are levers of the first, the open keys usually of the third mechanical order. They serve the purpose of bringing distant orifices within the reach of the hand, and of covering apertures which are too large for the last phalanx of the finger. They are inferior to the finger in lacking the delicate sense of touch to which musical expression is in a great measure due. In the Bassoon, therefore, the sound-holes are bored obliquely in the substance of the wood so as to diminish the divergence of the fingers. Keys are applied to instruments of the Flute family, to Reeds, such as the Oboe and Clarinet, and to instruments with cupped mouthpieces, such as the Key Bugle and the Ophicleide, the name of which is a compound of the Greek words for Snake and Key. [Ophicleide.] In the original Serpent the holes themselves were closed by the pad of the finger, the tube being so curved as to bring them within reach. [Serpent.]

The artistic arrangement of Keys on all classes of wind instruments is a recent development. Flutes, Oboes, Bassoons, and Clarinets, up to the beginning of the 19th century or even later, were almost devoid of them. The Bassoon, however, early possessed several in its bass joint for the production of the six lowest notes on its register, which far exceed the reach of the hand. In some earlier specimens, as stated in the article referred to, this mechanism was rudely preceded by plugs, requiring to be drawn out before performance, and not easily replaced with the necessary rapidity. [See Bassoon.]

The older Flutes, Clarinets, and Oboes only possess three or four keys at most, cut out of sheet metal, and closely resembling mustard-spoons. The intermediate tones, in this deficiency of keys, were produced by what are termed 'cross-fingerings,' which consist essentially in closing one or two lower holes with the fingers, while leaving one intermediate open. A rude approximation to a semitone was thus attained, but the note is usually of a dull and muffled character. Boehm, in the flute named after him, entirely discarded the use of these 'cross-fingered' notes. [See Flute.]

Keys are now fashioned in a far more artistic and convenient form, a distinction in shape being made between those which are open, and those normally closed; so that the player may be assisted in performance by his instinctive sense of touch. [See Double Bassoon.] Besides the Bassoon, the Corno di Bassetto affords a good example of this contrivance, the scale being carried down through four semitones by interlocking keys, worked by the thumb of the right hand alone. W. H. S.

KEY-BUGLE. An improvement of the original bugle, which had no keys, and therefore could only yield certain restricted notes [see Bugle] by the addition of keys. It is said to have been made by Logier. The Kent Bugle is a further improvement of the same thing. G.

KEYNOTE. The note by which the key is named, and from which the scale commences, corresponding to the Final of the Ecclesiastical Modes: the Tonic. [See Key; Tonic.]

KIALLMARK, George, born at King's Lynn, Feb. 1781; studied the violin under Barthélemon and Spagnoletti, and became leader in various orchestras. He wrote many songs which were popular in their day, and a great number of fantasias for the pianoforte. He died at Islington in March 1835. His son, George Frederick Kiallmark, born at Islington, Nov. 7, 1804, studied the piano under Moscheles, Logier, and his father. Also at Paris under Kalkbrenner. He lived in London as a player and teacher, and died Dec. 13, 1887. (*Brit. Mus. Biog.*)

KIEL, Friedrich, born Oct. 7, 1821, at Puderbach on the Lahn; son of a schoolmaster, who taught him the pianoforte. At fourteen he began the violin under Schulz, Concertmeister to Prince Carl von Wittgenstein-Berleberg, and soon entered the band of the reigning Prince, who sent him first to Caspar Kummer at Coburg, and in 1843 to Dehn at Berlin. While there he received a salary from King Frederick William IV. His first compositions were for the

pianoforte, 'Canons und Fugen' opp. 1 and 2; variations and fugue, op. 17; and several pieces for PF. and violoncello, of which the 'Reisebilder' are specially interesting. In 1862 his Requiem (op. 20), a remarkable work, was performed by Stern's Choral Society—also by the University Musical Society of Cambridge, May 21, 1878. In 1865 he composed a 'Missa Solemnis,' and in 1871-72 an oratorio 'Christus.' He was a member of the council of the Berlin Academie der Künste from 1869, and was professor of composition in the Hochschule für Musik, in which capacity he was much esteemed. Kiel was a distinguished teacher of counterpoint and fugue, and as such forms one of the race of musicians of whom the late Moritz Hauptmann may be considered the chief. His compositions are of the sound classical school, tempered with a due regard for the best modern tendencies. [A second Requiem (op. 80) was brought out a few years before his death, which took place in Berlin, Sept. 14, 1885.] F. G.

KIENZL, Wilhelm, born Jan. 17, 1857, at Waitzenkirchen in Austria, is the son of a lawyer. His father was elected in 1861 mayor of the town of Gratz, where Kienzl has lived nearly all his life. He studied composition under Dr. W. Mayer, who has also had as pupils Weingartner and Busoni. Later he attended the Conservatorium at Prague, and concluded his studies in Munich under Rheinberger. Encouraged by the advice of Adolf Jensen and the sympathy of Liszt, he began to compose, simultaneously continuing his abstract studies, his work in this direction finding expression in a highly interesting and valuable work on musical declamation, which attracted the attention of Wagner, to whom Kienzl felt himself drawn by the similarity of their musical opinions. Kienzl stayed for some time at Bayreuth on terms of intimacy with the family, until the proverbial narrow-mindedness of the Master, who would not tolerate Kienzl's outspoken admiration of Schumann, put an end to their amicable relations. Nevertheless, Kienzl remained, musically speaking, in the Wagnerian fold, and did not desert the tenets of Bayreuth. His first opera, 'Urvasi,' which was produced at Dresden in Feb. 1886, attracted more attention by its melodic charm and the beauty of its orchestration than by the action of the drama, which was weak. His next opera, 'Heilmar der Narr,' was held in abeyance for some ten years owing to difficulties in the staging. In the meantime his third and best-known opera, 'Der Evangelimann,' which had a phenomenal success all over Germany and Austria, rivalling that of Humperdinck's 'Hänsel und Gretel,' appeared in 1894. It was given at Covent Garden, July 3, 1897. In 1898 another opera, on the subject of Don Quixote, was produced in Berlin. In all these works Kienzl, like Humperdinck, has retained the constructive features of the Wagnerian creed, but discarded the purely heroic drama, proving that the methods of Bayreuth are capable of being brought nearer to the people than their first propounder ever intended. His style, which is less intricate than that of Humperdinck, is full of musical interest, and is superior to most of the productions of modern Germany by the attractiveness of the material he uses. Besides his operas Kienzl has published over 100 songs, of which a representative selection exists, in the form of an album obtainable in the 'Universal Edition,' other interesting sets being op. 55, six songs, and op. 66, three songs. Further, some 150 piano pieces, amongst which the 'Dichterreise,' op. 46, and the 'Tanzbilder,' op. 41, the latter for piano duet, deserve mention. He has also contributed copiously to orchestral and chamber music, and has published a large number of smaller choral works. His most important production in musical literature, besides the book mentioned above, is an interesting monograph on Wagner, which appeared in 1903. In the same year a marble relief monument in his honour was unveiled in his native town. E. E.

KIESEWETTER, Raphael Georg, Edler von Wiesenbrunn (uncle to Ambros the historian of music), Imperial councillor from 1803, and learned author on musical subjects, born at Holleschau in Moravia, August 29, 1773; settled in Vienna in 1794. In 1816 he began to form a collection of scores of the old masters, and made his house a rendezvous for the first musicians of Vienna. There also during Advent, Lent, and Holy Week, a first-rate amateur choir performed the principal works of the old Italian composers, and of Bach, Handel, etc. He died Jan. 1, 1850, at Baden, near Vienna, and was buried in the cemetery at Vienna, 'vor der Währinger Linie.' He was ennobled for his services as an official in the Kriegsrath, taking his title from his estate. Innumerable societies elected him a member in acknowledgment of his services as a musician. He left his musical MSS. and his correspondence with musical men of letters to Aloys Fuchs, and to the Court library his invaluable collection of scores, with the condition that they should be kept together as the 'Fond Kiesewetter.'

That he was a most prolific writer the following list of his principal works will show:—

1. *Die Verdienste der Niederländer um die Tonkunst* (received the gold prize-medal, Amsterdam, 1828). 2. *Geschichte der europäisch-abendländischen, das ist; unserer heutigen Musik* (Breitkopf & Härtel, 1834, 2nd ed. 1846, translated into English by R. Müller, 1848). 3. *Ueber die Musik der Neugriechen*, with remarks on ancient Egyptian and ancient Greek music; three treatises (*ibid.* 1838). 4. *Guido von Arezzo*, life and works (*ibid.* 1840). 5. *Schicksale und Beschaffenheit des Weltlichen Gesanges*, from the early Middle Ages down to the discovery of the dramatic style and rise of opera (*ibid.* 1841). 6. *Die Musik der Araber*, from original sources (*ibid.* 1842). 7. *Ueber das Leben, und die Werke Palestrinas*, a condensation of Baini's work left unpublished by Kandler; edited with preface and remarks (*ibid.* 1834). 8. *Der neuen Aristoxener zerstreute Aufsätze* (*ibid.* 1846). 9. *Ueber die Octave des Pythagoras*, supplement to the preceding (Vienna, 1848). 10. *Catalog ueber die Sammlung der Partituren alter Musik*, etc.[1] (Vienna, 1847), with preface and

[1] The scores left to the Court Library.

appendix *Gallerie der alten Contrapuntisten*, a selection from their works, chronologically arranged. Also about fifty scattered articles in different periodicals, reviews, etc. [A letter from him to R. L. de Pearsall, dated 1838, and expressed in very queer English, is printed in the *Musical Times*, 1902, p. 93, from the original in the possession of Mr. W. B. Squire.]

C. F. P.

KIND, Johann Friedrich, author of the words of 'Der Freischütz'; born at Leipzig, March 4, 1768; brought up to the law, but frequented the Thomasschule of his own accord. He began to practise literature as early as 1800, and after much success with novels and tales, settled in 1814 at Dresden, became a Hofrath, and definitely renounced the law for a literary life. Here Weber met him, at the house of von Nordstern. About Feb. 15, 1817, Kind read to him his *Vandyck's Landleben*, which so pleased the composer that he at once consulted him as to an opera-book. The choice of a source fell on Apel's *Gespensterbuch* (Ghost Stories). Weber had, several years before, been attached to the story of the Freischütz, and so entirely did his enthusiasm communicate itself to Kind, that by the evening of Feb. 23, he had completed the first act of the opera. This was the only important joint composition of the two, but Jähns's Catalogue contains eleven other pieces, the words of which were supplied by Kind. The chief of these is the 'Jubel Cantata,' another cantata called 'Natur und Liebe,' five songs, two part-songs, and a chorus. Some of these were taken from operas of Kind's—'Der Weinberg an der Elbe,' 'Der Abend am Waldbrunnen,' and 'Das Nachtlager in Granada.' The last of these was set to music by Conradin Kreutzer. Kind seems to have supplied Spanish materials for 'Preciosa,' and Weber had two librettos by him—'Alcindor,' 1819, and 'Der Cid,' 1821—under consideration, but 'Der Freischütz' is the one which Weber adopted in full. Kind's 'Holzdieb' (Wood-thief) was composed by Marschner in 1824. He died at Dresden, June 25, 1843, having for many years quite forsaken literature. He is described by Weber's son as a small person, with a great opinion of himself and a harsh voice. Two volumes of his works were published, Leipzig, 1821. G.

KINDERMANN, August, born Feb. 6, 1817, at Berlin, began his career at the opera as a chorus-singer, received instruction from Meyer, and played both bass and baritone parts at Leipzig in 1839-1846, after which he was engaged at Munich, where he obtained a life engagement, and was always a great favourite, being a very versatile artist. He celebrated his twenty-fifth anniversary of his engagement there on June 15, 1871, as Figaro in 'Nozze,' the Cherubino being his elder daughter Marie, then engaged at Cassel. He sang Titurel at Bayreuth in 1882; and on Sept. 9, 1886, he celebrated the jubilee of his career, and the fortieth year of his engagement at Munich, playing the part of Stadinger in Lortzing's 'Waffenschmied.' He died at Munich, March 6, 1891. For his daughter Hedwig, see Reicher-Kindermann.

KINDERMANN, Johann Erasmus, Nuremberg organist, is said to have been born at Nuremberg in 1616, but some doubt is cast upon the accuracy of this date, since already in 1630 he held the important post of organist at the St. Aegidien Kirche at Nuremberg. He died April 14, 1655. His chief work is entitled *Harmonia Organica in tabulaturam Germanicam composita*, etc., first published in 1645, and republished in 1665. It is remarkable, as being one of the earliest specimens of German copper-plate engraving, and is also of importance in the history of organ-playing and organ composition. As the title indicates, the music is given in the old German tablature notation. A detailed description of the contents is given in Ritter's *Geschichte des Orgelspiels*, pp. 146-47. The work opens with fourteen preludes mainly in the church tones, followed by fugal fantasias on chorale-tunes, and concludes with some Magnificat intonations and verses. The Pedal is treated obbligato throughout. Ritter gives three examples from the work in modern notation. Kindermann's other works are partly sacred, partly secular compositions for voices with Basso continuo and occasional viol and violin accompaniment. He also composed a large number of chorale-tunes, harmonised for three voices, to the Nuremberg preacher Dilherr's *Evangelische Schlussreimen* and *Göttliche Liebesflamme*, 1649-52. Some works for instruments only, partly viols, partly wind instruments, are also mentioned, but do not seem to exist complete. (See Eitner, *Quellen-Lexikon.*) J. R. M.

KING, Charles, Mus.B., born at Bury St. Edmunds in 1687, became a chorister of St. Paul's under Dr. Blow and Jeremiah Clarke. He was next a supernumerary singer in the choir at the small annual stipend of £14. On July 12, 1707, he graduated as Mus.Bac. at Oxford. On the death of Clarke, whose sister he had married, he was appointed almoner and master of the choristers of St. Paul's. In 1708 he became also organist of St. Benet Fink, Royal Exchange. On Oct. 31, 1730, he was admitted a vicar choral of St. Paul's. King composed several services and anthems, some of which are printed in Arnold's *Cathedral Music*, and others in Page's *Harmonia Sacra*; and there are some in the Tudway Collection (Harl. MSS. 7341 and 7342). Although his compositions evince no originality they are vocal and not without spirit, they long continued in frequent use in choirs, and some of them, particularly his services in F and C, are still performed. They have justified the joke of Dr. Greene, that King was a *serviceable* man. Six of them in all are published by Novello, besides five anthems. Hawkins intimates that his inferiority was the result rather of indolence than want of ability. He died in London, March 17, 1748. W. H. H.

KING, MATTHEW PETER, born in London, 1773, studied composition under Charles Frederick Horn. His first productions were 'Three Sonatas for the Pianoforte,' 'Eight Songs and a Cantata,' and three other sets of Pianoforte Sonatas. In 1796 he published *Thorough-Bass made clear to every Capacity*, and in 1800 *A General Treatise on Music*, etc., a work of repute, with second edition, 1809. In 1817 his oratorio, 'The Intercession,' was produced at Covent Garden. One of the songs in it 'Must I leave thee, Paradise?' (known as 'Eve's Lamentation') became very popular, and long found a place in programmes of sacred music. King was also the composer of several glees (among them the popular 'Witches'), and of numerous pianoforte pieces. He composed several dramatic pieces, chiefly for the English Opera House, Lyceum:—'Matrimony,' 1804; 'The Invisible Girl,' 1806; 'False Alarms' (with Braham); 'One o'clock, or The Wood Demon' (with Kelly); and 'Ella Rosenberg,' 1807; 'Up all night,' 1809; 'Plots' and 'Oh, this Love,' 1810; 'The Americans' (with Braham), and 'Timour the Tartar,' 1811; and 'The Fisherman's Hut' (with Davy), 1819. He died in London in Jan. 1823.

His son, C. M. KING, published in 1826 some songs which were favourably received. W. H. H.

KING, ROBERT, Mus. B., was one of the band of music to William and Mary and Queen Anne. [At Christmas, 1689, a licence was granted to him to establish a concert (Calendar of State Papers.)] He graduated at Cambridge in 1696. He was the composer of many songs published in 'Choice Ayres, Songs and Dialogues,' 1684; 'Comes Amoris,' 1687-93; 'The Banquet of Musick,' 1688-92; *The Gentleman's Journal*, 1692-94; and *Thesaurus Musicus*, 1695-96. He composed the songs in Crowne's comedy, 'Sir Courtly Nice,' which were printed in *The Theater of Music*, Book ii. 1685. In 1690 he set Shadwell's Ode on St. Cecilia's Day, 'O Sacred Harmony.' In 1693 he set an Ode 'on the Rt. Hon. John Cecil, Earl of Exeter, his birthday, being the 21 of Sept.' commencing 'Once more 'tis born, the happy day,' the words by Peter Motteux. A collection of twenty-four songs by him entitled 'Songs for One, Two, and Three voices, composed to a Thorough-Basse for y^e^ Organ or Harpsicord,' engraven on copper, was published by the elder Walsh. The date of his death has not been ascertained. He was living in 1711. W. H. H.

KING, WILLIAM, born at Winchester, 1624, son of George King (died 1665) organist of Winchester Cathedral, was admitted a clerk of Magdalen College, Oxford, Oct. 18, 1648. He graduated B.A. June 5, 1649, and in 1652 was promoted to a chaplaincy at Magdalen College, which he held until August 25, 1654, when he became a probationer-fellow of All Souls' College. On Dec. 10, 1664, he was appointed successor to Pickhaver as organist of New College. He composed a service in B♭ and some anthems [a setting of the Litany remained in use in Lichfield Cathedral, and was republished by Mr. J. Bishop of Cheltenham and Mr. J. B. Lott], and in 1668 published at Oxford 'Poems of Mr. Cowley [The Mistress] and others, composed into Songs and Ayres, with a Thorough Basse to the Theorbo, Harpsicon, or Basse Violl.' He died at Oxford, Nov. 17, 1680, and was buried in New College Cloister. W. H. H.

KING CHARLES THE SECOND. A comic opera in two acts; words adapted by Desmond Ryan from a comedy of Howard Payne's; music by G. A. Macfarren. Produced at the Princess's Theatre, Oct. 27, 1849. Payne's comedy had before been turned into a ballet-pantomime, 'Betty,' music by Ambroise Thomas, and produced at the Grand Opéra, Paris, July 10, 1846. G.

KING SAUL. See SAUL (2).

KING'S BAND OF MUSIC, THE. The custom of the kings of England to retain as part of their household a band of musicians, more or less numerous, is very ancient. We learn that Edward IV. had 13 minstrels, 'whereof some be trompets, some with shalmes and smalle pypes.' Henry VIII.'s band in 1526 consisted of 15 trumpets, 3 lutes, 3 rebecks, 3 taborets, a harp, 2 viols, 10 sackbuts, a fife, and 4 drumslades. In 1530 his band was composed of 16 trumpets, 4 lutes, 3 rebecks, 3 taborets, a harp, 2 viols, 9 sackbuts, 2 drumslades, 3 minstrels, and a player on the virginals. Edward VI. in 1548 retained 8 minstrels, a player on the virginals, 2 lutes, a harper, a bagpiper, a drumslade, a rebeck, 7 viols, 4 sackbuts, a Welsh minstrel, and a flute player. Elizabeth's band in 1581 included trumpets, violins, flutes, and sackbuts, besides musicians whose instruments are not specified; and six years later it consisted of 16 trumpets, lutes, harps, a bagpipe, 9 minstrels, 2 rebecks, 6 sackbuts, 8 viols, and 3 players on the virginals. Charles I. in 1625 had in his pay 8 performers on the hautboys and sackbuts, 6 flutes, 6 recorders, 11 violins, 6 lutes, 4 viols, 1 harp, and 15 'musicians for the lute and voice,' exclusive of trumpeters, drummers, and fifers, Nicholas Laniere being master of the band; and in 1641 his band included 14 violins, 19 wind instruments, and 25 'musicians for the waytes,' besides a serjeant trumpeter and 18 trumpeters. Charles II. in 1660 established, in imitation of Louis XIV. a band of 24 performers on violins, tenors, and basses, popularly known as the 'four and twenty fiddlers.' This band not only played while the king was at meals, but was even introduced into the royal chapel, anthems being composed with symphonies and ritornels between the vocal movements expressly for them. After the death of Charles the band was kept up, but was somewhat

changed in its composition; it no longer consisted exclusively of stringed instruments, but some of its members performed on wind instruments. It is now constituted so as to meet the requirements of modern music, and consists of thirty members. Formerly, besides its ordinary duties it was employed, together with the gentlemen and children of the Chapel Royal, in the performance of the odes annually composed for the king's birthday and New Year's day; but since the discontinuance of the production of such odes, its duties have been reduced to attendance on royal weddings and baptisms, and other state occasions. The following is the succession of the 'Masters of the Musick':—Davis Mell and George Hudson, 1660; Thomas Baltzar, 1661 (?); John Banister, 1663; Louis Grabu, 1666; Thomas Purcell, 1672; Dr. Nicholas Staggins, 1682; John Eccles, 1705; Dr. Maurice Greene, 1735 (?); Dr. William Boyce, 1755; John Stanley, 1779; Sir William Parsons, 1786; William Shield, 1817; Christian Kramer, 1829; François Cramer, 1834; George Frederick Anderson, 1848; Sir William George Cusins, 1870; Sir Walter Parratt, 1893. Robert Cambert is sometimes said to have held the office of Master of the Musick, but this is doubtful. W. H. H.

KING'S THEATRE, THE. In the early part of the 18th century, Sir John Vanbrugh, the architect and dramatist, proposed to the performers at Lincoln's Inn Fields Theatre to build them a new and splendid theatre in the Haymarket, and, his offer being accepted, he raised a subscription of £30,000 in sums of £100 each, in return for which every subscriber was to have a free admission for life. The undertaking was greatly promoted by the Kit-Cat Club, and the first stone of the building, which was wholly from the designs of Vanbrugh, was laid in 1704 with great solemnity by the beautiful Countess of Sunderland (daughter of the great Duke of Marlborough), known as 'The little Whig.' Congreve, the dramatist, was associated with Vanbrugh in the management, and the theatre was opened on April 9, 1705, under the name of 'The Queen's Theatre,' which name was changed on the accession of George I. in 1714 to 'King's Theatre,' by which it continued to be called until the death of William IV. in 1837, after which it was styled 'Her Majesty's Theatre,' the reason for not resuming the name 'Queen's Theatre' being that the theatre in Tottenham Street at the time bore that appellation. [At the beginning of the present reign, the theatre which had been built on part of the old site was renamed 'His Majesty's Theatre.'] Vanbrugh's erection, although internally a splendid and imposing structure, was totally unfitted for its purpose, owing to the reverberations being so great as to make the spoken dialogue almost unintelligible, and to necessitate extensive alterations in order to prevent them. In the course of a few years the house became the established home of Italian opera. In it the greater part of Handel's operas and nearly all his early oratorios were first performed. On the evening of June 17, 1789, the building was burned to the ground. It was rebuilt in 1790 from designs by Michael Novosielski, the lyre-shaped plan being then first adopted in England. When completed it was refused a licence for dramatic representations, but a magistrates' licence being obtained it was opened with a concert and ballet on March 26, 1791. [See HAYDN.] A regular licence was, however, soon afterwards granted. The interior of the theatre was the largest in England; there were five tiers of boxes, exclusive of slips, and it was capable of containing nearly 3300 persons. It was admirably adapted for conveying sound. On the east side was a large and handsome concert-room, 95 feet long, 46 feet broad, and 35 feet high, on a level with the principal tier of boxes. About 1817 an important alteration was made in the exterior of the theatre by the erection of the colonnades on the north, south, and east sides, and the formation of the western arcade. The northern colonnade was afterwards removed. (There is a good description of the pit, including the famous 'Fops' alley' in Lumley's *Reminiscences*, chap. vii.) The theatre was again destroyed by fire on Friday night, Dec. 6, 1867. It was rebuilt by April 1869, but not opened until 1875, and then not for operatic performances, but for the revivalist mission of Messrs. Moody and Sankey, who occupied it for about three months, after which it remained closed until April 28, 1877, when it was reopened as an opera house. No theatre, perhaps, has been under the management of so many different persons—Swiney, Collier, Aaron Hill, Heidegger, Handel, the Earl of Middlesex, Signora Venisci, Crawford, Yates, Gordon, Hon. J. Hobart, Brookes, O'Reilly, Le Texier, Sir John Gallini, Tranchard, Taylor, Goold, Waters, Ebers, Benelli, Laporte, Monck Mason, Lumley, E. T. Smith, and Mapleson, have by turns directed its affairs. To attempt only to name the compositions produced there, and the eminent artists who have been their exponents, would extend this notice to an unreasonable length; it would be, in fact, almost to write a history of the Italian opera in England. [With the history of the smaller theatre on part of the site, opened in 1897 under Mr. H. Beerbohm Tree, a musical dictionary is not concerned.] W. H. H.

KIRBYE, GEORGE, one of the best English writers of madrigals of the graver kind, may have been a native of Suffolk, where his life was chiefly spent. The first mention of his name occurs in 1592, when he contributed to Este's *Whole Book of Psalms*. As he furnished more settings of tunes to this book than any other of the composers employed, excepting John Farmer, it is to be assumed that he had

already made some reputation as a musician. In 1597 he published what he calls the 'first fruites of my poore knowledge in Musicke,' a set of twenty-four madrigals for 4, 5, and 6 voices, dedicated to two of the daughters of Sir Robert Jermyn of Rushbrooke, near Bury St. Edmunds, in whose house he seems to have lived as music-master, or domestic musician. On Feb. 16, 1597-98, George Kirbye married Anne Saxye, at Bradfield St. George, near Rushbrooke.

In 1601 appeared the 'Triumphs of Oriana,' for which Kirbye wrote a 6-part madrigal. In some copies of the 'Triumphs' his composition appears to the words 'With angel's face and brightness,' elsewhere to the words 'Bright Phœbus greets most clearly,' the music being the same in both cases. It may be conjectured that Kirbye wrote his music to the words 'With angel's face,' to which it seems better suited, but that, as these words were also set by Daniel Norcome, the editor of the 'Triumphs' may have thought it advisable to supply new words to Kirbye's composition.

In 1626 Kirbye was living in Bury St. Edmunds. On June 11 of that year the burial of his wife is recorded in St. Mary's parish registers there, and in 1627-28 his name twice appears in the same registers, probably as one of the churchwardens. On Oct. 6, 1634, his burial is entered in St. Mary's registers. His will, dated March 10, 1633, and proved Oct. 7, 1634, shows that he owned property in Whiting Street, Bury St. Edmunds, which he left to his servant, Agnes Seaman, kinswoman to his late wife, together with all his goods, chattels, and personal estate; excepting small legacies to his brother, Walter Kirbye; his sister, Alice Moore, widow; and a few others. There is a note in a set of MS. part-books, copied by Thomas Hamond, of Cressners, Hawkdon, near Bury St. Edmunds, between the years 1631 and 1660 (Bodl. MS. Mus. f. 1-6), to the effect that the 'Italian songs to 5 and 6 voyces' contained in them were 'collected out of Master Geo. Kirbies blacke bookes wch were sould after ye decease of the said Geo. to the right wo^{thy} S^{r} Jo. Hollond in ye yeare 1634. And he paid as they said Kirbies maid, 40s.' This note is of interest as showing that Kirbye possessed copies of motets, etc., by the best Italian composers of the day.

A large number of unpublished madrigals and motets by Kirbye exist in the Bodleian Library, and in the libraries of the Royal College of Music and of St. Michael's College, Tenbury. Unfortunately they are all imperfect, excepting a 4-part madrigal, 'Farewell, false love,' in the R.C.M. Library. In the British Museum is an imperfect pavan for viols (Add. MSS. 30,826-8), and a 5-part hymn, 'O Jesu, look' (Add. MSS. 29,372-7). [See Arkwright's 'Old English Edition' (published by Joseph Williams), Nos. 3, 4, 5, and 21.] G. E. P. A.

KIRCHEN CANTATEN (Church Cantatas). The Kirchen Cantaten of the German Lutheran Church corresponded to a great extent with the Anglican anthems, but they were for the most part on a larger scale, and had a band accompaniment as well as the organ, which is rarely the case with anthems. They were used on the great festivals of the Church and on festal occasions, such as weddings of great people. They flourished especially in the time immediately before and with Sebastian Bach, and it is with his name that they are chiefly associated, both for the prodigious number and the great beauty of many of the examples of this form of composition which he produced. [It has been calculated that he wrote 295 cantatas, of which 206 are still extant.]

Among his predecessors, his uncles Michael and Johann Christoph, and the great organist Buxtehude, were composers of Cantatas of this kind, and Bach certainly adopted the form of his own from them at first, both as regards the distribution of the numbers and the words. With them as with him the words were sometimes complete religious songs, but they were also frequently taken from promiscuous sources, passages from the Bible and verses from hymns and religious songs being strung together, with an underlying fixed idea to keep them bound into a complete whole. In some cases they are mystical, in others they are of a prayerful character, and of course many are hymns of praise. In many there is a clear dramatic element, and in this form the dialogue between Christ and the soul is not uncommon, as in the well-known 'Ich hatte viel Bekümmerniss,' and in 'Gottes Zeit,' 'Wachet auf,' and 'Selig ist der Mann,' of J. S. Bach. The treatment of the subject is often very beautiful apart from the diction, and expresses a tender, touching kind of poetry of religion which is of the purest and most affecting character, and found in Bach's hands the most perfect possible expression in music.

The dramatic element points to the relationship of the Kirchencantaten to the Italian Cantate da Camera, which formed an important section of the operatic department of music cultivated in Italy from the beginning of the 17th century. In composing the earlier cantatas, Buxtehude and Bach's uncles do not seem to have had this connection very clearly in view, neither does it appear obviously in the earlier examples of John Sebastian. But from the year 1712 Bach began writing music to cantatas by a theologian and poet named Neumeister, a man of some importance in relation to church music; who wrote poems which he called Cantatas for all the great Festivals and Sundays of the year, following avowedly the dramatic manner of the Italians. Of Bach's contemporaries, Telemann preceded him slightly in setting these Cantatas, as a

collection with his music was published in Gotha in 1711. This part of the history of Cantatas, which divides them into two periods in matter of form, is too elaborate to be treated here, but a very full account will be found in Spitta's *J. S. Bach*, Engl. tr., i. 40, 446; ii. 348, etc.

As regards the music, the form was extremely variable. In a great number of cases the work opened with a chorus, which in Bach's hands assumed gigantic proportions. This was followed by a series of recitatives, airs, ariosos, duets or other kinds of solo music, and in the greatest number of instances ended with a simple chorale. In some cases the work opens with an aria or duet, and in others there are several choruses interspersed in the work, and occasionally they form the bulk of the whole. In one somewhat singular instance (viz. 'Ich will den Kreuzstab gerne tragen') the Cantata consists of two long arias, and two recitatives, and an adagio, all for a bass voice, and ends with a chorale. In 'Ich habe genug' the bass voice is alone throughout, and there is no chorale. It is evident that the works were constructed with reference to the particular resources at the disposal of the composer for performance; and in this respect the band varied as much as the musical form of the work. Sometimes the organ was accompanied by strings alone, at others by a considerable orchestra of strings, wood, and brass. With developed resources the Cantata occasionally began, both in the older and the later forms, with an instrumental introduction which was called irrespectively a symphony or a sonata or sonatina, and evidently had some relationship to the instrumental Sonate da Chiesa which were common in Italy in the Roman Catholic churches. This practice appears to have been more universal before Bach's time than appears from his works, as instrumental introductions to Cantatas with him are the exception. In such an astonishing number of examples as Bach produced it is inevitable that there should be some disparity in value. A considerable number are of the highest possible beauty and grandeur, and a few may not be in his happiest vein. But assuredly the wealth stored up in them which has yet to become known to the musical public is incalculable. Their uncompromising loftiness and generally austere purity of style have hindered their universal popularity hitherto; but as people learn to feel, as they ultimately must, how deeply expressive and healthily true that style is, the greater will be the earnest delight they will find in music, and the greater will be the fame of these imperishable monuments of Bach's genius. C. H. H. P.

KIRCHENMUSIK, AKADEMISCHES INSTITUT FÜR. This Institution was founded in Berlin (Hardenbergstrasse, Charlottenburg, No. 36), in 1822, and was placed under the direction of the Royal Academy of Arts in 1875, since when the Director of the Institution is a member of the Senate of the Academy. The Institution is devoted to the education of organists, cantors, and music-masters for high-grade schools and seminaries. There are five professors, giving instruction in the organ, pianoforte, violin, singing, harmony, counterpoint, and form, organ construction, and criticism of exercises. The first director was Bernhard Klein, and at present the post is held by Professor Radecke. W. B. S.

KIRCHER, Athanasius, learned Jesuit, born May 2, 1602, at Geisa near Fulda; early became a Jesuit, and taught mathematics and natural philosophy in the Jesuit College at Würzburg, where he was professor in 1630. About 1631 he was driven from Germany by the Thirty Years' War, and went in 1633 to the house of his Order at Avignon, and thence by way of Vienna (1635) to Rome, where he remained till his death, Nov. 28, 1680. He acquired a mass of information in all departments of knowledge, and wrote books on every conceivable subject. His great work *Musurgia universalis sive ars magna consoni et dissoni*, two vols. (Rome, 1650), translated into German by Andreas Hirsch (Hall in Swabia, 1662), contains, among much rubbish, valuable matter on the nature of sound and the theory of composition, with interesting examples from the instrumental music of Frescobaldi, Froberger, and other composers of the 17th century. The second vol., on the music of the Greeks, is far from trustworthy; indeed Meibomius (*Musici antiqui*) accuses Kircher of having written it without consulting a single ancient Greek authority. His *Phonurgia* (Kempten, 1673), translated into German by Agathus Carione (apparently a *nom de plume*), with the title *Neue Hall- und Thon-kunst* (Nördlingen, 1684), is an amplification of part of the *Musurgia*, and deals chiefly with acoustical instruments. In his *Magnes, siue de arte magnetica* (Rome, 1641) he gives all the songs and airs then in use to cure the bite of the tarantula. His *Œdipus ægyptiacus* (Rome, 1652-54) treats of the music contained in Egyptian hieroglyphics. [See J. E. Matthew's *Literature of Music*, p. 57.] F. G.

KIRCHGESSNER, Marianna, performer on the glass harmonica, born 1770 at Waghäusel near Rastatt, Baden. An illness in her fourth year left her blind for life, but this misfortune was compensated by a delicate organisation for music. She learned the harmonica from Schmittbauer of Carlsruhe, and made numerous successful concert-tours. Mozart heard her in Vienna (1791), and composed a quintet for her (Köchel, 617). In London, about 1794, Fröschel made her a new instrument, which in future she always used. Here also she recovered a glimmering of sight under medical treatment. Much as they admired her playing, musicians regretted that she failed to bring out the true qualities of the harmonica, through a wrong method of

execution. After living in retirement at Gohlis near Leipzig, she undertook another concert-tour, but fell ill and died at Schaffhausen, Dec. 9, 1809. C. F. P.

KIRCHNER, Theodor, one of the most gifted disciples of Schumann, a composer of 'genre pieces' for the pianoforte, was born Dec. 10, 1823, at Neukirchen near Chemnitz in Saxony, and got his musical training at Leipzig, under C. F. Becker, from 1838. Having completed his schooling at Leipzig and Dresden, he took the post of organist at Winterthur in Switzerland in 1843, which town in 1862 he left for Zürich, where he acted as conductor and teacher. In 1873 he became director of the 'Musikschule' at Würzburg, but after two years he threw up that appointment and settled at Leipzig, until 1883 [when he moved to Dresden as a teacher of ensemble in the Conservatorium. In 1890 he moved once more to Hamburg, where he died, Sept. 19, 1903.]

Kirchner's works extend to over 100 opus numbers. Except a string quartet, op. 20, a 'Gedenkblatt,' a 'Serenade,' and 'Novelletten,' op. 59, for piano, violin, and violoncello, some violin pieces, op. 63, and eight pieces for violoncello, op. 79, and a number of Lieder, they are all written for pianoforte solo or duet, are mostly of small dimensions, and put forth under suggestive titles such as Schumann was wont to give to his lesser pieces. The stamp of Schumann's original mind has marked Kirchner's work from the first; yet though sheltered under Schumann's cloak, many minor points of style and diction are Kirchner's own, and decidedly clever. At best, his pieces are delicate and tender, frequently vigorous, now and then humorous and fantastic; at worst, they droop under a taint of lachrymose sentimentality. They are always carefully finished and well shapen, never redundant, rarely commonplace. Among his early publications, 'Albumblätter,' op. 9, became popular as played by Madame Schumann; and among his later, 'Still und bewegt,' op. 24, and particularly 'Nachtstücke,' op. 25, deserve attention. E. D.

KIRKMAN. The name borne by a family of eminent harpsichord, and subsequently pianoforte makers. Jacob Kirchmann (afterwards Kirkman), a German, came to England early in the 18th century, and worked for Tabel, a Flemish harpsichord maker, who had brought to London the traditions of the Ruckers of Antwerp. [See Ruckers.] Another apprentice of Tabel's was Shudi (properly Tschudi), who became Kirkman's rival, and founded the house of Broadwood. Tabel would have been quite forgotten, but for these distinguished pupils, and for the droll anecdote, narrated by Dr. Burney, of Kirkman's rapid courtship of Tabel's widow, and securing with her the business and stock-in-trade. He proposed at breakfast-time, and married her (the Marriage Act being not then passed) before twelve o'clock the same day, just one month after Tabel's demise. [Jacob Kirkman was organist of St. George's, Hanover Square; he wrote several sets of pieces for organ and pianoforte, and published them himself at the sign of the King's Arms in Broad Street, Carnaby Market, now No. 19 Broad Street, Soho.] Dr. Burney places the arrival of Jacob Kirkman in England in 1740, but that seems to be too late; Shudi was probably established by that time in Meard's Street, Dean Street, Soho, whence he removed in 1742 to the premises in Great Pulteney Street. There is no reason, however, to doubt the same generally excellent authority that his death took place about 1778, and that he left nearly £200,000.

Burney, in Rees's *Cyclopædia*, gives Jacob Kirkman's harpsichords high praise, regarding them as more full in tone and durable than those of Shudi. These instruments retained certain features of the Antwerp model as late as 1768, preserving André Ruckers's keyboard of $G_{,}$—f''' (nearly five octaves), with lowest G♯ wanting. This, as well as the retention of the rosette in the sound-board, may be seen in the Kirkman harpsichord of that year, which belonged to the late C. K. Salaman, and in which we find King David playing upon the harp, between the letters I and K. Dr. Burney met with no harpsichords on the continent that could at all compare with those made in England by Jacob Kirkman and his almost life-long competitor, Shudi.

Jacob Kirkman, having no children by his marriage, was succeeded by his nephew Abraham, whose son Joseph, the first Joseph Kirkman, followed him. The piano was introduced in Kirkman's workshops in the time of Abraham Kirkman, as there is record of a square piano inscribed Jacob and Abraham Kirchmann, which was dated 1775. A grand piano dated 1780 was also theirs, and the manufacture of both kinds of instrument went on side by side for some years, as there was a single harpsichord in the possession of the firm, dated 1778, and the double harpsichord, in the possession of the Editor, is dated 1798; it is inscribed 'Josephus Kirckman.' His son, the second Joseph, died at the advanced age of eighty-seven in 1877, his second son Henry, to whom the business owes its present extension, having died some years before. The warerooms were for many years in Soho Square. In 1896 the business was amalgamated with that of the Collards. The Kirkmans were the English agents for Signor Caldera's attachment known as the Melopiano. A. J. H.

KIRNBERGER, Johann Philipp, composer and writer on the theory of music, born April (baptized on the 24th) 1721, at Saalfeld in Thuringia; learnt the rudiments of music at home, the organ from Kellner of Gräfenrode, and the violin from Meil of Sondershausen.

Gerber, court organist there, taught him to play Bach's fugues, and recommended him to Bach, whose pupil he was from 1739 to 1741. Several years were passed at Leipzig, in Poland, and at Lemberg. On his return to Germany he resumed the study of the violin under Zickler of Dresden, and in 1751 entered the capelle of Frederick the Great at Berlin as violinist. In 1758 he became capellmeister to Princess Amalie, and remained with her until his death, in Berlin, after a long and painful illness, July 27, 1783. During these twenty-five years he formed such pupils as Schulz, Fasch, and Zelter, and devoted his leisure to researches on the theory of music. Of his many books on the subject, *Die Kunst des reinen Satzes*, two vols. (Berlin, 1771-76), alone is of permanent value. He also wrote all the articles on music in Sulzer's *Theorie der schönen Künste*, in which he warmly criticises Marpurg's *Kritische Briefe*, [in which various charges had been brought against him. See the *Quellen-Lexikon.*] He prided himself on the discovery that all music could be reduced to two fundamental chords, the triad and the chord of the seventh—which is obviously wrong; and invented a new interval bearing the relation of 4 : 7 to the keynote, and which he called I :—but neither of these has stood the test of time. Indeed in his own day the theory of the even temperament steadily gained ground. As a composer he had more fluency than genius; his most interesting works are his fugues, remarkable for their correctness. In 1773-74 he edited a large collection of vocal compositions by Graun, who was a kind friend to him, and 'Psalmen und Gesänge' by Leo (Leonhard) Hassler. The autograph scores of several motets and cantatas, and a quantity of fugues, clavier-sonatas, and similar works, are preserved in the Imperial Library at Berlin and elsewhere. [See *Quellen-Lexikon.*] Kirnberger was of a quarrelsome temper, and fond of laying down the law, which made him no favourite with his fellow-musicians. F. G.

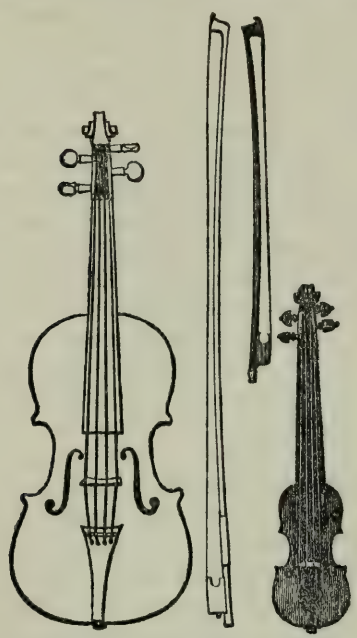
KISTLER, Cyrill, born at Grossaitingen, near Augsburg, March 12, 1848, displayed early taste for music, was a choir-boy at the age of eight, and could play the flute. At first intended for the church, he afterwards entered upon the career of a schoolmaster, and taught in various schools from 1867 to 1875, picking up musical instruction how and when he could. In 1876 he entered the Munich Conservatorium, and studied regularly under Wüllner, Rheinberger, and Fr. Lachner. The last of these took him as a private pupil after his leaving the Conservatorium, and did all in his power to counteract the strong influence of Wagner which had even then declared itself. In 1883 he was appointed teacher of theory, etc., at Sondershausen, and in 1884 his most important work, an opera or music-drama, 'Kunihild,' was brought out at that place. It was not until its revival at Würzburg in 1893 that it was recognised by any large class of musicians as a piece of any great significance. Since that time it has excited a good deal of comment, which was stimulated by the polemical attitude adopted by the composer towards theatrical managers and others, and expressed in a series of *Musikalische Tagesfragen*, published between 1884 and 1894. The opera is constructed on purely Wagnerian principles, with numerous 'leading-motives' and other peculiarities of the Wagner school. Occasionally the composer declines into a style that is more akin to that of the usual German part-song, in choruses and such things, for, during his earlier life, he had written much music of a less ambitious aim. Since 1885 he has lived at Bad Kissingen, as principal of a private music-school, and as a publisher. In 1889 his comic opera, 'Eulenspiegel' was brought out at Würzburg without much success, although in some ways it is more original than 'Kunihild.' 'Arm Elslein' was given at Schwerin in 1902, and 'Röslein im Hag' at Elberfeld in 1903. 'Baldurs Tod' seems not to have been performed. Besides these dramatic works, Kistler has published many pieces for orchestra, among them an interesting 'Trauerklänge,' choruses, songs, organ pieces, etc., method of harmony on Wagnerian principles (*Harmonielehre*, 1879 and 1903), a *Musikalische Elementarlehre*, a *Volksschullehrer* (1880), a *Tonkünstler-Lexikon*, which reached its third edition in 1887, and *Der einfache Kontrapunkt* (1904). (Riemann's *Lexikon*, Baker's *Biog. Dict. of Mus.*, *Masters of German Music*, *Musical Times* for April 1893.) M.

KISTNER. One of the great music publishing firms of Leipzig. The business was founded in 1823 by Probst, who was succeeded in 1831 by Karl Friedrich Kistner (born at Leipzig, March 3, 1797), a man of some gifts for music and great business powers. The new name was not assumed till 1836. Kistner greatly improved the business, and secured important works of Mendelssohn, Schumann, Chopin, Moscheles, Sterndale Bennett, etc. He died greatly esteemed, Dec. 21, 1844, and was succeeded by his son Julius, who followed in his father's steps with equal success. He added the names of Hiller, Taubert, and Rubinstein to the catalogue of the house, and will long be remembered by those who had to do with him for his kindness and liberality. He withdrew from the business in 1866 in favour of Karl Friedrich Ludwig Gurckhaus (1821-84), and died May 13, 1868.

Among the principal publications of the firm are found—Mendelssohn, Psalms 95 and 98; the 'Walpurgisnacht'; Antigone; Overture 'Ruy Blas'; two Sonatas PF. and violoncello, and eight other numbers. Schumann, Overture, Scherzo, and Finale; Rose Pilgerfahrt; Myrthen; Sonata for PF. in F♯; 'Bilder aus Osten';

Spanisches Liederspiel and eleven more, including opp. 1 and 2. Chopin, PF. Concerto E minor; Trio G minor; twelve Grandes Études and others. Goetz's Symphony, 'Francesca di Rimini,' 'Taming of the Shrew,' and 137th Psalm. G.

KIT, a tiny violin, which, before the general introduction of pianofortes, was carried by dancing-masters in their pockets. Hence the



French and German names for it were 'pochette' and 'Taschengeige,' though pochette is also applied to an instrument of long and narrow form resembling a sourdine. It was usually about 16 inches long over all: the woodcut shows its size relatively to that of the violin. Sometimes, however, as in Nos. 61*h* and 66 of the Special Exhibition of Ancient Musical Instruments, South Kensington Mus. 1872, the neck was longer and broader, for convenience of fingering, which gave the Kit a disproportioned look. The instrument is now practically obsolete.

The origin of the name has not yet been discovered, [but it may be connected with the beginning of some form of the word Cithara. Murray's *Dict.*]. In Florio (1598 and 1611), Beaumont and Fletcher, Ben Jonson, and Drayton, it seems evident that it is used without reference to size, as a synonym for Crowd, Rebeck, or Pandora. Cotgrave (1611) defines it as 'a small Gitterne.' Grew, in 1681, speaks of 'a dancing-master's Kit,' and as dancing-masters' Kits would naturally be smaller than other Kits, the name gradually adhered to them, as that of viol or violin did to the larger sizes. G.

KITCHINER, William, M.D. (Glasgow), the son of a coal merchant, from whom he inherited an ample fortune, was an accomplished amateur musician. He was born in London in 1775, and educated at Eton. He composed an operetta entitled 'Love among the Roses, or, The Master Key,' and was author of *Observations on Vocal Music*, 1821, and editor of 'The Loyal and National Songs of England,' 1823; 'The Sea Songs of England,' 1823; 'The Sea Songs of Charles Dibdin,' 1824; and 'A Collection of the Vocal Music in Shakspere's Plays.' He was also author of some eccentrically written but useful books, including, *The Cook's Oracle* (1817), *The Art of Invigorating and Prolonging Life* (1822), *The Housekeeper's Ledger* (1825), *The Economy of the Eyes* (1824), *The Traveller's Oracle* (1827). (The titles of other books are given in the *Dict. of Nat. Biog.*) Though an epicure, he was regular and even abstemious in his habits; but while practising the precepts he gave to others, he was unable to prolong his own life beyond the age of fifty, and died suddenly in London, Feb. 27, 1827. [In his fine musical library was the MS. collection of airs containing the supposed original of 'God save the King,' which, coming after Kitchiner's death into the possession of Richard Clark, was tampered with and has now totally disappeared. F. K.] W. H. H.

KITTEL, Johann Christian, born at Erfurt, Feb. 18, 1732, one of the last pupils of J. S. Bach. His first post was that of organist at Langensalza (1751), which he left in 1756 for that of the Predigerkirche at his native place. His pay was wretched, and had to be eked out by incessant and laborious teaching. Even when nearly seventy he was forced to make a tour to Göttingen, Hanover, Hamburg, and Altona. In the latter place he stayed for some time, to the delight of the musicians there, and published a book of tunes for the Schleswig-Holstein Church (*Neues Choralbuch*, Altona, 1803). Thence he crept home to Erfurt, where he died, May 18, 1809, in great poverty, but saved from actual starvation by a small pension allowed him by Prince Primas of Dalberg. The fame of his playing was very great, but is hardly maintained by his works, which are not very important. The best are grand preludes for the organ in two books (Peters); six sonatas and a fantasia for the clavier (Breitkopfs); and an organ school (*Der angehende praktische Organist*, in three books, 1801-8; Erfurt, Beyer; third edition, 1831). His papers were inherited by his great pupil, C. H. Rinck, one of many famous organists who perfected themselves under him. Fétis tells us—and we may accept the story as true, since he was intimate with Rinck—that Kittel had inherited a full-sized portrait of Bach, and that when satisfied with his pupils he drew the curtain, and allowed them a sight of the picture as the best reward he could afford them. It is a story quite in accordance with the devotion which Bach is known to have inspired in those who had to do with him. G.

KJERULF, Halfdan, was born at Christiania, Sept. 15, 1815,[1] and became known as

[1] Mendel and some other German authorities give wrong dates.

a composer in Norway and the surrounding countries during the time of Norway's struggle for freedom, and the consequent renascence of her intellectual and artistic spirit.

In 1834 he was a graduate of the Christiania University, and he had as a matter of course devoted himself to the study of jurisprudence, for his father's high post under Government would have ensured for him a good start in official life. There ensued the heartaches and the struggles of a born artist who cannot throw himself into what he feels to be the 'wrong direction for his energies.' His case was aggravated by the condition of 'the poor and cold country of Norway,'[1] which possessed 'no hothouse to foster the arts.' Nevertheless, the blossom of Kjerulf's art was destined to raise its head in the chill desert. On the death of his father in 1840, a decided step was at last taken by Halfdan Kjerulf, and he began his professional career at the age of twenty-five. He settled down as a teacher of music, and published some simple songs even before he had been introduced to the theory of music by some resident foreigner. In 1850 or thereabouts Kjerulf had begun to attract public attention, the Government awarded to him a grant by which he was enabled to study for a year at Leipzig under Richter. On his return to Christiania he did his best to establish classical subscription concerts in that city, but with no lasting success. In 1860 he was in active cooperation with Björnson, who wrote for him many poems; and it was during these years—1860 to 1865—that Kjerulf did his best work, resigned to a contemplative and lonely existence, and content to exercise a quiet influence upon those who sought him out. Grieg, amongst others, was very glad of the older master's moral support.

The portraits of Kjerulf represent him with a mild and pensive face, with traces of pain in the expression. He had indeed suffered for long from extreme delicacy in the chest, and death overtook him when he had withdrawn to a retreat at Grefsen, near Christiania, on August 11, 1868. A wave of deep emotion and sympathy, the fervour of which would have astonished the composer himself, passed over the country he had loved and served so well.

The value of Kjerulf's stirring quartets and choruses for men's voices, as reflecting the national sentiment in the way most acceptable to his countrymen, has already been commented on. As absolute music they are of slight interest, but by their vigour and their straightforward simplicity they may be said to possess all the virtue which belongs to complete appropriateness to the subject. His few pianoforte pieces fully maintain the highly artistic standard to which Kjerulf was always faithful.

Consideration of the purely musical side of Kjerulf's songs shows the perfect genuineness of their inspiration, and also the limits of that inspiration in intellectual depth and power. The stream of melody, generally written with due effect for the voice, and with a varied and sometimes elaborate pianoforte accompaniment, in fact, with considerable instinct of just proportions, is saved from actual commonplace by the fresh fragrance and the refinement which make his music distinguished though not important. Its sadness never becomes morbid, but is stamped with the resignation of a noble nature. Among the Northern ballads and lyrics are to be found some really characteristic and quaintly fascinating ditties. Such are Björnson's 'Synnöve's Song,' 'Ingrid's Song,' 'Young Venevil,' 'Evening Song,' and the Scotch 'Taylor's Song,' Munch's 'Night on the Fjord,' Theodor Kjerulf's 'Longing.' Several songs that spring from Kjerulf's sojourn at Leipzig most eloquently recall the influence of Schumann, while his treatment of some English poems is almost startling. The polished verses of Moore are made the vehicle of outpourings in which the gentle Kjerulf is seen in his most impassioned mood—for instance, 'Love thee, dearest, love thee.' 'My heart and lute,' on the other hand, has inspired the composer with an intensity of dreamy melancholy. Unfortunately a certain amount of licence has been taken in the settings, and where the poem as a whole gains by the suggestiveness of the music, the lines and words now and then suffer from false accentuation. This is especially the case with some familiar verses by the late Lord Houghton. It would be impossible to enumerate all that is worthy of note in the collection of more than one hundred songs by Kjerulf; but notice must be taken of the successful colouring of some Spanish subjects, and of the pleasing settings of Victor Hugo's Romances. Many of the songs are familiar to English amateurs through the compilation by T. Marzials, published by Messrs. Stanley Lucas, Weber & Co. Further testimony to the value of the Norwegian composer's work can be read in the *Musikalisches Wochenblatt* of Jan. 24, 1879, in an article from the pen of Edward Grieg. L. M. M.

KLAFSKY, KATHARINA, born Sept. 19, 1855, at Szt. Janos (St. Johann) in the county of Wieselburg, Hungary, the daughter of a poor shoemaker. Both her parents were musical, and as a child she showed vocal aptitude. In 1870 her mother died, and she left home for Oedenburg, where she had to beg her daily bread. Later she went to Vienna and entered service there as a nurserymaid. Her singing attracted the attention of her employers, who introduced her to Neuwirth the organist of the Elizabeth Kirche, who gave her instruction. She was

[1] For a full account of Kjerulf as the representative of his country, and for extracts from his letters and details of his private life, the reader may be referred to the articles 'Halfdan Kjerulf,' by Henrik Sundt, in the *Musical World* of Oct. 1, 8, and 15, 1887.

engaged in 1874 as a chorus-singer at the Komische Oper. There her voice attracted the attention of the conductor, the younger Hellmesberger, who induced Mme. Marchesi to teach her gratuitously. She was engaged in 1875 at Salzburg as a chorus-singer. In 1876 she married a merchant of Leipzig, and for a very brief space of time retired from the stage, but circumstances compelled her to accept an offer of Angelo Neumann to play small parts at the Leipzig theatre. From 1876 to 1882 she gradually won recognition as Venus in 'Tannhäuser,' Alice, and Bertha, 1881, and especially, Jan. 2, 1882, Brangäne, on the production of 'Tristan' at Leipzig. In this last part she made a great success, after a fortnight's study only under the tuition of Paul Geisler, then chorus-master at Leipzig. In the same year she accompanied Neumann on his 'Nibelungen' tour, still in an inferior capacity, and when the Trilogy was produced at Her Majesty's Theatre, Frau Klafsky's modest débuts were made, May 5 and 6, as Wellgunde ('Rheingold') and Waltraute ('Walküre'). While on tour in 1882, she played at Danzig and Berlin for the first time as Sieglinde and Brünnhilde, instead of some other artist, and on each occasion with success. After an illness of four months' duration, she was engaged at Bremen as principal singer, in the place of Fr. Reicher-Kindermann,[1] who had died at Trieste, and she made her début, Sept. 21, for the first time as Fidelio. From 1883 to 1886 she played all the principal parts, and in 1885 played the title part in a revival of Geisler's 'Ingeborg.' On the usual leave of absence, she sang in opera and concerts at Barmen, Oldenburg, Hamburg, Vienna, and Berlin. From 1886 to 1895 she was the principal singer at Hamburg, and established her reputation as one of the greatest artists in Germany in an extraordinary number of parts. She also sang in opera and concerts at Stuttgart, the Rhenish Festival at Cologne, at St. Petersburg, etc. On May 12, 1892, she lost her second husband, Franz Greve, a baritone singer engaged at Hamburg. On July 2 she reappeared in England at Drury Lane in 'Fidelio,' and made an immediate success as Leonora, as Brünnhilde in the 'Trilogy,' and as Isolde and Elizabeth, singing both at Drury Lane and Covent Garden. 'Her voice is a pure soprano, rather veiled in the lower register, but bright and penetrating in the upper notes' (*Athenæum*). 'Beyond all question Frau Klafsky is the finest representative of Brünnhilde that has yet appeared. In addition to a noble voice, beauty of face and form, and magnificent histrionic powers, she understands the art of posing to an extraordinary degree, and her attitudes were frequently enchantingly graceful' (*Ibid.*). In 1894 she made a welcome reappearance at Drury Lane, and sang for the first time here as Elsa, and Agatha in 'Der Freischütz.' Later in the year she sang at the Lamoureux Concerts, Paris. On Jan. 2, 1895, she played Anita on the production of Massenet's 'Navarraise' at Hamburg, and on the 31st married Otto Lohse, the conductor there (Baker). In the autumn they went to North America as principal singer and conductor of the Damrosch German Opera Company. In August 1896 Frau Klafsky reappeared at Hamburg as Elizabeth, and on Sept. 11 appeared on the stage for the last time as Fidelio. Immediately afterwards she was struck down with a brain disease, probably accelerated by a fall she had received in America. An operation was performed without effect, and she died Sept. 22. Her life was written by Ludwig Ordemannn (Fuendeling, Hameln and Leipzig, 1903), and has been of material assistance in the preparation of this notice. A. C.

[1] One of the last acts of Frau Hedwig Reicher-Kindermann, who had been the Isolde to Klafsky's Brangäne, was to give Klafsky 200 lire when she was lying at Turin, hoping that they would meet again for their holiday at the Tegernsee as arranged.

KLAVIER-MUSIK, ALTE. The name of two collections of PF. music. I. Edited by E. Pauer, and published by Senff, Leipzig:—

Pt.	1st Series.	Pt.	2nd Series.
1.	Frescobaldi. Corrente and Canzona.	1.	A. Scarlatti. Fugue in F minor.
	Lully. Sonata in E minor.		D. Scarlatti. 3 Studies.
	Porpora. 2 Fugues.		Durante. Study in A.
2.	Galuppi. Sonata in D.	2.	Murschhauser. Aria pastoralis variata.
	Padre Martini. Gavotte and Ballet.		W. Fr. Bach. Capriccio in D minor.
	Paradies. Sonata in A.		Eberlin. Prelude and Fugue in A minor.
3.	Kerl. Toccata in C.	3.	Nichelmann. La Gaillarde et La Tendre (Sarabande and Gigue) in G.
	Froberger. Toccata in A minor.		Benda. Sonata in G minor.
	Kuhnau. Suite in E minor.		J. E. Bach. Fantasia and Fugue in F.
4.	Mattheson. Suite in A.	4.	J. C. F. Bach. Rondeau in C.
	Muffat. Courante and 2 Minuets.		J. Ch. Bach. Sonata in B♭.
	Hasse. Sonata in D.	5.	Rameau. Deux Gigues en Rondeau, Le Rappel des Oiseaux, Les tendres Plaintes, Deux Menuets, L'Egyptienne, La Poule.
5.	J. L. Krebs. Fugue in F.	6.	Byrd. Praeludium and Carman's Whistle.
	Marpurg. Preludium and Capriccio.		Bull. The King's Hunting Jigg.
	Kirnberger. Gigue, Gavotte, Courante, and Allegro for a musical clock.		O. Gibbons. Praeludium and Galliard.
6.	Dumont. Allemande in D minor.		Arne. Sonata No. 3, in G.
	Chambonnières. Allemande, Courante, Sarabande, and La Loureuse.		
	Couperin. La Favorite, La tendre Nanette, La Ténébreuse.		

II. Edited by F. Roitzsch, published by Peters:—

J. Ernst Bach. Fantaisie and Fugue in F.	D. Scarlatti. Sonata in A.
Kirnberger. Prelude and Fugue in C♯ minor.	Do. The Cat's Fugue, in G minor.
C. P. E. Bach. Solfeggio in C minor.	Clementi. Toccata in B♭.
Do. Sonata in F minor.	Field. Rondo in E.
Couperin. March in A♭.	Cherubini. Fugue in C.
Do. Le Réveille-Matin in F.	W. F. Bach. Sonata in D.
Rameau. Tambourin in E minor.	Eberlin. Prelude and Fugue in E minor.
D. Scarlatti. Allegro in G minor.	Hässler. Fantasie in C minor.
	J. B. Cramer. Toccatina in A♭.

G.

KLEBER, Leonhard, born at Göppingen, in Würtemberg, afterwards organist at Pforzheim in Baden, died in 1556, is known as the writer and compiler (from 1520 to 1524) of a large MS. collection of organ and clavier music, in old tablature notation, now in the Royal Library, Berlin. A full account of the work will be found in Ritter's *Geschichte des Orgelspiels*, pp. 103-5, also in a monograph by H. Löwenfeld, Berlin. 1897. It has two parts,

one for clavier alone in 3-part harmony, the second part requiring the use of the pedals. There are in all 116 pieces, some with the names of their composers, consisting of a certain number of preludes in various keys, described as being in *ut, re, mi, fa, sol* with and without B flat, *la* with and without B flat, and a large number of fantasias and organ arrangements of sacred and secular songs. Ritter says, 'The whole collection shows the South German organ-playing in a very advantageous light; it extends and completes the work begun by Schlick, on whose principles it is based.' Seventeen preludes and a fantasia are given in modern notation in the *Monatshefte für Musikgeschichte*, 1888, and three other pieces by Ritter. J. R. M.

KLEEBERG, Clotilde, born in Paris, June 27, 1866, was educated at the Conservatoire under Mme. Emile Réty and Mme. Massart, where she carried off the first piano prize at twelve years of age. Shortly afterwards she played Beethoven's C minor concerto with phenomenal success at one of Pasdeloup's concerts, and from that time onwards she made annual appearances at all the most important Parisian concerts. In 1883 she came to England, and appeared at a recital, at Manns's benefit at the Crystal Palace, and elsewhere. In the following year she deepened the impression then made, and appeared at the Philharmonic Society, and at all the first-rate London concerts. Richter, hearing her play in a private house, engaged her forthwith for the Philharmonic Concerts at Vienna, where she made a great success, as she did in Berlin in 1887, where Von Bülow greeted her with enthusiasm. In 1894 she was elected an 'officier de l'Académie,' and shortly afterwards she married the sculptor, Charles Samuel. Her interpretative power is very remarkable, her touch and technique have nothing effeminate about them, and her vigorous, artistic, and unaffected playing is fully appreciated wherever she is heard. She is perhaps at her best in Bach and Schumann, but the works of the old French clavecinistes are a speciality of hers, and in all music that she plays she grasps the composer's intention to the full. M.

KLEIN, Bernhard, a German composer, born at Cologne, where his father was a bass player, March 6, 1793. His early life was passed in the disturbances of the French occupation of the Rhine, but in 1812 he found means to get to Paris, where Cherubini's advice, the hearing of fine performers, and the study of the library of the Conservatoire, advanced him greatly. On his return to the Rhine he conducted the performances in Cologne Cathedral, and profited by an acquaintance with Thibaut and his fine library at Heidelberg. His first important works were a Mass (1816) and a Cantata on Schiller's 'Worte des Glaubens' (1817). In 1819 he was sent officially to Berlin to make acquaintance with Zelter's system of teaching, and to apply it in Cologne Cathedral. He, however, found it more profitable to remain in Berlin, where he became connected with the Institut für Kirchenmusik, then recently established, and was made director of music and teacher of singing in the University. These occupations in no wise checked his productivity. He composed a mass of sonatas and songs, an oratorio, 'Job' (Leipzig, 1820), and two grand operas, 'Dido,' to Rellstab's text (1823), and 'Ariadne' (1825). In 1823 he married, and went to Rome, where he enjoyed intercourse with Baini, and copied from the ancient treasures of music there. On his return to Berlin he composed an oratorio, 'Jephthah,' for the Cologne Festival, 1828, and another, 'David,' for Halle, 1830.[1] In 1832, Sept. 9, he suddenly died in Berlin. Besides the compositions already mentioned, he left a Mass in D, a Paternoster for eight voices, a Magnificat and Responsoria for six voices, an opera, 'Irene,' and an oratorio, both nearly finished, eight books of psalms, hymns, and motets for men's voices, and other pieces both sacred and secular. His vocal music was much used by singing societies after his death. Hullah reprinted one of the 4-part psalms, 'Like as the hart,' in his excellent collection called 'Vocal Scores.' It is sweet, dignified, religious music, very vocal in its phrases. G.

KLEINMICHEL, Richard, born at Posen, Dec. 31, 1846, received his first instruction from his father (Friedrich H. H., 1827-1894, a military and operatic conductor), and at an early age appeared in public as a pianist. In 1863-66 he completed his studies at the Leipzig Conservatorium, and settled at Hamburg, where he published many works of some importance, mostly for his own instrument. His second orchestral symphony was given at the Gewandhaus at Leipzig with success. In that town he held for some time the position of capellmeister at the Stadttheater, and subsequently held similar posts at Danzig and Magdeburg. He now lives in Berlin. His first opera, 'Manon,' was successfully produced at Hamburg in 1883, and his 'Pfeifer von Dusenbach' at the same place in 1891. He has also made 'simplified' arrangements of the pianoforte scores of Wagner's later works. M.

KLEMM, or KLEMME, Johann, born at Oederan near Zwickau in Saxony, some time before 1600, was received as a boy into the choir of the Electoral chapel at Dresden. He was afterwards sent, by the Elector Johann Georg I., for his further musical education, to Christian Erbach at Augsburg, with whom he remained from 1613 to 1615. Returning to Dresden he became the pupil of Heinrich Schütz for composition, and was appointed court organist in 1625. He died some time after 1651.

[1] These two oratorios are in the Library of the Royal College of Music.

He deserves honourable mention in musical history as having generously undertaken the publication of several of the works of Schütz, when Schütz was unable to bring them out at his own expense. The work by which he himself is known as a composer is an instrumental work entitled, 'Partitura seu Tabulatura Italica, exhibens 36 fugas, 2, 3 et 4 vocibus, ad duodecim consuetos tonos musicos compositas. . . non tantum organo sed aliis quoque instrumentis accommodas,' Dresden, 1631. On this work see Seiffert-Fleischer, *Geschichte der Klaviermusik*, Bd. I. p. 101. For other works see the *Quellen-Lexikon*. J. R. M.

KLEMM. This well-known Leipzig music-publishing firm, and circulating library, was founded in 1821 by Carl August Klemm in the house which it now occupies, known as the 'Hohe Lilie,' 14 in the Neumarkt. Klemm succeeded Wieck, the father of Madame Schumann, who had for some time carried on a musical lending library on the premises. In 1847 the house opened a branch at Chemnitz, and in 1856 at Dresden. Among the original publications of the house are to be found the names of J. S. Bach, Dotzauer, F. Abt, Dreyschock, Mendelssohn, Schumann (opp. 34, 35), Lachner, F. Schneider, Julius Rietz, Marschner, etc. etc. G.

KLENGEL, August Alexander, born Jan. 27, 1783, at Dresden, son of a well-known portrait and landscape painter, first studied music with Milchmayer, inventor of a piano which could produce fifty different qualities of tone (see Cramer's *Magazin der Musik*, i. 10). In 1803 Clementi visited Dresden, and on his departure Klengel went with him as his pupil. The two separated on Clementi's marriage in Berlin, but the young wife dying shortly after, they went together to Russia, where Klengel remained till 1811. He then spent two years studying in Paris, returned to Dresden in 1814, went to London in 1815, and in the following year was appointed Court-organist at Dresden, which remained his home till his death on Nov. 22, 1852. During a visit to Paris in 1828 he formed a close friendship with Fétis, who with other musicians was much interested in his pianoforte canons. Of these he published only 'Les Avant-coureurs' (Paul, Dresden, 1841). After his death Hauptmann edited the 'Canons et Fugues' (Breitkopf & Härtel, 1854), with a preface, in which he says, 'Klengel was brought up on Sebastian Bach, and knew his works thoroughly. It must not be supposed, however, that he was a mere imitator of Bach's manner; it is truer to say that he expressed his own thoughts in the way in which Bach would have done had he lived at the present day.' He left several concertos, and many other works. His visit to London was commemorated by the composition of a Quintet for Piano and Strings for the Philharmonic Society, which was performed Feb. 26, 1816, he himself taking the pianoforte. There is a pleasant little sketch of him in a letter of Mendelssohn's to Eckert, Jan. 26, 1842. F. G.

KLENGEL, Julius, a distinguished violoncellist, was born Sept. 24, 1859, at Leipzig. He was a private pupil of Emile Hegar, whilst S. Jadassohn gave him lessons in harmony and composition, and in 1874 joined the famous Gewandhaus Orchestra, of which he is at the present day principal violoncello. His first appearance as a soloist was in 1875. In 1881 he received the appointment of teacher at the Leipzig Conservatorium, and the honorary title of 'Royal Professor.' Though a member of the so-called 'Gewandhaus Quartet' (Wollgandt, Hamann, Hermann, Klengel) and a recognised classical player, he is better known outside his native town as a violoncello virtuoso, having toured in that capacity through all the principal towns of Germany, Holland, Russia, and England. America he has not yet visited. As a performer he has sacrificed, to some extent, quality of tone to the acquisition of phenomenal powers of execution. In the matter of technique he is surpassed by no living violoncellist, playing harmonic notes, and passages lying in the upper register of the violoncello, with all the clearness and fluency of a violinist. He is distinguished as a teacher, having formed many good pupils, and also as a composer, amongst his works the following being worthy of mention: Four violoncello concertos, two string quartets, one violoncello sonata, one pianoforte trio, suites, and serenades for string orchestra, pieces for two and four violoncelli, solo pieces and educational works. W. W. C.

KLENGEL, Paul, violinist, brother to the above, pianist and song-writer, was born at Leipzig on May 13, 1854. He was a pupil of the Conservatorium in 1868-72. He is a Dr. Phil., and an excellent all-round musician. Conducted the 'Euterpe' concerts at Leipzig, 1881-86, then filled the post, for several years, of second Hofkapellmeister at Stuttgart, returning to Leipzig in 1893 to conduct the Choral Society 'Arion.' From 1898 to 1903 was conductor of the 'Deutscher Liederkranz' in New York, and then returned once more to Leipzig, resuming the conductorship of the 'Arion' Society, which he retains to this day. He does a considerable amount of scoring and arranging for publishers and composers. W. W. C.

KLENOVSKY, Nicholas Semenovich, composer and conductor, born at Odessa, 1857, was a pupil of the Moscow Conservatoire, under Hubert and Tchaikovsky. He was selected by N. Rubinstein to assist him in organising the first performance of Tchaikovsky's 'Eugene Oniegin' (1879). Klenovsky was afterwards conductor of the University orchestra, and assistant conductor at the Imperial Opera, Moscow. Deeply interested in all that concerned racial

music, he was associated with Melgounov in collecting and harmonising the Russian folk-songs. (See MELGOUNOV.) In 1893 he became director of the Music School at Tiflis, which gave him the opportunity of studying the music of the various Caucasian races. He was the first to organise 'Ethnographical Concerts' in Russia. In 1902 he was appointed sub-director of the Imperial Chapel. He has composed several successful ballets; incidental music to plays, 'Messaline,' 'Antony and Cleopatra,' etc.; cantatas and a 'Georgian Liturgy' *a cappella* (1902). R. N.

KLINDWORTH, KARL, born at Hanover on Sept. 25, 1830, was in early youth an accomplished performer on the violin. From his seventeenth to his nineteenth year he acted as conductor to a travelling opera troupe; then he settled in Hanover and took to playing the piano and composing. In 1852 he went to Weimar to study pianoforte-playing under Liszt, and had Hans von Bülow, W. Mason, and Dionys Pruckner as his fellow-pupils. In 1854 he came to London, where he remained fourteen years, appearing in public at intervals as a pianist and conductor of orchestral concerts, but in the main living the quiet life of a student and teacher. [His first appearance here was at one of Ella's 'Musical Winter Evenings' on March 30, 1854, and he played Henselt's concerto at the New Philharmonic concert on July 4, 1855.] He organised two series of three chamber concerts in the spring of 1861 and 1862, and a series of three orchestral and vocal concerts in the summer of 1861, under the title of the 'Musical Art Union.' The most remarkable compositions brought forward at the latter were Rubinstein's 'Ocean' Symphony; Gade's 'Erl King's Daughter'; Cherubini's Requiem, No. 1; Schumann's PF. Concerto. They were well carried out, but met with the usual fate of such enterprises in London, and were discontinued for want of capital. In 1868 Klindworth was appointed to the post of professor of the pianoforte at the Conservatorium of Moscow, and while there he brought out the works which have made his name famous, the pianoforte scores of Wagner's 'Der Ring des Nibelungen,' begun during Wagner's visit to England in 1855, and his critical edition of Chopin; the latter beyond all praise for rare insight into the text and minute care bestowed on the presentation of it; the former quite wonderful for the fidelity with which the transcript is contrived to reflect Wagner's complicated orchestration. [In 1882 he returned to Germany, and was conductor of the Berlin Philharmonic Concerts, jointly with Joachim and Wüllner, and was also conductor of the Berlin Wagner Society. He established a school of music in Berlin, which existed until 1893, when he retired to Potsdam, and has since devoted himself to private teaching. He visited London once again to conduct a concert given by Mr. F. Dawson, on May 15, 1898. See the *Musical Times* for 1898, p. 513.] His arrangement of Schubert's Symphony in C major for two pianofortes, and the four-hand arrangement of Tchaikovsky's Poème symphonique, 'Francesca da Rimini,' as also, amongst his original compositions, a very difficult and effective Polonaise fantaisie for pianoforte, should be particularly mentioned. The manuscripts of a masterly rescoring of Chopin's Concerto in F minor, and a condensation and orchestration of C. V. Alkan's Concerto in G♯ minor (Études, op. 39), are well known to his friends. [The new version of Chopin's concerto has been often played, and in the opinion of a large class of musicians the work is improved thereby, though others consider that the slighter accompaniment designed by the composer is really more effective.] E. D.

KLOTZ, the name of a numerous family of violin-makers, who lived at the little town of Mittenwald, in the Bavarian Alps, and founded a manufacture of stringed instruments which makes Mittenwald to this day only less famous than Markneukirchen in Saxony, and Mirécourt in the Vosges. A variety of the pine, locally known as the 'Hasel-fichte' (Bechstein calls it the 'harte oder späte Roth-tanne'), of delicate but strong and highly resonant fibre, flourishes in the Bavarian Alps. The abundance of this material, which the ingenious peasants of the neighbouring Ammerthal use for wood-carving, led to the rise of the Mittenwald violin manufacture. For about two centuries there was held in the town a famous fair, greatly frequented by Venetian and other traders. In 1679 this fair was removed to Botzen, and the Mittenwalders attribute the rise of the violin industry to the distress which thereupon ensued. One EGIDIUS KLOTZ had already made violins at Mittenwald. Tradition says that he learned the craft from Stainer at Absam. He is more likely to have learned it from seeing Stainer's violins, which he imitated with success. His son, MATTHIAS or MATTHEW KLOTZ (1653-1743), followed in the same path. He travelled, however, into Italy, sojourning both at Florence and Cremona. Tradition reports him to have returned to Mittenwald about 1683, and to have at once begun to instruct many of the impoverished Mittenwalders in the mystery of fiddle-making. The instruments found a ready sale. They were hawked about by the makers at the churches, castles, and monasteries of South Germany; and Mittenwald began to re-recover its prosperity. Most of the instruments of Matthias Klotz date from 1670 to 1696. They are well built, on the model of Stainer, but poorly varnished. His son SEBASTIAN surpassed him as a maker. His instruments, though Stainer-like in appearance, are larger in size, of flatter model, and better designed: and his varnish is often of a good Italian quality.

Another son of Matthias, named JOSEPH, still has a good reputation as a maker.

Until about the middle of the 18th century, a distinctive German style prevailed in violins, of which the above-mentioned makers are the best exponents. In several towns of Italy there were Germans working in their own style side by side with Italian makers. Tecchler worked thus in Rome, Mann in Naples, and the three Gofrillers (Gottfriedl) in Venice. It is certain, too, that there was a demand for German violins in Cremona itself. Two Germans, named Pfretschner and Fricker, who made violins of their own ugly pattern, gained a subsistence there in the golden days of Stradivarius: and the famous Veracini always used a German violin. But this competition could not long endure. The superiority of the Italian violin was established in the earlier half of the century: and wherever stringed instruments were made, imitation of the Italian models began. It penetrated to Mittenwald, as it did to London and Paris. This stage of the art is represented by GEORG KLOTZ, whose fiddles date from 1750 to 1770. They have lost their distinctive Tyrolese cut, without gaining the true Italian style, and are covered with a thin brittle spirit varnish, laid upon a coat of size, which keeps the varnish from penetrating the wood, and renders it opaque and perishable. Besides George, we hear of MICHAEL, CHARLES, and a second EGIDIUS. Nine-tenths of the violins which pass in the world as 'Stainers' were made by the Klotz family and their followers. E. J. P.

KLUGHARDT, AUGUST FRIEDRICH MARTIN, born Nov. 30, 1847, at Cöthen, was for twenty years a theatrical conductor before becoming court music-director, first at Weimar in 1869, then at Neustrelitz in 1873, and at Dessau in 1882. He died at the last-named place, Aug. 3, 1902. Under Liszt's influence he threw himself into the modern school of music, but stopped short of the exaggerations into which many of Liszt's followers were led. Five overtures, five symphonies, two suites, concertos for oboe, violin, and violoncello respectively, the oratorios 'Die Grablegung Christi,' 'Die Zerstörung Jerusalems' (his best-known work), and 'Judith,' two psalms for soli and chorus, and much chamber music, represent his chief work apart from the stage, to which he contributed 'Miriam' (Weimar, 1871), 'Iwein' (1879), and 'Gudrun' (1882, both at Neustrelitz), and 'Die Hochzeit des Mönchs' (Dessau, 1886), given as 'Astorre' at Prague in 1888. (Riemann's *Lexikon.*)

KNABE & COMPANY, an eminent firm of American pianoforte manufacturers with headquarters in Baltimore. Its founder, William Knabe, was born in Kreutzburg, Saxe-Weimar, in 1797, and died in Baltimore in 1864. He began the business of making pianofortes in 1837, and some years later entered into partnership with Henry Gaehle. In 1854, he bought the latter's interests, and associated his son, Ernst (1837-94), with him, as also another son William (1841-89) a little later, and a son-in-law Charles Keidel. The heads of the firm in 1903, are Ernest J. Knabe jun. (born July 5, 1869), and William Knabe (born March 23, 1872). H. E. K.

KNAPP, WILLIAM, the author of a L.M. psalm tune called 'Wareham,' which was long a favourite in churches. He was born 1698, was parish clerk of Poole, and died 1768. He published a 'New Sett of Psalms and Anthems in four parts' in 1738 (2nd edition, 1741, 3rd, 1747, all from engraved plates, 4th, 1750, and 7th, 1762, 8th, 1770, the latter from type). In 1753 appeared 'The New Church Melody' which was re-issued in 1756 and 1764, the last being the 5th edition. 'Wareham' is in both —in the former called 'Blandford,' and in common time, in the latter in triple time. Another tune by him is given by the Rev. Henry Parr, *Church of England Psalmody.* [Information from Rev. H. Parr, the parish clerk of Poole, Messrs. J. F. R. Stainer, and F. Kidson.] G.

KNAPTON, PHILIP, was born at York in 1788, and received his musical education at Cambridge from Dr. Hague. He then returned to York and followed his profession. He composed several overtures, pianoforte concertos, and other orchestral works, besides arranging numerous pieces for the pianoforte and harp. He acted as one of the assistant conductors at the York Festivals of 1823, 1825, and 1828. He died at York, June 20, 1833. [His father, Samuel Knapton, was a music-publisher in Blake Street, and afterwards in Coney Street, York, at the end of the 18th century. Philip and others of the family, together with a York musician named White, kept on the business until about 1840, when it passed into the hands of a person named Banks. F. K.] W. H. H.

KNECHT, JUSTIN HEINRICH, born Sept. 30, 1752, at Biberach in Suabia, received a good education, both musical and general (Boeckh was one of his masters), and filled for some time the post of professor of literature in his native town. [He combined with this the office of music-director from the year 1771.] By degrees he gravitated to music, and in 1807 became director of the opera and of the court concerts at Stuttgart; but owing to successful intrigues against him, in a couple of years he resigned the post and returned to Biberach, where he died Dec. 1, 1817, with a great reputation as organist, composer, and theoretician. In the last-named department he was an adherent of Vogler. The list of his productions as given in the *Quellen-Lexikon* embraces many compositions, sacred and secular, vocal and instrumental, and eight theoretical and didactic works. Two of the former only have any interest for us, and that from an accidental



THE KNEISEL QUARTET

cause. The first (Bossler, Spire [1]) is 'Le Portrait Musical de la Nature,' a grand symphony for two violins, viola, and bass, two flutes, two oboes, bassoons, horns, trumpets, and drums *ad lib.*, in which is expressed :—1. A beautiful country, the sun shining, gentle airs, and murmuring brooks; birds twitter, a waterfall tumbles from the mountain, the shepherd plays his pipe, the shepherdess sings, and the lambs gambol around. 2. Suddenly the sky darkens, an oppressive closeness pervades the air, black clouds gather, the wind rises, distant thunder is heard, and the storm approaches. 3. The tempest bursts in all its fury, the wind howls and the rain beats, the trees groan, and the streams rush furiously. 4. The storm gradually goes off, the clouds disperse, and the sky clears. 5. Nature raises its joyful voice to heaven in songs of gratitude to the Creator' (a hymn with variations). The second (if it be not an arrangement of a portion of the preceding) is another attempt of the same kind with a German title—'The Shepherds' pleasure interrupted by the storm, a musical picture for the organ.' These are precisely the subjects which Beethoven has treated, and Fétis would have us believe that Knecht actually anticipated not only the general scheme of the Pastoral Symphony but some of its figures and passages. But this is not the case. The writer purchased the score and parts of Knecht's work at Otto Jahn's sale, and is able to say that beyond the titles the resemblances between the two works are obviously casual, Knecht's being in addition commonplace, entirely wanting in that 'expression of emotions' which Beethoven enforces, and endeavouring to depict the actual sights and sounds, which he deprecates. [See PASTORAL SYMPHONY.] G.

KNEISEL, FRANZ, violinist, chiefly player and leader of chamber concerts, born in Bucharest, Roumania, Jan. 26, 1865. His father, a native of Olmütz, Moravia, was the leader of a military band, and gave him his first musical instruction. He then studied at the Conservatorium in Bucharest, and had finished its courses and carried off the first prize for violin playing before he was fifteen years old. In 1879 he entered the Vienna Conservatorium as a special pupil of Grün and Hellmesberger, devoting himself under the latter chiefly to chamber music. On the completion of his academical studies he took the first prize for violin playing in July 1882, and on Dec. 31, of the same year, played Joachim's 'Hungarian' concerto at a Philharmonic concert. He was at once appointed solo violinist at the Hofburg Theater as successor of Jacob Dont. In 1884 he went to Berlin as Concertmeister of the Bilse Orchestra, remaining in that position one year when, in the autumn of 1885, he went to America on the invitation of Wilhelm Gericke, conductor, to be principal and solo violinist of the Boston Symphony Orchestra. He performed the duties of that office uninterruptedly for eighteen years, resigning in May 1903 to devote himself thenceforward to solo work and the leadership of the Kneisel Quartet. (See BOSTON MUSICAL SOCIETIES.) As a lad Mr. Kneisel conducted a Philharmonic Society of instrumentalists in Bucharest; in America similar duties of greater moment devolved upon him. In the absence of Arthur Nikisch he conducted the concerts of the Boston Symphony Orchestra at the World's Fair in Chicago in 1893, and also a concert tour through Western cities lasting three weeks, in the early summer of that year. In 1902 and 1903 he was associate conductor of the Worcester Festivals in Massachusetts, and in 1905 was appointed violin professor in the new Institute of Musical Art in New York. H. E. K.

KNELL, the Passing Bell (Fr. *La Cloche des Agonisants*; Germ. *Die Todtenglocke*). A solemn cadence, tolled on the great bell of a parish church, to announce the death of a parishioner; or, in accordance with old custom, to give warning of his approaching dissolution. To indicate the decease of a man, or boy, the knell begins with three triple tolls, followed by a number of moderately quick single strokes corresponding to the age of the departed. The bell is then tolled, very slowly, for the accustomed time: and the knell concludes, as it began, with three triple tolls, sometimes, but not always, preceded by a repetition of the single strokes denoting the age of the deceased person.

For a woman, the knell begins, and ends, with three double, instead of three triple tolls. In other respects, the formula is the same as that used for a man.

Minute tolls denote the death of the Sovereign, or Heir Apparent to the Crown. W. S. R.

KNELLER HALL, Whitton, near Hounslow, Middlesex, the 'Military School of Music,' for the education of bandsmen and bandmasters for the regiments of the British army. At Queen Victoria's Jubilee, 1887, the prefix 'Royal' was added to the name of the institution. Until modern times bandmasters in the British army were mostly civilians, with no guarantee for their competence for the post, and bandsmen were instructed and practised in a casual and often imperfect manner by each regiment for itself. A bandmaster formed no integral part of the corps, and could not be compelled to accompany it in case of war or foreign service; and the *status* of bandsmen is even now so far anomalous that in action their duty is to rescue the wounded under fire and take charge of them in hospital. Each band was formed on its own model, and played what kind of instruments, and at what pitch, it liked. In

[1] It is published at Spire by Bossler, with no year; but the date may very well be 1784, since the list on the back contains the three early sonatas of Beethoven, which were published by Bossler in 1783. But the coincidence is curious. Beethoven must have been familiar with Bossler's advertisement page, on which his own first sonatas were announced, and which contains all the above particulars.

the Crimean war the evils of this state of things and the want of united systematic action were painfully apparent, and shortly afterwards, by command of H.R.H. the Duke of Cambridge, Commander-in-Chief, a plan was drawn up and submitted to the officers of the army, to which they readily gave their assent and subscription. In pursuance of this plan Kneller Hall, a building on the site of the house of Sir Godfrey Kneller, the painter (formerly the Government establishment for training schoolmasters), was taken, and opened as a school on March 3, 1857, with Col. H. S. Stephens as Commandant, and a systematic course of instruction, with a staff of professors, began, under the modest title of the 'Military Music Class,' and under the superintendence of H. Schallehn, the resident musical director till April 1859. Major (afterwards General) F. L. Whitmore, long known for a philanthropic interest and zeal in matters of music, was in August 1863 appointed Commandant, and reported annually to the Adjutant General of the Forces. The advantages of the plan proved so great that in 1875 the institution was adopted by Government, which had given the school a grant since 1872. Bandmasters now hold the rank of warrant-officer in the army, and the musical department in each regiment consists of a bandmaster, a sergeant, a corporal, and nineteen men (cavalry fourteen), besides boys as drummers and fifers. General Whitmore was succeeded as Commandant in 1880, by Col. R. T. Thompson, who was followed by Col. T. B. Shaw-Hellier in 1888. [He held the post until 1893, when he was succeeded by Col. G. Brook-Meares, who was followed in the next year by Col. Farquhar Glennie, and he by Col. F. O. Barrington-Foote in 1900. The present musical director is Lieut. A. J. Stretton, M.V.O., appointed in 1896.]

The educational staff at Kneller Hall now comprises professors of the following subjects—Theory, Clarinet (3), Flute, Oboe, Bassoon, French Horn, Cornet, Trombone, Euphonium, and Basses, Violin (2), Violoncello, Pianoforte—and a schoolmaster from the Government Normal School for general education. The first-class students act as assistants to the professors. The length of term is two years, the hours of musical instruction are seven in summer, and six in winter daily. The number of pupils of all ages varies with circumstances. The average strength is about fifty non-commissioned officers, training for bandmasters, and forming the first class or 'students'; and 130 privates, boys and adults, training for bandsmen, the second class or 'pupils'—180 in all. Lads are admitted at fifteen. [There are two classes of learners, called respectively students and pupils. The former are band-sergeants and non-commissioned officers sent by their respective regiments to qualify for the position of bandmaster. The entrance examination for this is severe, and it is necessary that the candidate should have had seven years' service as a musician. He is taught the art of teaching by having a number of 'pupils' put under him, and he learns by practical experience to conduct a band, a form of instruction in which Kneller Hall stands alone among the great London institutions. The 'pupils' are those who are being trained for the position of bandsmen.] Both lads and men are taken into the school as vacancies occur, on the recommendation of the commanding officers of the regiments. A supply of the former is obtained from the Chelsea Hospital; the Royal Hibernian Military School, Dublin; the Metropolitan Poor Law Schools, etc. General instruction is given by the Normal schoolmaster, and there is a noble chapel in which service is regularly performed.

The great improvement, both in the moral conduct and the efficiency of the men, which has taken place since the foundation of Kneller Hall cannot be too warmly welcomed. By General Whitmore's efforts, and the enlightened sanction of H.R.H. the Commander-in-Chief, uniformity in instruments and in pitch[1] has been obtained, and a general consolidation of the military music of the country brought about which is highly desirable. A bandmaster has now a recognised position in the army, and a fixed salary of £70 a year in addition to his regimental pay. The cost of the bands and the school is now borne entirely by the Government. [See an interesting article on Kneller Hall in the *Musical Times* of 1900, p. 513.] G.

KNIGHT, Rev. Joseph Philip, youngest son of the Rev. Francis Knight, D.D., was born at the Vicarage, Bradford-on-Avon, July 26, 1812. His love for music began early, and at sixteen he studied harmony and thorough-bass under Corfe, then organist of Bristol Cathedral. When about twenty Knight composed his first six songs, under the name of 'Philip Mortimer.' Among these were 'Old Times,' sung by Henry Phillips, and 'Go, forget me,' which was much sung both here and in Germany. After this he used his own name, and in company with Haynes Bayly produced a number of highly popular songs, among which the most famous were 'Of what is the old man thinking?' 'The Veteran,' 'The Grecian Daughter,' and 'She wore a wreath of roses.' He subsequently composed a song and a duet to words written for him by Thomas Moore—'The parting,' and 'Let's take this world as some wide scene.' In 1839 Knight visited the United States, where he remained two years. To this time are due, among other popular songs, his best song, 'Rocked in the cradle of the deep,' sung with immense success by Braham. [In Jan. 1841 he accompanied Liszt to Dublin, and appeared at a concert given in that city under Lavenu's direction.

[1] A = 453 vibrations per second.

W. H. G. F.] On his return to England he produced 'Venice,' 'Say what shall my song be to-night,' and 'The Dream,' to words by the Hon. Mrs. Norton—all more or less the rage in their day. Some years afterwards Knight was ordained by the Bishop of Exeter to the charge of St. Agnes in the Scilly Isles, where he resided two years. He then married and lived for some time abroad, doing very little in the way of composition, but on his return to England he again took up his pen, and wrote many songs which enjoyed great popularity. His songs, duets, and trios, number in all not less than two hundred. He was a good organist, with an unusual gift for extemporising. He died at Great Yarmouth, June 2, 1887. G.

KNORR, Iwan, composer and teacher, was born on Jan. 3, 1853, at Mewe in West Prussia, almost on the Russian frontier. When only four years of age, he was taken by his parents to Southern Russia, and soon began his musical training under his mother, a moderate pianist. In the various small Russian towns in which at this time the Knorr family lived, the opportunities for hearing good music were rare, and in consequence the lad Iwan had much to do for himself, all the while absorbing the influence of the Slavonic folk-music which was practically all he heard. His first efforts at composition were made when he was seven years of age, but it was not until 1868, when the family settled in Leipzig, that the real chance of hearing good music came, and with it a determination to adopt a musical career, to which the parents acceded. On entering the Conservatorium Iwan Knorr became a pupil, for pianoforte of Ignaz Moscheles, for. theory of Richter, and for composition of Carl Reinecke. After passing through the Conservatorium Knorr returned to Russia and became professor of music in the Imperial Institute for Noble Ladies. There he had ample time for composition, but, doubtful of his ability, he submitted some compositions to Brahms, at that time unknown to him, with a request for a judgment. The work submitted was the series of variations on an Ukrainish Volkslied (op. 7) for orchestra, on which Brahms expressed so highly favourable an opinion that a few years later (1883) Knorr was appointed, on Brahms's recommendation, principal teacher of composition at the Hoch Conservatorium in Frankfort-on-Main, a position he still (1905) holds. There he has numbered among his 'most gifted pupils many who belong to the musically much-maligned English nation, Cyril Scott, H. Balfour Gardiner, Norman O'Neill, and Roger Quilter for example.'

Knorr's published compositions include: op. 1, variations on a theme by Schumann for pianoforte trio; op. 3, pianoforte quartet; op. 6, the 'Ukrainische Liebeslieder' for vocal quartet and pianoforte, the poems by himself; op. 12, a symphonic Phantasie for orchestra; and a quantity of songs and pianoforte music for two and four hands. In the mass of his manuscript music is 'Dunja'—a musical village-tale in two acts, which was successfully staged at Coblenz on March 23, 1904. As an author, too, Knorr has been busy. He is engaged upon a life of his friend Tchaikovsky, and has published *Aufgaben für den Unterricht in der Harmonielehre*. Knorr's services as a teacher are much sought after. He is very broad minded in musical matters, believes firmly in training the mind of each pupil individually, and acts up to his belief; and prefers the school of experience and the 'eternal laws' to the set 'rules' of composition. His text is that in harmony all is good that seems good to the thoroughly educated ear, whether it conform to the rules or not. R. H. L.

KNOTT, John, a composer and compiler of church melodies. Probably born at Sevenoaks, Kent, where his father was a Baptist minister. He became a chorister in Durham Cathedral, and in 1811 was precentor in the West Church, Aberdeen, and a teacher of singing. While there he issued an interesting little oblong volume, *Sacred Harmony, being a collection of Psalm and Hymn Tunes*, 1814, 2nd ed. 1815. In 1824 he was in Edinburgh, and issued a *Selection of Tunes in four parts, adapted to the Psalms and Paraphrases of the Church of Scotland*. While in Edinburgh he was music-master at Heriot's Hospital, and precentor at the New North Church. He died there in 1837. F. K.

KNÜPFER, Sebastian, was born Sept. 7, 1633, at Asch in the Voigtland, Saxony. He received his education, musical and otherwise, at Regensburg. Coming to Leipzig to pursue his philological as well as musical studies, he succeeded, in 1657, Tobias Michael as Cantor of the Thomasschule and General Director of the Town Music. He died in 1676. From the obituary notice contained in the so-called Leichenprogramm or Funeral Invitation issued by the rector of Leipzig University which is now reprinted in Eitner's *Monatshefte für Musikgeschichte*, 1901, pp. 207-213, we learn that amongst his contemporaries, Knüpfer was as much esteemed for his philological as for his musical attainments. He is said to have edited Kircher's *Musurgia*, and the treatises of Guido, Boethius, Berno, and others, although no traces of such works are now to be found. The only musical works published by him consist of a few Funeral Motets (Leichengesänge) for four to eight voices; but the Royal Library at Berlin contains a collection of twenty-two of his Church Cantatas for three to eight voices, with instrumental accompaniment, which Winterfeld characterises as a valuable possession, and as showing Knüpfer to have been a serious, solid, thoroughly trained musician. None of

these works have yet appeared in modern times. J. R. M.

KNYVETT, CHARLES, born Feb. 22, 1752, descended from an ancient Norfolk family, was one of the principal alto singers at the Commemoration of Handel in 1784; he was also engaged at the Concert of Ancient Music. He was appointed a gentleman of the Chapel Royal, Nov. 6, 1786. In 1791 he, in conjunction with Samuel Harrison, established the VOCAL CONCERTS, which they carried on until 1794. On July 25, 1796, he was appointed an organist of the Chapel Royal, and a few years later resigned his former post. He died in London, Jan. 19, 1822.

His elder son, CHARLES, was born in London in 1773. He was placed for singing under Mr. (afterwards Sir) William Parsons, and for the organ and piano under Samuel Webbe. In 1801 he joined his younger brother William, Greatorex, and Bartleman, in reviving the Vocal Concerts. In 1802 he was chosen organist of St. George's, Hanover Square. Besides this he taught the pianoforte and thorough-bass, wrote glees, etc., and published a Selection of Psalm Tunes, 1823. He died, after many years of retirement, Nov. 2, 1852.

WILLIAM, the younger son of Charles the elder, was born April 21, 1779. In 1788 he sang in the treble chorus at the Concert of Antient Music, and in 1795 appeared there as principal alto. In 1797 he was appointed gentleman of the Chapel Royal, and soon afterwards a lay-vicar of Westminster. In 1802 he succeeded Dr. Arnold as one of the composers of the Chapel Royal. For upwards of forty years he was principal alto at the best London concerts and all the provincial festivals, being greatly admired for the beauty of his voice and his finished style of singing, particularly in part music. Callcott's glee 'With sighs, sweet rose,' was composed expressly for him. In 1832 he became conductor of the Concert of Antient Music, which office he resigned in 1840. He conducted the Birmingham Festivals from 1834 to 1843, and the York Festival of 1835. He was the composer of several pleasing glees —one of which, 'When the fair rose,' gained a prize at the Harmonic Society in 1800—and some songs, and wrote anthems for the coronations of George IV. and Queen Victoria. He died at Ryde, Nov. 17, 1856.

DEBORAH, second wife of William Knyvett, and niece of Mrs. Travis, one of the Lancashire chorus singers engaged at the Concert of Antient Music, was born at Shaw, near Oldham, Lancashire. In 1813 she was placed in the chorus of the Concert of Antient Music, the directors of which, finding her possessed of superior abilities, soon withdrew her from that position, took her as an articled pupil, and placed her under Greatorex. In 1815 she appeared at the concerts as a principal singer with success. In 1816 she sang at the Derby Festival, in 1818 at Worcester, and in 1820 at Birmingham. From that time she was constantly in request, particularly as an oratorio singer, until 1843, when she retired. She married W. Knyvett in 1826, and died in Feb. 1876. W. H. H.

KOCH, HEINRICH CHRISTOPH, born at Rudolstadt, Oct. 10, 1749, the son of a member of the ducal orchestra there. In 1768 he was admitted into the band as a violinist, having received instruction from Göpfert of Weimar, and in 1777 obtained the title of 'Kammermusiker.' He composed various pieces of small importance for the court, but his fame rests upon his contributions to musical literature. His *Versuch einer Anleitung zur Composition* appeared in three parts between the years 1782 and 1793; and his *Musikalisches Lexicon* in 1802. This was republished in a condensed form in 1807 and 1828, but its complete revision dates from 1865, and is the work of Arrey von Dommer. [See DOMMER, vol. i. p. 713.] He wrote several other works of less importance on harmony and other subjects connected with the art, and died at Rudolstadt, March 12, 1816. M.

KOCHETOV, NICHOLAS RAZOUMNIKOVICH, composer and musical critic, was born July 8, 1864, at Oranienbaum. He is chiefly a self-educated musician. In 1889 he began to write for the *Novoe Vremya*, *The Artist*, *The Moscow Viedemosti*, etc. His compositions include: An opera, 'A Terrible Revenge,' on a subject from Gogol; 'Arabian Suite' for orchestra, op. 3; Symphony in E minor, op. 8 (1895); Valse Serenade for string orchestra; numerous pianoforte pieces, including 'In the Heart of Nature,' op. 11, and 'Eastern Sketches,' opp. 12, 13; about twenty-four songs. R. N.

KOCZALSKI, RAOUL, born at Warsaw, Jan. 3, 1885, was taught by his father, and from the age of seven was allowed to display his exceptional abilities as a pianist in public and on various tours. He appeared in London in May 1893, and a composition of his written about that time was marked op. 46; in 1896 he celebrated the 1000th appearance in public, and after that he seems to have been withdrawn from the injurious career of a prodigy, so that it is quite possible that he may achieve something important, whether as player or composer, in the future. M.

KÖCHEL, DR. LUDWIG, RITTER VON, learned musician and naturalist, born Jan. 14, 1800, at Stein, near Krems on the Danube; tutor to the sons of the Archduke Karl (1828-42). From 1850 to 1863 he lived at Salzburg, and from the latter year to his death, on June 3, 1877, at Vienna. His work as a botanist and mineralogist does not concern us: as a musician he has immortalised his name by his *Chronologisch-thematisches Verzeichniss* of all W. A. Mozart's works, with an appendix of lost, doubtful, and spurious compositions (Breitkopf & Härtel, Leip-

zig, 1862). As a precursor of that precious work, a small pamphlet should be named, *Über den Umfang der musikalischen Productivität W. A. Mozarts* (Salzburg, 1862). The complete edition of Mozart's works which Breitkopf & Härtel have published could scarcely have been made without his generous co-operation. In 1832 von Köchel was made an Imperial Councillor, and in 1842 he received the order of Leopold. Among his intimate friends was Otto Jahn, in whose work on Mozart he took an active interest. See Jahn's *Mozart*, second edition, p. xxxi. His private character was most estimable. C. F. P.

KÖHLER. The name of an eminent family of military wind-instrument makers. The founder of the family was JOHN KÖHLER, a native of Volkenrode, a hamlet near Cassel. He came to England, acted as bandmaster to the Lancashire Volunteers, and in 1780 established himself as a musical instrument maker at 87 St. James's Street. Having no children, he sent for his nephew, JOHN KÖHLER, from Germany, who succeeded to his business in 1801. The latter was appointed musical instrument maker to the Duke of York, then Commander-in-Chief, and the Prince of Wales successively. He was succeeded by his only son, JOHN AUGUSTUS, who removed the business to Henrietta Street, and died in 1878. His inventions in brass instruments were many, and were successful in their day. He obtained prize medals at the Exhibitions of 1851 and 1862, and was favourably mentioned in the Report of the latter. His eldest son, AUGUSTUS CHARLES, now deceased, succeeded to his business. G.

KÖHLER, CHR. LOUIS HEINRICH, born Sept. 5, 1820 at Brunswick, was educated at Brunswick and Vienna, being in the latter capital from 1839 to 1843 as a pupil of Sechter for theory, and Bocklet for piano. He filled the post of conductor at Marienburg and Elbing, before settling down at Königsberg, which was his home from 1847 until his death there on Feb. 16, 1886. He wrote three operas, one of which, 'Maria Dolores,' was performed at Brunswick in 1844, and a ballet, 'Der Zauberkomponist,' at the same place in 1846. His chief work as a composer was in the direction of educational pianoforte music, such as studies of all kinds, arrangements of popular works, fantasias, etc., things which have a great sale in their day, but are easily forgotten by later generations. Two books of his studies, opp. 112 and 128, have more value than most of his works. He was a valued contributor to the *Neue Zeitschrift für Musik*, in 1867-78, and to the *Berliner Musik-Zeitung* in 1871-76. M.

KÖLER, DAVID, was born at Zwickau in Saxony, in the first half of the 16th century. His first appointment was at Altenburg, whence in 1563 he was called to be capellmeister at Güstrow in Mecklenburg. The town council of Zwickau afterwards called him back to his native town, giving him the post of cantor at St. Marien, the principal church. He only held this post a few months, dying comparatively young, in July 1565. His one published work consists of Ten Psalms with German words for four to six voices, composed throughout in several divisions ('Zehen Psalme Davids des Propheten mit vier, fünf und sechs Stimmen gesetzt durch David Köler von Zwickau,' Leipzig, 1554). The only known copy of this work is preserved in the public library at Zwickau. Otto Kade has the merit of first calling attention to this work, and rescuing its able composer from utter oblivion. Since then Dr. Georg Göhler of Leipzig has reprinted two of the Psalms, and conducted performances of them at Zwickau and elsewhere. In his preface to Psalm III. Dr. Göhler says, 'It may be considered as one of the most perfect pieces of contrapuntal art and genial interpretation of the text which we anywhere possess. . . . The realism of the musical drawing is as astonishing as the quite modern conception and presentation of the different parts of the text.' There is justification for this praise, and for the time at which it must have been written (before 1554); the melodious flow of the parts as well as the dramatic illustration of the text is surprising. In the *Beilagen zu Ambros* Kade printed from a MS. Köler's four-voice setting of the Geistliches Lied, 'O du edler Brunn der Freuden,' which is also an excellent piece of work. Among the few other works of Köler in MS. there is a Mass for seven voices on Josquin's Motet 'Benedicta es coelorum regina.' J. R. M.

KÖMPEL, AUGUST, a distinguished violinist, born August 15, 1831, at Brückenau, one of the best pupils of Spohr, whose quiet, elegiac style suited his talent precisely. His tone was not large but very pure and sympathetic, his execution faultless. He was for a time member of the bands at Cassel and Hanover (the latter in 1852-61), and from 1863 was leader of that at Weimar. He retired on a pension in 1884, and died at Weimar, April 7, 1891. P. D.

KÖNIG, JOHANN BALTHASAR, born 1691, died 1758, director of church music at Frankfort-am-Main, is best known as the editor of the most comprehensive chorale-book of the 18th century, *Harmonischer Lieder-Schatz oder Allgemeines evangelisches Choral-buch*, Frankfort, 1738. It contains 1940 tunes, including those to the French Calvinistic Psalms, but the older tunes and the French Psalm-tunes have all been deprived of their original variety of rhythm, and the more modern tunes from the Freylinghausen and other hymn-books have all been simplified by the retrenchment of slurs and appoggiaturas and other superfluous ornaments. All the tunes have thus been reduced to a uniform pattern with notes of equal length, and while this simplification has been of advantage in the case of the Freylinghausen tunes, it has

rather spoilt the older melodies. The tunes are only provided with figured bass. J. R. M.

KÖNIGIN VON SABA, DIE. Opera in four acts, libretto by J. Mosenthal, music by Carl Goldmark; produced at Vienna, March 10, 1875. [See QUEEN OF SHEBA.]

KÖNIGSKINDER, DIE. Dramatised fairy-tale in three acts, written by Ernst Rosmer, with music by Engelbert Humperdinck; produced at Munich, Jan. 23, 1897; in English at the Court Theatre, London, Oct. 13, 1897. The action is carried on in declamation through continuous music.

KÖNIGSPERGER, MARIAN (MARIANUS), born Dec. 4, 1708, at Roding in Bavaria, received his early education in the Benedictine Abbey of Prüfening near Ratisbon, where he afterwards took the vows, and spent the rest of his life as organist and director of the choir, and occupied in musical composition. He enjoyed great reputation in his time as an organ player, and composer of works for the church. Lotter, the music-publisher of Augsburg, acknowledged that he owed the foundation of his prosperity in business to his publication of Königsperger's works, and the profits which were obtained for the composer himself were all generously devoted by him to the benefit of the Abbey, providing it with a new organ, purchasing valuable books for the library, and furnishing the means for the publication of literary works by the other brethren. Königsperger died Oct. 9, 1769, much lamented by his brethren of the Abbey, and by all who knew him. His works are enumerated in the *Quellen-Lexikon*, and even more fully by Ernst von Werra in Haberl's *Kirchen-musikalisches Jahrbuch*, 1897, pp. 32-34. Both E. v. Werra and Eitner say that Königsperger wrote for the theatre as well as for the church, but the works, as they enumerate them, are all for the church, and consist of (1), a large number of Masses, Offertoria, Vespers, Litanies, etc., all for voices with a considerable instrumental accompaniment—strings, horns, trumpets, and drums; (2) sonatas or symphonies for strings and other instruments with organ, evidently for church use; (3) various sets of preludes and Fugues or Versetts in the church tones for organ. Ritter (*Geschichte des Orgelspiels*, pp. 80, 161) considers the organ works to show good schooling, and to have more substance in them than similar works of his South German contemporaries. None appear to be reprinted in modern times. J. R. M.

KOLB, KARLMANN, born at Köstlarn in Bavaria in 1703, received his first musical instruction as a choir-boy in the Benedictine Abbey of Aschbach. Taking the vows at this Abbey in 1723, he was ordained priest in 1729, and acted as organist. Later on, with the permission of his superiors, he entered the service of a noble family in Munich as resident-tutor, and died there in 1765. His musical work, published at Augsburg in 1733, is entitled *Certamen Aonium id est, Lusus vocum inter se innocui concertantium*, etc., and consists of preludes, short fugues or versetts, and cadences or concluding voluntaries, all intended for church use. Ritter (*Geschichte des Orgelspiels*) gives one of Kolb's preludes, and says of the work generally that it shows the composer to have been an original and capable musician, although it is also evident from extracts given in Seiffert (*Geschichte der Klaviermusik*) that many of the pieces are written in a somewhat unecclesiastical style, a style more suitable to the harpsichord or pianoforte than to the organ. There are some bold experiments in chromatic and enharmonic progressions. The whole work is characteristic of the lighter style of organ playing which, owing to Italian influence, was chiefly cultivated in Catholic South Germany and Austria. E. von Werra has reprinted three of Kolb's pieces in his 'Orgelbuch.' J. R. M.

KOLLMANN, AUGUST FRIEDRICH CHRISTOPH, of a musical family, his father an organist and schoolmaster, his brother, George Christoph, an organist of great renown at Hamburg; was born at Engelbostel, Hanover, about 1756, and thoroughly educated in music. He [was appointed organist at Lüne, near Lüneburg, about 1781, and in 1784] was selected to be chapel-keeper and schoolmaster at the German Chapel, St. James's, London. In 1792 George III. presented a chamber organ to the chapel, which was played by Kollmann under the title of 'clerk' till his death on Easter Day, April 19, 1829. He was a person of much energy, and in 1809, during a large fire in the palace, is said to have saved the chapel by standing in the doorway and preventing the firemen from entering to destroy it. His works are numerous:—*Essay on Practical Harmony*, 1796; *Essay on Practical Musical Composition*, 1799; *Practical Guide to Thorough Bass*, 1801; *Vindication of a passage in Thorough Bass*, 1802; *New Theory of Musical Harmony*, 1806; *Second Practical Guide to Thorough Bass*, 1807; *Quarterly Musical Register*, 1812 (two numbers only); *Remarks on Logier*, 1824 (some of these went through two editions); Analysed Symphony (for piano, violin, and bass), op. 3; First beginning on the PF., op. 5, 1796; 'Sinfonien,' *i.e.* trios for piano, violin, and violoncello, op. 7; Concerto for PF. and Orchestra, op. 8; Melody of the 100th Psalm, with 100 harmonies, op. 9; Twelve analysed Fugues, for two performers on piano and organ, op. 10; Introduction to Modulation, op. 11; Rondo on the Chord of the Dim. Seventh. He is also said to have published an orchestral symphony, 'The Shipwreck, or the Loss of the East Indiaman Halsewell,' a piece of programme-music quite in the taste of the time; songs, sonatas, and an edition of Bach's *Wohltemperirtes Clavier* (see vol. i. p. 156). His son, GEORGE AUGUST, was a good organ player,

and on his father's death succeeded to his post as organist. On his death, March 19, 1845, his sister JOHANNA SOPHIA succeeded him; and on her death, in May 1849, the post was bestowed on F. Weber. G.

KONIUS, GEORGE EDWARDOVICH, born in Moscow, Sept. 30, 1862. He studied at the Conservatoire of his native town under Taneiev and Arensky. From 1891 to 1899 he held a professorship at this institution. In 1902 he transferred his services to the Music School of the Philharmonic Society. His chief works are: Orchestral suite, 'Child-life,' op. 1; Cantata in Memory of Alexander III., op. 8; Symphonic poem, 'From the World of Illusion,' op. 23; Ballet, 'Daita' (Moscow, 1896); about twenty pieces for pianoforte, opp. 3, 4, 6, 7, 13, 16, 17, 18, 24; over thirty songs, opp. 2, 5, 9, 12, 14, 20, 22. R. N.

KONTSKI, DE, a family of virtuosi, of which CHARLES, the eldest, born at Warsaw, Sept. 6, 1815, appeared as a pianist in public at the age of seven, but, like the majority of prodigies, did not fulfil the promises of childhood. He made his first studies in Warsaw, and continued them at Paris, where he settled as teacher, and died August 27, 1867.

ANTOINE, the second, born at Cracow, Oct. 27, 1817, a clever pianist, a pupil of Field at Moscow, with great delicacy of touch and brilliancy of execution, but a superficial musician, and composer of many 'pièces de salon,' of which the 'Réveil du Lion' (op. 115) became widely popular. He lived in Paris till 1851, then in Berlin till 1853, in St. Petersburg till 1867, when he settled in London, where an opera, 'Les deux distraits,' was given in 1872. He was in the United States in 1885, and later, and in 1896-98, made a professional tour round the world, ending at Warsaw. He died at Nowogrod, Lithuania, Dec. 7, 1899.

STANISLAS, the third brother, born Oct. 8, 1820, pianist and pupil of Antoine, lived at St. Petersburg and in Paris.

APOLLINAIRE, a violinist, the youngest of the four brothers, was born Oct. 23, 1825, at Warsaw. His first master was his elder brother Charles, himself a clever violinist and pupil of the Warsaw Conservatorium. He showed the same precocity of talent as the rest of his family, performing in public concerts at an age of not much over four years. Later on he travelled a great deal, chiefly in Russia, but also in France and Germany, and made a certain sensation by his really exceptional technical proficiency, not unaccompanied by a certain amount of charlatanism. In 1837 he is said (see Mendel) to have attracted the attention of Paganini, then in Paris on his road back from England, and to have formed a friendship with the great virtuoso which resulted in his receiving some lessons[1] from him (an honour which he shared with Sivori) and ultimately becoming heir to his violins and violin compositions. This, however, requires confirmation. He made tours in France and Germany in 1847, and in 1853 was appointed solo-violinist to the Emperor of Russia, and in 1861 Director of the Warsaw Conservatoire. He played a solo at one of the Russian concerts given in connection with the Exhibition at Paris in 1878. His compositions (fantasias and the like) are musically unimportant. He died at Warsaw, June 29, 1879. P. D.

[1] This is corroborated by Hanslick, *Aus dem Concert-saal*, p. 429.

KORBAY, FRANCIS ALEXANDER, born at Budapest on May 8, 1846, the son of parents distinguished as amateur musicians. He studied the piano under various masters, and composition, etc., under M. Moronyi and Robert Volkmann; he was trained as a tenor singer under Gustave Roger, and sang in grand opera at the National Theatre in Budapest from 1865 to 1868; the continued exertion was too much for his voice, and he took to the piano under the advice of his godfather, Franz Liszt. After touring in Europe as a pianist, he went to America in 1871, playing and teaching for two years. By this time his voice had recovered sufficiently to enable him to give song-recitals at which he accompanied himself, and to teach singing. He lectured and composed, besides singing and playing, during his residence in New York, and the most important of his works, an orchestral piece, 'Nuptiale,' was often played in the United States. A Hungarian overture has not yet been performed; a set of songs to Lenau's 'Schilflieder,' and other single songs, have been published and often sung, but his arrangements of Hungarian songs, to English versions of his own, are the things by which his reputation was made in England. He has lived in London since 1894, and was a professor of singing at the Royal Academy of Music in 1894-1903. M.

KORESTCHENKO, ARSÈNE NICHOLAEVICH, composer and pianist, born in Moscow, Dec. 18, 1870. At the Conservatoire—which he quitted in 1891—Korestchenko carried off the first gold medal for proficiency in two branches: pianoforte (Taneiev) and theory (Arensky). At present he is professor of harmony at the Conservatoire, and takes the classes for counterpoint and musical form at the Synodal School, Moscow. He is a prolific composer, as will be seen from the following list of his works:—

Works for the Stage.

'Balthasar's Feast,' op. 7, opera in 1 act (Moscow Opera, 1892).
'The Angel of Death,' op. 10, opera in 2 acts, text from Lermontov.
Incidental music to 'The Trojans' of Euripides, op. 15.
Do. to 'Iphigenia in Aulis,' op. 18.
'The Ice Palace,' op. 38, opera, subject from Lajechnikov (Moscow Opera, 1900).
'The Magic Mirror,' op. 39, ballet.

Orchestral Works.

Barcarolle, op. 6. | 'A Tale,' op. 11.
'Scène Poétique,' op. 12.
Two Symphonic Sketches, op. 14.
'Armenian Suite,' op. 20.
'Scènes Nocturnes' (second suite), op. 21.
First Symphony (lyric), op. 23.
'Musical Picture,' op. 27A.

Vocal and Orchestral.

Cantata 'Don Juan,' op. 5.
'Armenian Songs,' opp. 8, 13.
'Prologue' for the twenty-fifth anniversary of the Moscow Conservatoire, op. 9.
'Georgian Songs,' op. 27c.

Miscellaneous.

Choruses, opp. 16, 29, 32, 37.
80 Songs, opp. 2, 26, 28, 31, 35, 36.
Pianoforte pieces, opp. 1, 3 (Concert Fantasia with orchestra), 19, 22, 30, 33.
String quartet, op. 25.
Melody for violin and piano, op. 4.
Do. for violoncello and piano, op. 34.

R. N.

KOTO. See JAPANESE MUSIC.

KOTZWARA (properly KOCŽWARA), FRANZ, born at Prague, published six songs in London in 1785, was in Ireland in 1788, and was engaged in 1790 as tenor player in Gallini's orchestra at the King's Theatre. He returned to London in the latter year, and on Sept. 2, 1791 he hanged himself in a house of ill-fame in Vine Street, St. Martin's. He had been one of the band at the Handel Commemoration in the preceding May. Kotzwara was the author of the 'Battle of Prague,' a piece for pf. with violin, violoncello, and drum *ad libitum*, long a favourite in London. [A copy of John Lee's edition of this piece exists, bearing the MS. date 1788, so that it must have been published before the date usually given, 1789. (See BATTLE OF PRAGUE.) Information from W. H. Grattan Flood, Esq.] He also wrote sonatas, serenades, and other pieces, some of them bearing as high an opus number as 36, if Fétis may be believed. He was a clever vagabond, and a dissipated creature. G.

KOŽELUCH (German KOTZELUCH), JOHANN ANTON, Bohemian musician, born Dec. 13, 1738, at Welwarn; was choirmaster first at Rakonitz and then at Welwarn. Desirous of further instruction he went to Prague and Vienna, where he was kindly received by Gluck and Gassmann, was appointed choirmaster of the Kreuzherrn church, Prague; and on March 13, 1784, capellmeister to the Cathedral, which he retained till his death on Feb. 3, 1814. He composed church-music, operas, and oratorios, of which very little was published. [The *Quellen-Lexikon* gives a cantata for soprano, op. 7, as published by Artaria of Vienna, and contains a list of MS. works.] Of much greater importance is his cousin and pupil,
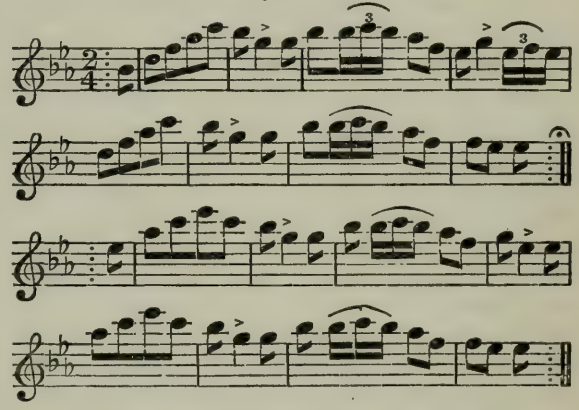
LEOPOLD, born also in Welwarn in 1754, or, according to some, 1748. In 1765 he went to Prague for his education, and there composed a ballet, performed at the national theatre in 1771, with so much success that it was followed in the course of the next six years by twenty-four ballets and three pantomimes. In 1778 he went to Vienna, and became the pianoforte master of the Archduchess Elizabeth, and favourite teacher of the aristocracy. When Mozart resigned his post at Salzburg (1781) the Archbishop at once offered it with a rise of salary to Kozeluch, who declined it on the ground that he was doing better in Vienna. To his friends, however, he held different language—'The Archbishop's conduct towards Mozart deterred me more than anything, for if he could let such a man as that leave him, what treatment should I have been likely to meet with?' The respect here expressed was strangely at variance with his subsequent spiteful behaviour towards Mozart, the original cause of which is said to have been Mozart's reply to his remark on a passage in a new quartet of Haydn's—'I should not have written that so.' 'Neither should I: but do you know why? because the idea would never have occurred to either of us.' See Jahn's *Mozart*, Engl. trans., ii. 347. This reproof Kozeluch never forgot. He used to say that the overture to 'Don Giovanni' was no doubt fine, but that it was full of faults; and of that to 'Die Zauberflöte,' 'Well! for once our good Mozart has tried to write like a learned man.' At the coronation of the Emperor Leopold II. at Prague (1791) even his own countrymen, the Bohemians, were disgusted with his behaviour to Mozart, who was in attendance as court composer. He nevertheless succeeded him in his office (1792), with a salary of 1500 gulden, and retained the post till his death on May 7, 1818 (not 1814). As to the date of death the authorities are at variance, the date 1814 being supported by Dlabacz and Wurzbach, as well as by the less trustworthy evidence of Fétis and Mendel. The testimony of the first is especially weighty, since his dictionary was begun in 1815, when the date of so important a musician's death must have been well known. Almost all the authorities give May 8 as the day: Dlabacz's May 3 is probably a misprint for 8. His numerous compositions include two grand operas, 'Judith' and 'Debora und Sisara'; an oratorio, 'Moses in Ægypten'; many ballets, cantatas, about thirty symphonies, and much pianoforte music, at one time well known in England, but all now forgotten. [See the list in the *Quellen-Lexikon.*] His chief interest for us lies in his association with Mozart and Haydn. It should be added that he arranged some Scotch songs for Thomson of Edinburgh, in allusion to which, Beethoven, in a letter of Feb. 29, 1812 (Thayer, iii. 449), whether inspired with disgust at Kozeluch's underselling him, or with a genuine contempt for his music, says, 'Moi je m'estime encore une fois plus supérieur en ce genre que Monsieur Kozeluch (miserabilis).' He again calls him 'miserabilis' (Thayer, iii. 200). F. G.

KRAFT, ANTON, distinguished violoncellist, born Dec. 30, 1752,[1] at Rokitzan near Pilsen in Bohemia, son of a brewer and amateur, who had his son early taught music, especially the violoncello. He studied law at Prague, where he had finishing lessons from Werner, and at Vienna, where Haydn secured him for the chapel of Prince Esterhazy, which he entered on Jan. 1,

[1] This is the date in the baptismal register, but 1751, or 1749, are usually given.

1778. On the Prince's death in 1790 he became chamber-musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died August 28, 1820. On one of his concert-tours he was at Dresden in 1789, and with his son played before Duke Karl, and before the Elector the night after the court had been enchanted by Mozart. Both musicians were staying at the same hotel, so they arranged a quartet, the fourth part being taken by Teyber the organist.[1] Haydn valued Kraft for his power of expression, and for the purity of his intonation, and in all probability composed (1781) his violoncello concerto (André) for him. According to Schindler[2] the violoncello part in Beethoven's triple concerto was also intended for Kraft. As he showed a talent for composition, Haydn offered to instruct him, but Kraft taking up the new subject with such ardour as to neglect his instrument, Haydn would teach him no more, saying he already knew enough for his purpose. He published three sonatas with accompaniment, op. 1 (Amsterdam, Hummel); three sonatas, op. 2 (André); three grand duos concertantes for violin and violoncello, op. 3, and first concerto in C, op. 4 (Breitkopf & Härtel); grand duos for two violoncellos, opp. 5 and 6 (Vienna, Steiner); and divertissement for violoncello with double bass (Peters). Kraft also played the baritone in Prince Esterhazy's chamber music,[3] and composed several trios for two baritones and violoncello. His son and pupil NICOLAUS, born Dec. 14, 1778, at Esterház, early became proficient on the violoncello, accompanied his father on his concert-tours (see above), and settled with him in Vienna in 1790. He played a concerto of his father's at a concert of the Tonkünstler-Societät in 1792, and was one of Prince Karl Lichnowsky's famous quartet party, who executed so many of Beethoven's works for the first time. The others were Schuppanzigh, Sina, and Franz Weiss, all young men.[4] In 1796 he became chamber-musician to Prince Lobkowitz, who sent him in 1801 to Berlin, for further study with Louis Duport. There he gave concerts, as well as at Leipzig, Dresden, Prague, and Vienna on his return journey. In 1809 he entered the orchestra of the court-opera, and the King of Würtemberg hearing him in 1814, at once engaged him for his chapel at Stuttgart. He undertook several more concert-tours (Hummel accompanied him in 1818), but an accident to his hand obliged him to give up playing. He retired on a pension in 1834, and died on May 18, 1853.[5] Among his pupils were Count Wilhorsky, Merk, Birnbach, Wranitzky's sons, and his own son FRIEDRICH, born in Vienna, Feb. 12, 1807, entered the chapel at Stuttgart, 1824. Among Nicolaus's excellent violoncello compositions may be specified—a fantasia with quartet, op. 1 (André); concertos, opp. 3, 4 (Breitkopfs), and 5 (Peters); scène pastorale with orchestra, dedicated to the King of Würtemberg, op. 9 (Peters); 8 divertissements progressifs with second violoncello, op. 14 (André); three easy duos for two violoncellos, op. 15, and three grand duos for ditto, op. 17 (André). C. F. P.

KRAKOVIAK, CRACOVIAK, or CRACOVIENNE. A Polish dance, belonging to the district of Cracow. 'There are usually,' says an eye-witness, 'a great many couples—as many as in an English country dance. They shout while dancing, and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on birthdays, weddings, etc. The men also strike their heels together while dancing, which produces a metallic sound, as the heels are covered with iron.' The songs, which also share the name, are innumerable and, as is natural, deeply tinged with melancholy. Under the name of Cracovienne the dance was brought into the theatre about the year 1840, and was made famous by Fanny Elssler's performance. The following is the tune to which she danced it; but whether that is a real Krakoviak, or a mere imitation, the writer is unable to say:—



It has been varied by Chopin (op. 14), Herz, Wallace, and others. G.

KRAUSS, MARIE GABRIELLE, born March 23, 1842, at Vienna, received instruction at the Conservatorium in pianoforte playing and harmony, and in singing from Mme. Marchesi. She sang in Schumann's 'Paradise and Peri' at its publication in Vienna by the Gesellschaft der Musikfreunde, March 1, 1858. She made her début at the opera there as Mathilde ('Tell'), in July 1859, and played also Anna ('Dame Blanche') and Valentine. She became a favourite, and remained there for some years, until about 1867. Her parts included both Donna Anna and Elvira, Fidelio, Euryanthe, Senta, Venus, Camille ('Zampa'), Amelia Ankarstroem ('Gustavus III.'), Lalla Rookh, and Maria (in

[1] Mozart also played with the Krafts his Trio in E (Köchel, 542); see Nohl's *Mozart-Briefe*, No. 251.
[2] Vol. i. p. 147; see also Thayer's *Beethoven*, vol. ii. p. 299.
[3] For an anecdote on this point see *Josef Haydn*, by C. F. Pohl, vol. i. p. 252.
[4] See Thayer's *Beethoven*, vol. ii. p. 278.
[5] The statement in the *Quellen-Lexikon* that he died in 1820, on the same day as his father, requires confirmation.

Rubinstein's 'Kinder der Haide'), Feb. 23, 1861, and Hélène ('Häusliche Krieg'), Oct. 6, 1861. She made her début at the Italiens, Paris, as Leonora ('Trovatore'), April 6, 1867, and Lucrezia; became very successful, and was engaged there every season until the war of 1870. She gained great applause by her performance of Donna Anna, Fidelio, Norma, Lucia, Semiramide, Gilda, etc., in a new opera of Mme. de Grandval's, 'Piccolino,' Nov. 25, 1869, and in Halévy's 'Guido et Ginevra' (1870). She sang with great success at Naples in Petrella's 'Manfredo' (1871), and 'Bianca Orsini' (1874), also as Aïda; with less success at Milan as Elsa on the production there of 'Lohengrin,' and in Gomes's 'Fosca,' Feb. 16, 1873. She returned to the Italiens for a short time in the autumn of 1873, accepted the offer of an engagement for the Académie, previous to which she played at St. Petersburg in 1874. She made her début at the Académie, at the inauguration of the new house, as Rachel in 'La Juive' (first two acts), Jan. 5, 1875, and in the same opera in its entirety, Jan. 8. With the exception of a short period, 1885-86, she remained a member of that company until the end of 1888. She played the heroines of Meyerbeer, also Donna Anna and Agatha, and in operas produced there for the first time as the heroine (Mermet's 'Jeanne d'Arc'), April 5, 1876; Pauline (Gounod's 'Polyeucte'), Oct. 7, 1878; Aïda, March 22, 1880; Hermosa (Gounod's 'Tribut de Zamora'), April 1, 1881; Katharine of Aragon (Saint-Saëns's 'Henry VIII.'), March 5, 1883; the heroine on revival of Gounod's 'Sapho,' April 2, 1884; Gilda ('Rigoletto'), March 2, 1885, and Dolores (Paladilhe's 'Patrie'), Dec. 20, 1886. 'The talent of Mlle. Krauss is the more remarkable, because the instrument at her disposal is far from being perfect, and always in response to her efforts. The voice, . . . although not wanting in brilliancy and power, is sometimes wanting in tone and character; in certain parts of the scale its resonance is dull, and it is only in the high part that it acquires its best qualities. The style is pure to perfection, her phrasing is masterly, and her musical delivery, in recitative especially, attains in the highest degree to grandeur and beauty. If one adds to these purely musical qualities the wonderful fire, . . . the pathetic feeling, the passionate expression, her great intelligence, and the incontestable power of her dramatic accent, one can understand the sway such an artist exercises over the public, and one can guess the secret of the success which has made her career remarkable. Mlle. Krauss is certainly one of the greatest singers that contemporary art can boast of.' (Pougin.) 'By degrees Gabrielle Krauss became as great an actress as she was a singer . . . and the French were right when they gave her the name of 'La Rachel chantante' (Marchesi). After her retirement, she frequently sang at concerts, and for many years devoted herself to teaching. She died in October 1903. A. C.

KREBS, Johann Ludwig, distinguished organist, born at Buttelstädt in Thuringia, Feb. 10, 1713. His father, Johann Tobias (born at Heichelheim, 1690), himself an excellent organist, for seven years walked every week from Buttelstädt to Weimar, in order to take lessons from Walther, author of the Lexicon, who was organist there, and from Sebastian Bach, at that time concertmeister at Weimar. He was appointed organist at Buttelstädt about 1721, where he died sometime after 1728. He so thoroughly grounded his son in music, that when in 1726 he went to the Thomasschule in Leipzig, he was already sufficiently advanced to be at once admitted by Bach into the number of his special pupils. He enjoyed Bach's instruction for nine years (to 1735), and rose to so high a place in his esteem, that he was appointed to play the clavier at the weekly practices to which Bach gave the name of 'collegium musicum.' Punning upon his pupil's name and his own, the old Cantor was accustomed to say that 'he was the best crab (Krebs) in all the brook (Bach).' At the close of his philosophical studies at Leipzig he was appointed organist successively at Zwickau (1737), Zeitz (1744), and Altenburg, where he remained from 1756 till his death in 1780. (He was buried on Jan. 4.) He was equally esteemed on the clavier and the organ, and in the latter capacity especially deserves to be considered one of Bach's best pupils. His published compositions include 'Klavier-Uebungen' (4 parts), containing chorales with variations, fugues, and suites; sonatas for clavier, and for flute and clavier; and trios for flute. [See the *Quellen-Lexikon.*] Several of these have been reprinted in the collections of Körner and others. Among his unpublished works a Magnificat and two Sanctuses with orchestral accompaniments are highly spoken of. He left two sons, both sound musicians and composers, though not of the eminence of their father. The eldest, Ehrenfried Christian Traugott, succeeded his father as Court-organist and Musik-director at Altenburg, and on his death was succeeded by his younger brother, Johann Gottfried, the last of whom wrote cantatas, songs, etc. A. M.

KREBS. A musical family of the 19th century. Karl August, the head, was the son of A. and Charlotte Miedcke, belonging to the company of the theatre at Nuremberg, where he was born Jan. 16, 1804. The name of Krebs he obtained from the singer of that name at Stuttgart, who adopted him. His early studies were made under Schelble, and in 1825 under Seyfried at Vienna. In March 1827 he settled in Hamburg as head of the theatre, and there passed twenty-three active and useful years, till called to Dresden in 1850 as capellmeister to the court, a post which he filled with honour

and advantage till 1871. From that date he conducted the orchestra in the Catholic chapel. He died May 16, 1880. His compositions are numerous and varied in kind—masses, operas ('Silva,' 1830, 'Agnes Bernauer,' 1835), a Te Deum, orchestral pieces, songs, and pianoforte works, many of them much esteemed in Germany. In England, however, his name is known almost exclusively as the father of MARIE KREBS, the pianist, born Dec. 5, 1851, at Dresden. On the side of both father and mother (ALOYSIA MICHALESI, an operatic singer of eminence, born Aug. 29, 1826, married Krebs July 20, 1850), she inherited music, and like Mme. Schumann was happy in having a father who directed her studies with great judgment. Frl. Krebs appeared in public at the early age of eleven (Meissen, 1862). Her tours embraced not only the whole of Germany and England, but Italy, France, Holland, and America. She played at the Gewandhaus first, Nov. 30, 1865. To this country she came in the previous year, and made an engagement with Mr. Gye for four seasons, and her first appearances were at the Crystal Palace, April 30, 1864; at the Philharmonic, April 20, 1874; and at the Monday Popular Concerts, Jan. 13, 1875. [She enjoyed many years of great popularity in England and on the continent, and retired from the profession on her marriage with Herr Brenning. She died June 27, 1900.] G.

KREHBIEL, HENRY EDWARD, an American critic and writer on music, was born at Ann Arbor, Michigan, U.S.A., on March 10, 1854. He studied law in Cincinnati, but soon turned to journalism, devoting himself especially to music. He was music critic of *The Cincinnati Gazette* from 1874 to 1880, and then entered upon the same office for *The New York Tribune*, which he still continues to fill. In authority and influence he ranks among the first American critics, and among the ablest champions of musical progress. Mr. Krehbiel at the same time is a deep student of the classics, and stands for the highest in purity of taste. He has done much to advance the understanding and love of Wagner's later music dramas in America, and was among the earliest to welcome and appraise discriminatingly the music of Brahms, Tchaikovsky, Dvořák, and other modern composers, which has been made familiar in New York before it was widely known in most European capitals. Mr. Krehbiel's activity has by no means been confined to newspaper criticism. He is widely known as a lecturer; has done a useful work for many years by means of the programme notes and analyses that he has prepared for most of the principal New York concerts; and has written a number of books, viz: *Notes on the Cultivation of Choral Music and the Oratorio Society of New York* (1884); *Review of the New York Musical Season* (five volumes, 1885-90); *Studies in the Wagnerian Drama* (1891); *The Philharmonic Society of New York; a Memorial published on the occasion of the Fiftieth Anniversary of the Founding of the Philharmonic Society* (1892); *How to Listen to Music* (1897); *Music and Manners in the Classical Period* (1898). M.

KREISLER, FRITZ, violinist, was born in Vienna on Feb. 2, 1875. He displayed musical gifts of an uncommon order in earliest infancy. These were recognised by his father, an eminent physician and enthusiastic musical amateur, who instructed and encouraged him to such purpose that at the age of seven he appeared at a concert for children given in Vienna by Carlotta Patti, and entered the Vienna Conservatorium, where he studied under Hellmesberger and Auber. This was a special privilege, pupils being as a general rule ineligible for admission in that institution before the age of fourteen. He was in fact the youngest child who has studied there, and justified to the full the opinion formed of his exceptional talents by carrying off, in 1885, the gold medal for violin-playing at the age of ten. Passing on to Paris, where he studied at the Conservatoire under Massart (violin), and Delibes (theory), he there achieved at the age of twelve another remarkable success, gaining the gold medal (Premier Grand Prix) against forty competitors, all of whom had reached the age of twenty. After a few years of further study he visited America (in 1889), and made a successful tour of the States with Moritz Rosenthal, the pianist, at the conclusion of which he returned to his native town, and temporarily broke away from the musical life. Considering the position which youth holds, at the present day, in the world of music, it is of the utmost significance to note that this step proved ultimately favourable to his development as an artist. He entered the Gymnasium at Vienna to take up a course of medicine, studied art in Paris and Rome, prepared for and passed a very stiff army examination, and duly became an officer in a regiment of Uhlans (he is still in the Reserve). In short, he gave to other sides of his nature, besides the musical, a chance of development. During his year of military service he laid the violin completely aside, and, as a result of the training received, became physically the more fitted for a profession which makes serious calls upon the vitality of those who practise it. Then came a transition period, during which he made a few public appearances, but with so little success that he was moved to make a preliminary retirement into the country, during which he worked uninterruptedly at his violin for eight weeks, and emerged triumphant, having completely regained his command over the instrument. He was then able once more to shine as a solo player, making a brilliant début at Berlin in March 1899, in a programme which included concertos by Max Bruch and Vieuxtemps, and

the 'Non più mesta' variations of Paganini. In the same year he revisited the United States. Strangely enough it was the American public which first perceived in him the quality of greatness which is now universally attributed to him. In the course of this tour, which extended to the spring of 1901, he occasionally took part in pianoforte trios with Hoffmann and Gérardy, as well as in concertos and solos. Since then he has twice returned to America, his total visits to that country numbering, up to the present date, four. His appearances in all the continental musical centres have also been very numerous. In London he made his début at a Richter Concert on May 12, 1901. Since then his visits to England have been frequent. On May 19, 1904, he was presented at a Philharmonic Concert with the gold medal of the society, an honour richly deserved. His greatest glory is that his playing appeals with especial strength to the musicians among his audiences. The general public has not taken to him to the same extent, though, had he chosen, he might easily have developed into a popular player. Indeed, in the earlier stages of his career his programmes indicated the ambition to become a Paganini player, a rôle he is technically quite competent to fill. But since the resumption of his musical career in 1899 he has continuously developed as an interpretative artist, and now unites his dazzling technique with higher musical qualities, taking, among the younger players of to-day, quite the foremost place as an interpreter of the great classical concertos. His style of playing cannot, however, be described as academic. It is full of glow and high courage, above all intensely individual, his readings and even his methods of fingering being quite his own. His programmes are more varied than those of any modern violinist, thanks to his own arrangements of certain pieces, ancient and modern, for violin solo. With Porpora and Chaminade, Pugnani and Dvořák, and others whom the centuries divide, appearing in juxtaposition, great piquancy is given to the slighter portions of programmes which invariably include works of major importance, and so the critics, who as a rule look askance upon arrangements, are disarmed. But he has done little in the way of original composition beyond the writing of cadenzas to certain of the concertos, and to Tartini's 'Il Trillo del Diavolo.' Nor has he challenged criticism as a leader of string quartets. He is said to be hardly less accomplished as a pianist than as a violinist, and with his capacity for development bids fair to become one of the most remarkable figures in the annals of modern music. He has successively played upon a Stradivari of rather small pattern, a Gagliano, and now upon a Joseph Guarneri del Gesù, formerly the property of August Wilhelmj. W. W. C.

KREISLERIANA, a set of 8 pieces for piano solo, dedicated to Chopin and forming op. 16 of Schumann's works. Kreisler is the capellmeister in Hoffmann's *Fantasiestücke in Callots Manier*, so much admired by Schumann. [See BÖHNER and HOFFMANN, E.T.A.] The pieces were written in 1838, after the Phantasiestücke (op. 12) and Novelletten (op. 21), and before the Arabeske (op. 18).[1] They are full of energy, variety, and character, and like the Novelletten are cast in the so-called Lied and Rondo forms. Schumann has added to the title 'Phantasien für das PF.' The Kreisleriana were published by Haslinger of Vienna shortly after Schumann's visit there (1838-39). G.

KREISSLE VON HELLBORN, HEINRICH, born in Vienna, 1812, Dr. juris, Imperial-finance-Secretary at Vienna, and Member of the Direction of the Gesellschaft der Musikfreunde, finds a place here for his lives of Schubert, viz. *F. Schubert, eine biografische Skizze*, von Heinrich von Kreissle (small 8vo, Vienna, 1861), a preliminary sketch; and *Franz Schubert* (8vo, Vienna, Gerold, 1865), a complete and exhaustive biography, with a portrait. The latter has been translated in full by Mr. Arthur Duke Coleridge, *The Life of Franz Schubert . . . with an Appendix by George Grove* (giving a thematic catalogue of the nine symphonies, and mentioning other works still in MS.), 2 vols., 8vo, London, Longmans, 1869. It has also been condensed by Mr. E. Wilberforce, 8vo, London, Allen, 1866.

Kreissle died April 6, 1869, aged sixty-six, much beloved for his amiability and modesty, and for his devotion to the subject of his biography. C. F. P.

KRETSCHMER, EDMUND, organist and dramatic composer, born August 31, 1830, at Ostritz in Saxony, where his father, the rector of the school, gave him his early musical education; studied composition under Julius Otto, and the organ under Johann Schneider at Dresden, where he became organist of the Catholic church in 1854, and to the court in 1863. He founded several 'Gesangvereine,' and in 1865 his composition, 'Die Geisterschlacht,' gained the prize at the first German 'Sängerfest,' in Dresden. Three years later he took another prize in Brussels for a mass. His opera 'Die Folkunger,' in five acts, libretto by Mosenthal, was produced at Dresden, June 1875. It was well received and had a considerable run, but has since disappeared; nor has 'Heinrich der Loewe,' to his own libretto (produced at Leipzig, 1877) met with more permanent favour, though it was given on many German stages with success. The music is correct, and shows both taste and talent, but no invention or dramatic power. His vocal part-writing has little life; and his duets, terzets, finales, etc. are too much like part-songs. [Another opera,

[1] Wasielewsky, 181.

'Der Flüchtling,' was produced at Ulm in 1881, and 'Schön Rohtraut' in Dresden, Nov. 1887. Three later masses, 'Pilgerfahrt,' 'Sieg im Gesang,' for chorus and orchestra, and 'Musikalische Dorfgeschichten,' for orchestra, may also be mentioned.] F. G.

KRETZSCHMAR, August Ferdinand Hermann, born at Olbernhau in Saxony, Jan. 19, 1848, after receiving some musical instruction from his father, attended the Kreuzschule at Dresden, where he was taught music by J. Otto, and was sent later to the Leipzig Conservatorium, where he was a pupil of Richter, Reinecke, Paul, and Papperitz. He took the degree of Dr. Phil. with a thesis on musical notation before Guido, and became in the same year, 1871, a teacher in the Leipzig Conservatorium. He conducted several musical societies, and overworked himself to such an extent that he was forced to give up Leipzig altogether; in 1876 he undertook the conductorship of the theatre in Metz; in 1877 went to Rostock as music director at the University, and from 1880 as town music director. In 1887 he succeeded H. Langer as music director of the Leipzig University, and conductor of a male choir. He soon became a member of various important musical institutions, such as the Bach-Gesellschaft, and was made conductor of the Riedel-Verein in 1888. In 1890 he organised the Academic Orchestral Concerts, which had a successful career, with especial regard to historical programmes, until 1895. In 1898 he retired from his conductorships, but has retained his professorship, and has continued to give lectures on musical history. His compositions include only some organ works and part-songs. He is a distinguished critic, having contributed to the *Musikalisches Wochenblatt*, and the *Grenzboten*; has published lectures on *Choral Music*, on *Peter Cornelius*, etc. One of his most useful undertakings is the *Führer durch den Concertsaal*, the equivalent of our own analytical programmes. These were first published in 1887, and have gone through many editions, being printed in separate portions in pamphlet form in 1898 and later. A monograph on the opera is not yet published, but various studies for it have appeared in the *Vierteljahrsschrift f. Musikwiss.* (Riemann and Baker's Dictionaries.) M.

KREUTZER, Conradin, German composer, son of a miller, born Nov. 22, 1780, at Messkirch in Baden; chorister first in his native town, then at the Abbey of Zwiefalten, and afterwards at Scheussenried. In 1799 he went to Freiburg in Breisgau to study medicine, which he soon abandoned for music. The next five years he passed chiefly in Switzerland, as pianist, singer, and composer (his first operetta, 'Die lächerliche Werbung,' was performed at Freiburg in 1800); and in 1804 he arrived in Vienna. There he took lessons from Albrechtsberger, and worked hard at composition, especially operas. His first opera was 'Conradin von Schwaben' (Stuttgart, 1812), and its success gained him the post of capellmeister to the King of Würtemberg; thence in 1817 he went to Prince von Fürstenberg at Donaueschingen; but in 1822 returned to Vienna and produced 'Libussa.' At the Kärthnerthor theatre he was capellmeister in 1825, 1829 to 1832, and in 1837 to 1840. From 1833 to 1840 he was conductor at the Josephstadt theatre, where he produced his two best works, 'Das Nachtlager in Granada' (1834) and a fairy opera, 'Der Verschwender,' which have both kept the boards. In 1840 he was appointed capellmeister at Cologne, and in 1841 conducted the 23rd Festival of the Lower Rhine. Thence he went to Paris, and in 1846 back to Vienna. He accompanied his daughter, whom he had trained as a singer, to Riga, and there died, Dec. 14, 1849.

Kreutzer composed about thirty operas; incidental music to several plays and melodramas; an oratorio, 'Die Sendung Mosis,' and other church works; chamber and pianoforte music; Lieder, and part-songs for men's voices in the *Quellen-Lexikon*; Fétis speaks of a one-act drama 'Cordelia' as the most original of his works. The two operas already mentioned, and the part-songs, alone have survived. In the latter, Kreutzer displays a flow of melody and good construction; they are still standard works with all the German Liedertafeln, and have taken the place of much weak sentimental rubbish. 'Der Tag des Herrn,' 'Die Kapelle,' 'Märznacht,' and others, are universal favourites, and models of that style of piece. Some of them are given in 'Orpheus.' As a dramatic composer, his airs are better than his ensemble pieces, graceful but wanting in passion and force. His Lieder for a single voice, though vocal and full of melody, have disappeared before the more lyrical and expressive songs of Schubert and Schumann. A. M.

KREUTZER,[1] Rodolphe, violinist and composer, born at Versailles, Nov. 16, 1766. He studied first under his father, a musician, and according to Fétis had lessons on the violin from Stamitz, but he owed more to natural gifts than to instruction. He began to compose before he had learnt harmony, and was so good a player at sixteen, when his father died, that through the intervention of Marie Antoinette he was appointed first violin in the Chapelle du Roi. Here he had opportunities of hearing Mestrino and Viotti, and his execution improved rapidly. The further appointment of solo-violinist at the Théâtre Italien gave him the opportunity of producing an opera. 'Jeanne d'Arc,' three acts (May 10, 1790), was successful, and paved the way for 'Paul et Virginie' (Jan. 15, 1791), which was still more so.

The melodies were simple and fresh, and the musical world went into raptures over the new effects of local colour, poor as they seem to us.

[1] His name has been often transmuted into Kretsche by Frenchmen, and appeared in the London papers of 1844 as 'Greitzer.'

The music of 'Lodoïska,' three acts (August 1, 1791), is not sufficiently interesting to counterbalance its tedious libretto, but the overture and the Tartars' March were for long favourites. During the Revolution Kreutzer was often suddenly called upon to compose *opéras de circonstance*, a task he executed with great facility. In 1796 he produced 'Imogène, ou la Gageure indiscrète,' a three-act comedy founded on a story of Boccaccio little fitted for music. At the same time he was composing the concertos for the violin, on which his fame now rests. After the peace of Campo Formio (Oct. 17, 1797) he started on a concert-tour through Italy, Germany, and the Netherlands; the fire and individuality of his playing, especially in his own compositions, exciting everywhere the greatest enthusiasm.

In 1798 Kreutzer was in Vienna in the suite of Bernadotte (Thayer's *Beethoven*, ii. 21), and we must presume that it was at this time that he acquired that friendship with Beethoven which resulted, eight years later, in the dedication to him of the sonata (op. 47) which will now be always known by his name—though he is said[1] never to have played it—and that he became 'first violin of the Academy of Arts and of the Imperial chamber-music'—titles which are attributed to him in the same dedication. He had been professor of the violin at the Conservatoire from its foundation in 1795, and on his return to Paris he and Baillot drew up the famous 'Méthode de Violon' for the use of the students. He frequently played at concerts, his *duos concertantes* with Rode being a special attraction. On Rode's departure to Russia in 1801, Kreutzer succeeded him as first violin-solo at the Opéra, a post which again opened to him the career of a dramatic composer. 'Astyanax,' three acts (April 12, 1801); 'Aristippe' (May 24, 1808), the success of which was mainly due to Lays; and 'La Mort d'Abel' (March 23, 1810), in three poor acts, reduced to two on its revival in 1823, were the best of a series of operas now forgotten. He also composed many highly successful ballets, such as 'Paul et Virginie' (June 24, 1806), revived in 1826; 'Le Carnaval de Venise' (Feb. 22, 1816), with Persuis; and 'Clari' (June 19, 1820), the principal part in which was sustained by Bigottini. He was appointed first violin in the chapelle of the First Consul in 1802, violin-solo to the Emperor in 1806, maître de la chapelle to Louis XVIII. in 1815, and Chevalier of the Legion of Honour in 1824. He became vice-conductor of the Académie in 1816, and conductor in chief from 1817 to 1824. A broken arm compelled him to give up playing, and he retired from the Conservatoire in the year 1825. His last years were embittered by the decline of his influence and the impossibility of gaining a hearing for his last opera, 'Mathilde.' An apoplectic seizure affected his mind, but he lingered till June 6, 1831, when he died at Geneva.

Besides his thirty-nine operas and ballets, all produced in Paris, he published nineteen violin concertos; duos, and two symphonies concertantes, for two violins; études and caprices for violin solo; sonatas for violin and violoncello; fifteen trios, and a symphonie concertante for two violins and violoncello; fifteen string quartets; and several airs with variations. (See the *Quellen-Lexikon.*)
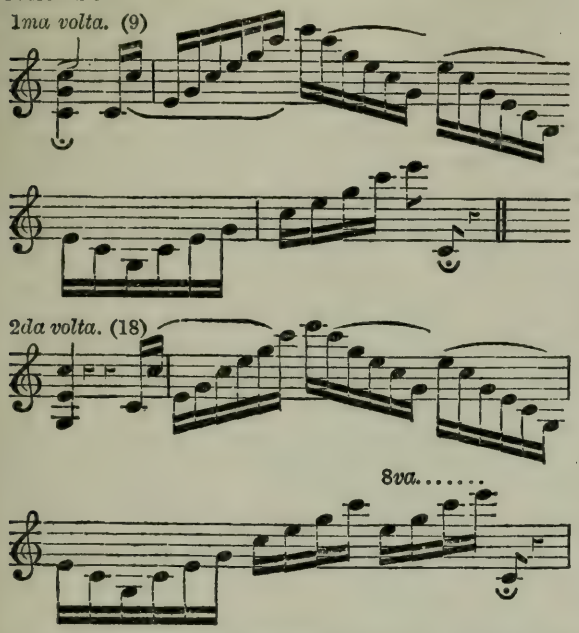
Kreutzer's brother AUGUSTE, born at Versailles, 1781, was a member of the Chapelle de l'Empereur, and of the Chapelle du Roi (1804-1830); and succeeded his brother at the Conservatoire, Jan. 1, 1826, retaining the post till his death, at Paris, August 31, 1832. His son LÉON, born in Paris, Sept. 23, 1817, died at Vichy, Oct. 6, 1868, was musical critic to *La Quotidienne feuilletoniste* to the *Union* and contributed a number of interesting articles to the *Revue contemporaine*, the *Revue et Gazette musicale*, and other periodicals. G. C.

Rodolphe Kreutzer is the third, in order of development, of the four great representative masters of the classical Violin-School of Paris; the other three being VIOTTI, RODE, and BAILLOT. His style, such as we know it from his concertos, is on the whole more brilliant than Rode's, but less modern than Baillot's. Kreutzer did not require Beethoven's dedication to make his name immortal. His fame will always rest on his unsurpassed work of studies —'forty Études ou Caprices pour le Violon'; a work which has an almost unique position in the literature of violin-studies. It has been recognised and adopted as the basis of all solid execution on the violin by the masters of all schools—French, German, or any other nationality—and has been published in numberless editions. In point of difficulty it ranks just below Rode's twenty-four Caprices, and is generally considered as leading up to this second standard work of studies. Kreutzer's concertos afford excellent material for the student, but are less interesting than those of Viotti, and Rode, and, with the exception of the 19th, in D minor, are now hardly ever played in public. P. D.

KREUTZER SONATA. The popular title in England of Beethoven's Sonata, for piano and violin, in A, op. 47, dedicated to 'his friend R. Kreutzer.' The work was first played by Beethoven and Bridgetower at the Augarten at 8 A.M. May 17 or 24, 1803. The finale had originally belonged to op. 30, No. 1, but the first movement and the variations were only finished just in time, and the latter had to be played from the autograph without rehearsal. In the opening Presto, at the pause in the ninth bar, Bridgetower introduced a Cadenza

[1] See Berlioz, *Voyage*, i. 264, for this and for an amusing account of Kreutzer's difficulties over Beethoven's Second Symphony.

in imitation of that for the Piano in the eighteenth bar, fortunately to Beethoven's satisfaction (see Thayer, ii. 230). He gives it as follows :—



The sonata was published in 1805, by Simrock and Traeg, before May 18. Bridgetower averred (Thayer, ii. 231) that it was originally dedicated to him, and that the change was the result of a quarrel. Why Kreutzer was chosen is as yet a mystery. He was in Vienna with Bernadotte in 1798, but no trace of his relations with Beethoven remains, though we may assume them to have been good, for Beethoven to designate him as his 'friend.' It has been alleged as a reason that the second theme of the Presto is a phrase of Kreutzer's; but this has not been substantiated. Certainly no such passage appears in Kreutzer's violin works. The dedication on the first ed. stands 'Sonata per il Pianoforte ed un Violino obligato, scritta in uno stilo molto concertante, quasi come d'un Concerto. Composta e dedicata al suo amico R. Kreutzer, Membro del Conservatorio di Musica in Parigi, Primo Violino dell' Academia delle Arti,[1] e della Camera Imperiale, per L. van Beethoven. Opera 47. A Bonn chez K. Simrock. 422.' In a notebook of Beethoven's in the Imperial Library at Berlin, the second sentence appears 'in uno stilo molto *brillante*.' G.

KREUZ, Emil, violinist and composer, was born at Elberfeld, May 25, 1867. Began to play at the age of three, but did not commence to study for the profession (under Japha of Cologne) until his tenth year. In 1883 he gained an open scholarship at the Royal College of Music, where he studied for five years under Holmes (violin) and Stanford (composition). During the last two years made a special study of the viola, making his début with that instrument on Dec. 11, 1888, in the 'Harold in Italy' solo at a Henschel concert. Soloist at Leeds Festival 1889, member of Gompertz Quartet 1888-1903, and of the Queen's Band 1900-3. He also played frequently at the Popular Concerts. Amongst his compositions are a concerto for viola with orchestra, a trio for piano, violin, and viola, op. 21, a prize Quintet for Horn and String Quartet, op. 49. many songs, and numerous pieces useful for teaching purposes. Since 1903 musical assistant at the Covent Garden Opera. Acting under the advice of Richter, he joined the Hallé orchestra in 1903 with the view of studying under the great conductor. His present intention is to give up viola playing and composition, in order to devote his time to conducting and training vocalists in the art of dramatic singing, but it is to be hoped that he will continue the work of enlarging the literature of the viola. W. W. C.

KRIEGER, Adam, born Jan. 7, 1634, at Driesen in the Neumark, Prussia, died June 30, 1666, at Dresden, was a pupil of Samuel Scheidt and Heinrich Schütz, and after being for a time organist at St. Nicholas, Leipzig, was appointed court-organist to the Elector of Saxony. He appears to have made an unsuccessful application for the post of cantor at St. Thomas's, Leipzig. He was poet as well as composer, and his compositions consist of so-called Arien on his own texts, songs for one, two, three, and five voices with three or five-part instrumental Ritornelli between each verse. The Arias themselves have only Basso Continuo accompaniment, but are written in regular Lied form, while the Ritornelli have no thematic connection with them. Specimens of these compositions may be found in the *Monatshefte für Musikgeschichte*, xxix. J. R. M.

KRIEGER, Johann Philipp (apparently no relation to the above), was born Feb. 26, 1649, at Nuremberg, and died Feb. 6, 1725, at Weissenfels. He travelled in Italy, and was for a while pupil of Johann Rosenmüller at Venice. Returning to Germany he was ennobled by the Emperor at Vienna, and after various wanderings entered the service of the Duke of Saxe-Weissenfels, first as chamber-musician and organist at Halle, in 1677, and afterwards as capellmeister at Weissenfels from 1712. For the Weissenfels Court he wrote a quantity of Singspiele, the Arias of which for one, two, and three voices were afterwards published with bass accompaniment only in two volumes published at Nuremberg, 1690, 1692. Specimens of them, with accompaniment written out, are given by Eitner in the *Monatshefte für Musikgeschichte*, xxix. Chrysander gives the titles of some operas of Krieger written for Brunswick-Wolfenbüttel in 1693, some of which were also performed in Hamburg in 1694. In 1693 Krieger published as his op. 2 an instrumental work consisting of twelve sonatas for violin and

[1] The fact of Kreutzer holding these two posts in Vienna seems to imply that he remained there some time.

viola da gamba with cembalo accompaniment. The second and third of these sonatas are given in full by Eitner, *Monatshefte*, xxix.-xxx. In 1704 there appeared also in Nuremberg 'Lustige Feld-Musik,' consisting of suites or partien (partitas) for four wind instruments (oboes and bassoons), or *ad libitum* for strings. Two of these partien are given in score by Eitner, who says of these compositions generally that they are so excellent in form and expression that one may unhesitatingly class them with similar works by Handel. Besides these published works of Krieger there exist in manuscript a quantity of sacred compositions, arias for one, two, three, and four voices, with various instrumental accompaniments, somewhat after the manner of Schütz, but of a lighter and more popular character. Some of these are also given by Eitner, *Monatshefte*. For a complete list see *Quellen-Lexikon*. J. R. M.

KRIEGER, Johann, younger brother of Johann Philipp, was born Jan. 1, 1652, at Nuremberg, died at Zittau, July 18, 1735. He was for a time the pupil of his brother, and in 1672 became court-organist at Bayreuth, which post, however, he gave up in 1677. After a transient connection with Weissenfels he finally settled at Zittau, where in 1681 he was appointed town music-director, and 1701 organist also at the church of St. Peter and Paul. Johann Krieger is of greater importance in the history of music than his brother Philipp. Mattheson praises him specially as a composer of double fugues, and puts him beside Handel. Handel himself confessed how much he owed to Krieger. (See below.) Eitner comments on his excellent gift of melodic invention, and the cleverness of his thematic work. His works are, (1) 'Neue musicalische Ergetzlichkeit,' 1684. Part 1. 'Geistliche Andachten,' thirty numbers. Part 2. Secular songs, thirty-four numbers. Part 3. Theatrical pieces performed in Zittau. (2) 'Sechs musicalische Partien,' Nuremberg, 1697. Suites for Clavier alone ('Nach einer Arieusen Manier ausgesetzt'). (3) Anmuthige Clavier-Uebung,' consisting of preludes, fugues, a chaconne, and a toccata for pedal, Nuremberg, 1699. It was this last work which Handel specially valued and recommended as a model for organ and harpsichord composers. It was one of the few musical works which he brought with him to England, his copy of which he gave to his friend Bernard Granville, who has recorded for us Handel's appreciation of the work (see Chrysander's *Händel*, Bd. iii. p. 211). Eitner considers the pedal toccata of this work as approaching the grand style of Sebastian Bach. (*Monatshefte für Musikgeschichte*, xxvii.) Besides these published works Johann Krieger has left in MS. various organ works (specimens given in Ritter, *Geschichte des Orgelspiels*, Nos. 80, 81), and a large number of sacred compositions for various combinations of voices and instruments, a full list of which is given in the *Quellen-Lexikon*. J. R. M.

KROLL, Franz, born June 22, 1820, at Bromberg; began with medicine, but finally devoted himself to music under the guidance of Liszt, whom he accompanied on some of his tours. He settled in Berlin, and was for some years a successful teacher. He edited the *Wohltemperirtes Clavier* for the Bachgesellschaft (14th year, 1864)—with a Preface containing a list of MSS. and Editions, and an Appendix of various readings, a highly creditable work as regards care and accuracy in collation, which Spitta has selected for honourable mention (*J. S. Bach*, Eng. trans. ii. 166 note). He also published editions of Bach's chromatic fantasia, Mozart's pianoforte fantasias, and other important compositions. He was a thorough musician, and his style as a pianist was clear and eminently suggestive. He was a great sufferer for some years before his death, which took place in Berlin, May 28, 1877. F. G.

KROMMER, Franz, violinist and composer, born Dec. 5, 1759, at Kamenitz in Moravia; learned music from an uncle, then choirmaster at Turas. From seventeen to twenty-five he acted as organist, and composed much church music, still unpublished. He next entered the band of Count Styrum[1] at Simonthurm in Hungary as violinist, and in two years was promoted to the capellmeistership. Here he became acquainted with the works of Haydn and Mozart; and composed his pieces for wind instruments, which are of lasting importance, and perceptibly influenced modern military music. After one or two more changes he at length became capellmeister to Prince Grassalkowitz, after whose death he lived comfortably in Vienna, enjoying a considerable reputation as a teacher and composer. The sinecure post of doorkeeper to the Emperor was conferred upon him, and in 1818 he succeeded Kozeluch as court capellmeister and composer, in which capacity he accompanied the Emperor Francis to France and Italy. He died suddenly Jan. 8, 1831, while composing a pastoral mass. As a composer he was remarkable for productiveness, and for a clear and agreeable style, most observable perhaps in his sixty-nine string-quartets and quintets, published at Vienna, Offenbach, and Paris. This made him a great favourite in Vienna at the close of the century. Schubert, however, who as a boy of eleven had to play his Symphonies in the band of the 'Convict,' used to laugh at them, and preferred those of Kozeluch. Both are alike forgotten. Krommer also composed a number of quartets and quintets for flutes, besides the pieces for wind instruments already mentioned. The only church works printed are two masses in four parts with orchestra and organ (André, Offenbach). Had he not been the contemporary of

[1] Fétis and Mendel call him Ayrum by mistake.

Haydn and Mozart he might have enjoyed more enduring popularity. F. G.

KRUMMHORN (*i.e.* crooked-horn), Cromorne, Cremona, Clarionet, Corno-di-Bassetto. The various names given to an Organ Reed Stop of 8-foot size of tone. Modern English specimens, which are found under all the foregoing names except the first, are estimated in proportion as their sound resembles that of the orchestral Clarinet. The Cremonas in the organs built by Father Smith (1660) for the 'Whitehall Banqueting House,' etc., and those by Harris in his instruments at St. Sepulchre's, Snow Hill (1670), etc., were doubtless 'voiced' to imitate the first named and now obsolete crooked-horn. They were never intended to represent the violin, into the name of which its own had nevertheless been corrupted. The pipes are of metal, cylindrical in shape, short, and of narrow measure, the CC pipe being only about 4 ft. 6 in. in length, and $1\frac{3}{4}$ in. in diameter. E. J. H.

KRUMMHORN, or CROMORNE. The obsolete crooked-horn referred to in the foregoing article, was a wood-wind instrument of small cylindrical bore, played with a double reed, of the bassoon or bagpipe chanter type. The reed being enclosed with a cover, or cap, through which the air was directed, was not under the direct control of the lips, as in modern orchestral reed instruments. The lower end, or bell, was turned upwards in U form, hence the French name for the instrument, 'Tournebout.' The scale was obtained by means of seven finger-holes, supplemented in the case of some of the larger instruments by key-work to extend the compass downwards. The krummhorns were made in 'choirs' or sets, from soprano to bass in compass, and were in very general use throughout Europe during the 14th, 15th, and 16th centuries. Mersenne stated that the best were made in England. D. J. B.

KRUMPHOLZ, Johann Baptist, celebrated harpist and composer, born about 1745 at Zlonitz near Prague; son of a bandmaster in a French regiment, lived in Paris from his childhood, learning music from his father. The first public mention of him is in the 'Wiener Diarium' for 1772; he had played at a concert in the Burgtheater, and advertised for pupils on the pedal-harp. From August 1773 to March 1776 he was a member of Prince Esterhazy's chapel at Esterház, taking lessons from Haydn in composition, and already seeking after improvements in his instrument. He next started on a concert-tour, playing at Leipzig on an 'organisirte Harfe.' He then settled in Paris, where he was highly esteemed as a teacher and virtuoso. Nadermann built a harp from his specifications, to which attention was drawn by an article in the *Journal de Paris* (Feb. 8, 1786), and which Krumpholz described in a preface to his sonata, op. 14. His wife played some pieces on it before the Académie, Krumpholz accompanying her on the violin, and on the 'Pianoforte contrebasse' or 'Clavicorde à marteau,' another instrument made by Erard from his specifications. The Académie expressed their approval of the new harp in a letter to Krumpholz (Nov. 21, 1787). He drowned himself in the Seine, Feb. 19, 1790, from grief at the infidelity and ingratitude of his wife.

Gerber gives a list of his compositions, which are still of value. They comprise six grand concertos, thirty-two sonatas with violin accompaniment, preludes, variations, duets for two harps, a quartet for harp and strings, and symphonies for harp and small orchestra, published in Paris and London. (See the *Quellen-Lexikon.*)

His wife, *née* Meyer, from Metz,[1] eloped with a young man to London. She was even a finer player than her husband, making the instrument sound almost like an Æolian harp. In London she gave her first concert at Hanover Square Rooms, June 2, 1788,[2] and for many years appeared with great success at her own and Salomon's concerts, at the oratorios in Drury Lane, and at Haydn's benefit. She frequently played Dussek's duos concertantes for harp and pianoforte with the composer. She is mentioned in 1802, but after that appears to have retired into private life.

Wenzel Krumpholz, brother of the former, born in 1750, became one of the first violins at the court-opera in Vienna in 1796. His name is immortalised by his intimacy with Beethoven, who was very fond of him, though he used to call him in joke 'mein Narr,' my fool. According to Ries[3] he gave Beethoven some instruction on the violin in Vienna. Krumpholz was one of the first to recognise Beethoven's genius, and he inspired others with his own enthusiasm. Czerny mentions this in his Autobiography,[4] and also that he introduced him to Beethoven, who offered of his own accord to give him lessons. Krumpholz also played the mandoline, and Beethoven wrote a sonata in one movement (first published in this Dictionary, see Mandoline) for PF. and mandoline for him.[5] He died in Vienna, May 2, 1817, aged sixty-seven, and Beethoven must have felt his death deeply, since he composed on the following day the 'Gesang der Mönche' (from Schiller's 'Wilhelm Tell'), for three men's voices, 'in commemoration of the sudden and unexpected death of our Krumpholz.'[6] Only two of his compositions have been printed—an 'Abendunterhaltung' for a single violin[7] (dances, variations, a short andante, etc.; Vienna and Pesth, Kunst & Industrie-Comptoir): and 'Ein Viertelstunde für eine Violine,' dedicated to Schuppanzigh (Joh. Traeg). C. F. P.

KRUSE, Johann Secundus, violinist, was

[1] Or Liège, according to Gerber and Reichardt.
[2] Not 1790, as commonly stated.
[3] *Biographische Notizen*, p. 119.
[4] He calls Krumpholz 'an old man.' He was then about fifty.
[5] *Autographische Skizze*, by Artaria.
[6] Compare Nottebohm's Thematic Catalogue, p. 161.
[7] Czerny took No. 1, a contredanse, as the theme of his XX concert variations for PF. and violin. This, his op. 1 (Steiner, 2nd edit.), is dedicated to Krumpholz—a fine trait of gratitude.

born in Melbourne, Australia, of German parents, on March 22, 1859. He appeared in public when nine years of age, playing at the first desk in the Philharmonic concerts of his native town. In 1875 he went to Berlin to study with Joachim in the Hochschule, in which institution he was later appointed professor. In 1882 became principal violin and sub-conductor of the Berlin Philharmonic Society, and founded a string Quartet. In 1885 he visited Australia, but was called back by Joachim to relieve him of some of his work at the Hochschule, his activity as teacher continuing till 1891, when he relinquished the appointment to go to Bremen as leader of the Philharmonic orchestra. In Oct. 1892 he joined the Joachim Quartet as second violin though still resident in Bremen, where he also founded a Quartet of his own, travelling very constantly in Germany with the various organisations with which he was connected. In 1895 he revisited Australia for a short tournée, and in 1897 left Germany and the Joachim Quartet to live in London, where he once more founded a Quartet, and gave a series of concerts at St. James's Hall. In Oct. 1902 he took over the Saturday Popular Concerts, of which only ten were announced, and the following year restored them to their original number of twenty, besides reviving the twenty Monday Popular Concerts. During the same season he gave a series of orchestral concerts (conductor, Felix Weingartner), in 1903 a Beethoven Festival of eight concerts, and in 1904 a second festival of seven concerts, so that the English public owes much to his enterprise and energy. He is also favourably known as a performer of chamber music, a department of the art in which he has had extensive experience. As a violinist his staccato bowing and trill may be noted as of exceptional brilliancy. W. W. C.

KUBELIK, JAN, violinist, was born of Czech parents, on July 5, 1880, at Michle, a little village in the vicinity of Prague. Though his father was a simple market-gardener, his early life was spent in an atmosphere hardly less favourable to the development of his musical talents than that of a large city. In no country has the love of good music penetrated so deeply into the heart of the people as in Bohemia, and the gardener by profession was a musician by predilection, a genuine enthusiast, possessing qualities which would have secured him a good position in the world of music had he enjoyed reasonable opportunities of culture. A self-taught performer on many instruments, he conducted a little orchestra much in request at festive gatherings in the neighbourhood, and possessed the gift of imparting his knowledge to others. Consequently, when the young Kubelik at the age of five years expressed a desire to learn the violin, he received from his father a thorough training which laid an excellent foundation for the virtuosity exhibited in later years. In an incredibly short space of time he was able to play the earlier studies of Kreutzer, and in 1888 made his first appearance in public at Prague, playing a concerto of Vieuxtemps and pieces by Wieniawski. In 1892 he entered the Conservatorium, and was favoured by the circumstance that Ottakar Sevčik returned in the same year from Russia, where he had held teaching appointments at Kiev and Moscow, to Prague. Taking the youth in hand at the most receptive age, the professor saw his laboriously thought-out theories of violin teaching carried to a triumphant issue by his pupil, who, after six years devoted to hard practice under the Sevčik method, played the Brahms concerto, with his own cadenzas, at a student's concert given in the German theatre, and on the occasion of his final appearance as a student in 1898, gave a brilliant performance of the D major concerto of Paganini, with Sauret's cadenza, and was recognised by examiners and critics as a virtuoso player of the first rank. It is sad to chronicle that his father died at the hour of his first triumph, leaving to his son the onus of supporting his mother and her young family. Fortunately, by his success on the occasion of his first appearance away from home in the autumn of 1898, before a critical audience at Vienna, he was freed from anxiety on that score. He then went to Budapest, and later made a prolonged tour through Italy, receiving, when in Rome, the order of St. Gregory at the hands of Pope Leo XIII. In 1900 he visited many continental cities, including Paris, and on June 18 of the same year made his London début at a Richter concert, giving also, during the season, five concerts of his own at St. James's Hall.

The operating causes of his phenomenal success in this country were many. The public was not sated, as now, by displays of virtuosity. Willy Burmester and César Thomson, both Paganini players, had failed to capture the English public, and the moment was ripe for the appearance of such an artist as Kubelik, who came heralded by stories of his humble origin and marvellous technique, whilst his modest, almost demure appearance, predisposed audiences in his favour. Thus when it was perceived that he was able to execute the most dangerous flights of the virtuoso school, with consummate ease and precision, there was a scene of wild enthusiasm ; it was pronounced that the mantle of Paganini had fallen on his shoulders, and from that day to this, he has secured crowded audiences whenever and wherever he appears. Such a success is *outre mesure*, and has its dangers. He would hardly have been human had he not stepped in to enjoy the fruit of his suddenly acquired popularity by accepting the many lucrative engagements offered him to play music of dubious value all over the world, but the passage from the

condition of virtuoso to that of interpretative artist of the highest rank has been delayed, and a wandering life adopted that is unfavourable to development of the reflective faculties. He has now a public of his own, but appeals to it mainly as a Paganini player and interpreter of works of the romantic, or pseudo-romantic school. Of one violin classic he gives an irreproachable rendering. He plays the Chaconne of Bach with splendid sonority, and brings out the parts in a way which must satisfy the most exigent musician. He is free from all mannerisms and affectation, and in cantabile playing has an ingenuous mode of expression which is native to him. It is full of charm, if not of subtlety, and largely accounts for the hold he has over his audiences.

His trip to America in 1902-3 produced remarkable financial results. Since his return he has revisited London and the provinces, besides travelling extensively on the continent. He is less appreciated in Germany than elsewhere, but has been the recipient of honours and decorations at several European courts. At Linz on the Danube he was unable to appear through hostile demonstrations made by the Anti-Czech population, but is at the summit of popularity in Hungary, where he married, in August 1903, the Countess Czaky Szell, daughter of an ex-President of the Senate at Debreczin, becoming at the same time a 'Polgar' or naturalised Hungarian citizen. He visited Rome for the second time in 1905, and, in company with his wife, was received in audience by the present Pope, Pius X.

With regard to his technique, it may briefly be said that he possesses the complete equipment of the virtuoso player, but mention should be made of his exceptional facility in the playing of double harmonics. W. W. C.

KÜCKEN, Friedrich Wilhelm, born at Bleckede, Hanover, Nov. 16, 1810. His father, a country gentleman, was averse to the musical proclivities of his son, and the boy had to thank his brother-in-law, Lührss, music-director and organist of Schwerin, for being allowed to follow his bent, which he did under Lührss and Aron in Schwerin, and as flute, viola, and violin player in the Duke's orchestra there. His early compositions, 'Ach wie wär's möglich dann' and others, became so popular that he was taken into the palace as teacher and player. But this did not satisfy him, and he made his way in 1832 to Berlin, where, while studying hard at counterpoint under Birnbach, he gradually composed the songs which rendered him so famous, and have made his name a household word in his own and other countries. His opera, 'Die Flucht nach der Schweiz' (the Flight to Switzerland), was produced at Berlin in 1839, and proved very successful throughout Germany. In 1841 he went to Vienna to study under Sechter. In 1843 he conducted the great festival of male singers at St. Gall and Appenzel. Thence he went to Paris, where, with characteristic zeal and desire to learn, he studied orchestration with Halévy, and writing for the voice with Bordogni. His stay in Paris lasted for three and a half years; thence he went to Stuttgart, and brought out (April 21, 1847) a new opera, 'Der Prätendent' (the Pretender), with the greatest success, which followed it to Hamburg and elsewhere in Germany. In 1851 he received a call to Stuttgart as joint capellmeister with Lindpaintner, filling the place alone after Lindpaintner's death (August 21, 1856) till 1861, when he resigned. In 1863 he joined Abt and Berlioz as judges of a competition in Strasburg, and had an extraordinary reception. He composed sonatas for pianoforte and violin, pianoforte and violoncello, etc., but his immense popularity sprang from his songs and duets, some of which, such as 'Das Sternelein' and 'O weine nicht,' were extraordinarily beloved in their time. Almost exclusively, however, by amateurs and the masses; among musicians they found no favour, and are already almost forgotten. They were also very popular in England ('Trab, trab,' 'The Maid of Judah,' 'The Swallows,' duet, etc., etc.), and Kücken had an arrangement with Messrs. Wessel & Co. for the exclusive publication of them. He died at Schwerin, April 3, 1882. G.

KÜHMSTEDT, Friedrich, born at Oldisleben, Saxe-Weimar, Dec. 20, 1809. His gift for music appeared very early, and asserted itself against the resistance of his parents, so frequent in these cases. At length, when nineteen, he left the university of Weimar and walked to Darmstadt (a distance of full 150 miles) to ask the advice of C. H. Rinck. The visit resulted in a course of three years' instruction in theoretical and practical music under that great organist. At the end of that time he returned to his family and began to write. His career, however, was threatened by a paralysis of his right hand, from which he never recovered, and which but for his perseverance and energy would have wrecked him. During several years he remained almost without the means of subsistence, till in 1836 he obtained the post of music-director and professor of the Seminar at Eisenach, with a pittance of £30 per annum. This, however, was wealth to him: he married, and the day of his wedding his wife was snatched from him by a sudden stroke as they left the church. After a period of deep distress music came to his relief, and he began to compose. As he grew older and published his excellent treatises and his good music, he became famed as a teacher, and before his death was in easier circumstances. He died in harness at Eisenach, Jan. 10, 1858. His works extend to op. 49. His oratorios ('Die Auferstehung,' and 'Triumph des Göttlichen'), operas, and symphonies are forgotten, but his fame rests on his organ works—his Art

of preluding, op. 6 (Schotts); his Gradus ad Parnassum or introduction to the works of J. S. Bach, op. 4 (*ibid.*); his Fantasia eroica, op. 29 (Erfurt, Körner); and many preludes, fugues, and other pieces for the organ, which are solid and effective compositions. He also published a treatise on harmony and modulation (Eisenach, Börnker, 1838). G.

KÜHNAU, JOHANN CHRISTOPH, was born Feb. 10, 1735 at Volkstädt near Eisleben. Coming to Berlin as school teacher in 1763, he took further lessons in harmony and musical composition from Kirnberger, and in 1788 was appointed cantor and director of the music at the Dreifältigkeitskirche (Trinity Church) in Berlin. He did much to stimulate musical life in Berlin by conducting performances of the larger choral works. His death took place Oct. 13, 1805. The only published work by which he has any particular claim to remembrance is his 'Vierstimmige alte und neue Choralgesänge mit Provinzial-Abweichungen,' the first part of which appeared 1786, and was followed by a second in 1790. His son, Johann Friedrich Wilhelm Kühnau, republished this Choralbuch in various editions from 1817 onwards, and in a compressed form, containing altogether 336 chorales in four-part harmony. Eight of the tunes are by Christoph Kühnau himself. He also collected and edited a book of choral-vorspiele by various composers, including Emanuel Bach and Kirnberger. J. R. M.

KUFFERATH, HUBERT FERDINAND, born at Mühlheim on Ruhr, in Rhenish Prussia, June 10, 1818, was the youngest of eight brothers, all musicians, and grew up in musical surroundings. As a child of seven he was accustomed to tune the church organs of the neighbourhood, and played both piano and violin in public at a very early age. His eldest brother, Johann, director of the music-school at Utrecht, undertook to teach him, and eventually sent him to Cologne to complete his studies in violin playing and composition. At the Niederrheinische Festival of 1839 at Düsseldorf, he played a violin solo so much to Mendelssohn's satisfaction that the master urged him to go to Leipzig, where after studying the violin under David, Kufferath took up the pianoforte, studying composition under Mendelssohn and Hauptman. In the winter of 1840, he played his capriccio for piano and orchestra at a Gewandhaus concert, and the piece was noticed by Schumann in the *Neue Zeitschrift für Musik*. Kufferath was one of the famous band of brilliant students which included Bennett, Horsley, Verhulst, Eckert, and Gade. On returning to Cologne in 1841, he became conductor of the Männergesangverein, and after spending some time as a travelling virtuoso, he settled in Brussels in 1844, where he was for some time conductor of the Choral Society, and, with Léonard and Servais, founded a regular series of chamber concerts, at which he played, alternately, pianoforte and viola. Schumann's concerted music was introduced to the Belgian public by this organisation, and Mme. Schumann occasionally took part in their concerts. The title of pianist to the King was conferred upon Kufferath by Leopold I. From 1872 until his death he held the post of professor of counterpoint and fugue at the Conservatoire, he wrote an *École du Choral* which is in use in Belgium and France. Among his pupils may be mentioned Charles de Bériot, Edouard Lassen, Franz Servais, Léon Jahin, Arthur de Greef, and Edgar Tinel. Kufferath's works include a symphony, a piano concerto, a string quartet, a trio, many compositions for piano, books of songs, and an andante for violin and orchestra. He died at Brussels, June 23, 1896.

His son, MAURICE KUFFERATH, born at Brussels, Jan. 8, 1852, was a pupil of the two Servais for violoncello, took the degree of 'docteur en droit et en philologie' at the university, where a thesis on the theatre of Molière was rewarded with a prize. In 1873 he joined the staff of the *Indépendance Belge* and remained there until 1900. He was especially responsible for the articles on foreign politics, etc. Later on he contributed frequently to the *Guide Musical*, and eventually became its editor and chief proprietor. Under his control the paper became known for its championship of the best modern tendencies in music. For the exhibition at Brussels in 1880 he wrote a report on musical instruments, and subsequently was sent by the Belgian government to report upon the conditions of German and Austrian theatres. Among his literary works, the most famous are his interesting monographs on Wagner's later works, *Les Maîtres Chanteurs*, *Lohengrin*, *Walkyrie*, *Siegfried*, *Tristan et Yseult*, and *Parsifal*. Most of them have gone through many editions, and all are of the utmost use to students, as they show the development of the legends in Wagner's hands, and take a far wider view of the subject than is to be found in the ordinary handbooks. *Hector Berlioz et Schumann*, and *Henri Vieuxtemps* are the subjects of two more volumes, and Kufferath has translated into French certain famous books of Wagner, Richter, etc., as well as Wagner's letters to Roeckel; he has written translations of the words of songs, etc., and of several operas, such as Mozart's 'Enlèvement au Sérail,' etc. In 1900 he was appointed director of the Théâtre de la Monnaie with Guillaume Guidé. Under their direction, the first complete performance of the Wagnerian trilogy in French took place, and the following operas were given for the first time: D'Indy's 'Étranger,' Ernest Chausson's 'Roi Arthus,' J. Albeniz's 'Pepita Jimenez,' and 'L'Ermitage fleuri,' Gilson's 'Captive,' and Blockx's 'Fiancée de la Mer.' He was associated with Ysaye and Guillaume Guidé in founding the Ysaye con-

certs ; he is a member of the 'Comité de lecture des œuvres musicales,' a chevalier of the order of Leopold, and of the Sauveur de Grèce ; an officer of public instruction, and commander of the order of Alphonso XII.

The daughter of H. F. Kufferath, ANTONIA, born Oct. 28, 1857, at Brussels, studied singing under Stockhausen and Mme. Viardot-Garcia ; her fine soprano voice and pre-eminently artistic singing were much admired at the Schumann Festival at Bonn in 1880, by which date she had made herself a name as an interpreter of Schumann and of Brahms's songs, etc., some of the latter of which were sung by her for the first time in public. She visited England in 1882, singing at the Popular Concerts, the Philharmonic, etc. On June 2, 1885, she married Edward Speyer, Esq., and retired from the regular exercise of her art. M.
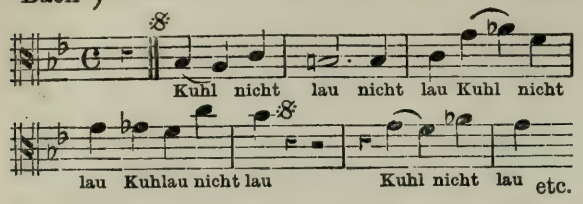
KUGELMANN, HANS, said to have been born at Augsburg, was in 1519 trumpeter at Innsbruck in the service of the Emperor Maximilian, and afterwards as first trumpet-major and then capellmeister at Königsberg in the service of Duke Albert of Brandenburg and Prussia. He died in 1542. In 1540 he brought out a harmonised Gesangbuch for liturgical use in the Lutheran Church, one of the earliest of the kind after Johann Walther's book of 1524. Its title is *Concentus novi trium vocum ecclesiarum usui in Prussia praecipue accomodati . . . Newes Gesang mit dreyen Stimmen dem Kirchen und Schulen zu nutz . . . auch etliche Stück mit 8, 6, 5, 4 Stim. hinzugethan . . .* Augsburg, 1540. It contains thirty-nine pieces, eight of them with Latin texts, including a Missa and Magnificat, mostly for three voices, thirty of them being the composition of Kugelmann himself. Towards the end there are a few more elaborate pieces. A complete Psalm by Stoltzer for five voices, another by Hans Heugel for six voices, etc. Kugelmann's book is the first source for the chorale-tunes, 'Nun lob mein' Seel' den Herrn' (of which there are three settings, *a* 3, *a* 5, and *a* 8), and 'Allein Gott in der Höh',' this latter, however, being based on a Plain-song Gloria in Excelsis. Winterfeld, in his *Evangelische Kirchenmusik*, gives three of Kugelmann's pieces. J. R. M.

KUHE, WILHELM, born Dec. 10, 1823, at Prague, was taught music by Tomaschek, with Schulhoff as a fellow-student. He made a concert tour with great success in 1844-45 at Linz, Salzburg, Innsbruck, Augsburg, Munich, and Stuttgart. He visited London with Pischek in 1845, and played with success at the Musical Union in Mayseder's trio, op. 52, May 13. He has lived in England ever since, dividing his time between London and Brighton since 1847, at which last place he attained popularity as a teacher and performer, and as a promoter of concerts. In the last capacity Mr. Kuhe showed great enterprise by the annual festival held by him from 1870 to 1882, wherein he encouraged native talent by the new works composed at his instance and produced by him, viz. Virginia Gabriel's 'Evangeline' in 1873 ; Barnett's cantata, 'The Good Shepherd,' in 1876 ; Clay's 'Lalla Rookh' in 1877 and 1878 ; Cowen's 'Deluge,' and Cellier's 'Suite Symphonique' in 1878 ; Walter Macfarren's overture, 'Hero and Leander,' Gadsby's 'Lord of the Isles,' Wingham's Concert Overture in A, and Sloper's suite, in 1879 ; Leslie's cantata, 'First Christmas Morn,' A. H. Jackson's 'Ballet Suite,' and W. Macfarren's Symphony in B♭, in 1880 ; W. Macfarren's Concertstück in B♭, played by Miss Kuhe, in 1881 ; Corder's orchestral Nocturne in 1882, etc., in addition to 'The Woman of Samaria,' 'The Martyr of Antioch,' etc., under the direction of their respective composers. He has frequently appeared in London, where he gave an annual concert for many years from 1846. He was appointed a Professor of the Royal Academy of Music in 1886, a post he resigned in 1904. His numerous compositions include many drawing-room pieces, fantasias, and studies, viz. 'Lieder ohne Worte,' op. 12 ; 'Le Carillon,' op. 13 ; 'Chanson d'Amour' ; 'Romance sans Paroles,' op. 17 ; 'Le Feu Follet,' op. 38 ; 'Victoria Fantasia on National Anthem' ; 'Fantasia on Austrian Anthem' ; operatic fantasias, etc. In 1896 his *Musical Recollections* was published by Bentley & Sons. A. C.

KUHLAU, FRIEDRICH, a musician of some distinction in his day. He was born of poor parents at Uelzen in Hanover, Sept. 11, 1786, and had the misfortune to lose an eye at an early age. The loss did not, however, quench his ardour for music. During a wandering life he contrived to learn the piano and the flute, and to acquire a solid foundation of harmony and composition. He was, about 1800, in Hamburg, and previously in Brunswick. Germany was at that time under French rule, and to avoid the conscription he escaped to Copenhagen, where he became the first flute in the king's band. He then settled in Denmark, acquired a house in Lyngbye, near Copenhagen, to which he fetched his parents, composed half-a-dozen operas, was made professor of music and court composer, and enjoyed a very great popularity. In the autumn of 1825 he was at Vienna, and Seyfried[1] has preserved a capital story of his expedition to Beethoven at Baden with a circle of choice friends, of the way in which the great composer dragged them at once into the open air, and of the jovial close of the day's proceedings. Kuhlau, inspired by champagne and the presence of Beethoven, extemporised a canon, to which Beethoven responded on the spot, but thought it wise to replace his first attempt next morning by another, which is one

[1] *Beethoven's Studien, Anhang*, p. 25. See also Beethoven's *Letters* (Nohl), No. 365.

reiterated joke on the name of his guest (and, whether intentionally or not, on the name 'Bach')—



and was accompanied by the following note :—

BADEN, *September* 3, 1825.

I must confess that the champagne got too much into my head last night, and has once more shewn me that it rather confuses my wits than assists them ; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful BEETHOVEN.

In 1830 Kuhlau suffered two irreparable losses—the destruction of the greater part of his manuscripts by fire, and the death of his parents. This double calamity affected his health, and he died at Copenhagen, March 12, 1832, leaving a mass of compositions, of which a few for flute and a few for piano are still much esteemed. [See FLUTE, p. 68.] G.

KUHNAU, JOHANN, a very remarkable old musician, Cantor of Leipzig, and one of the pillars of the German school of the clavier, born at Geising, on the borders of Bohemia, in April (baptized April 6), 1660. As a boy he had a lovely voice and a strong turn for music. He was put to the Kreuzschule at Dresden about 1669, where he became a 'Rathsdiscantist,' and obtained regular instruction in music. On the breaking of his voice he worked the harder, and in addition to his music learned Italian. The plague in 1680 drove him home, but Geising was no field for his talent, and he went to Zittau and worked in the school, till the excellence of a motet which he wrote for the Rathswahl, or election of the town council, procured him the post of Cantor, with a salary on which he could study at leisure. He began by lecturing on French. His next move was to Leipzig, in 1682, whither his fame had preceded him, and in that city of music he cast anchor for the rest of his life. In 1684 he succeeded Kühnel as organist at St. Thomas's. [In 1688 he founded a 'Collegium Musicum,' or set of concerts.] At the same time he was studying law, and qualified himself for the rank of advocate. In 1700 he was made musical director of the University and of the two principal churches, and in 1701 Cantor. After this no further rise was possible, and he died June 25, 1722, admired and honoured as one of the greatest musicians and most learned men of his time. He left translations from Hebrew, Greek, Latin, Italian, and French, and wrote satirical poetry of no common order. Of his musical works the following are named :—*Jura circa musicos ecclesiasticos* (Leipzig, 1688) ; *Der musickalische Quacksalber . . . in einer kurtzweiligen und angenehmen Historie . . . beschrieben* (Dresden, 1700) ; *Tractatus de tetrachordo* ; *Introductio ad compositionem* ; and *Disputatio de triade*— the last three in MS. He wrote motets on chorales, and other sacred pieces ; but his clavier music is his glory, and he is the greatest figure among German composers for the clavier before Bach, who obliterated all his predecessors. He was the inventor of the sonata as a piece in several movements, not dance-tunes—the first of which, 'Eine Sonata aus dem B,' in three movements, is found in his 'Sieben Partien' (Leipzig, 1695). He followed this with thirteen others—'Frische Clavier-Früchte, oder sieben Sonaten' (Dresden and Leipzig, 1696) ; 'Biblische Historien nebst Auslegung in sechs Sonaten'—the last a curious offspring of the musician and the divine, and a very early instance of Programme music. [Mr. J. S. Shedlock edited several of these quaint Bible sonatas for Novello & Co., and describes them fully in his *Pianoforte Sonata*. The whole set were published in the *Denkmäler Deutscher Tonkunst*, vol. iv. 1901, edited by K. Päsler.] In addition to these he published 'Clavierübung aus 14 Partien . . . bestehend' (Leipzig, 1689)—a collection of Suites, that is, of dance-tunes. Becker has republished two of Kuhnau's pieces in his 'Ausgewählte Tonstücke' ; and Pauer, who introduced several of them to the English public in his chronological performances in 1862 and 1863, printed a Suite in his 'Alte Claviermusik' (Senff), and a Sonata in his 'Alte Meister' (Breitkopf). [See the *Sammelbände* of the *Int. Mus. Ges.* 1902, p. 473, and list of literary and musical works in the *Quellen-Lexikon.*] G.

KULLAK, THEODOR, born Sept. 12, 1818, at Krotoschin, in the province of Posen, where his father held the post of 'Landgerichts-sekretär.' He was first intended for the law, but preferred to devote himself to music. He was a pupil of Hauck's from his eleventh year, having previously been under the tuition of Albert Agthe. In 1837 he went to Berlin to study medicine. In 1842 he became a pupil of Czerny, and in 1846 was made Hofpianist to the King of Prussia. He founded, in conjunction with Stern and Marx, a Conservatorium at Berlin in 1850 ; and in 1855, in consequence of some disagreement with his fellow-workers, he started a new institution under the name of 'Neue Akademie der Tonkunst' in the same city, where he resided until his death, March 1, 1882. He devoted his attention principally to the 'drawing-room' style of composition, and published many transcriptions and arrangements for the piano, which are very popular. Of his original works the following are the most remarkable :—Grand concerto in C minor for piano and orchestra (op. 55) ; Trio for piano and strings (op. 77) ; Duos for piano

and violin; Ballades, Boleros, etc., for piano solo; 'Les Étincelles,' 'Les Danaïdes,' 'La Gazelle,' etc.; also collections of small pieces, such as 'Deux Portefeuilles de Musique,' 'Kinderleben,' two sets of pieces (op. 81), 'Les Fleurs animées.' Among his later works may be mentioned 'Ondine' (op. 112), 'Concert-étude' (op. 121). In 1877 he published a second edition of his 'Octave-school,' which is very valuable as an instruction book.

His brother, ADOLF KULLAK, born Feb. 23, 1823, was a distinguished musical critic in Berlin, and wrote 'Das Musikalisch-Schöne' (Leipzig, 1858), and 'Aesthetik des Clavierspiels' (Berlin, 1861). He died Dec. 25, 1862, at Berlin. M.

KUMMER, FRIEDRICH AUGUST, a great violoncellist, born at Meiningen, August 5, 1797. His father (an oboist) migrated to Dresden, where the lad learnt the violoncello under Dotzauer. It was his ambition to enter the King's band, but as there was then no vacancy for a violoncellist, he took up the oboe, and soon attained such proficiency as to obtain the desired appointment, in Nov. 1814. In 1817 he again took up his original instrument, and in time became known as the most accomplished virtuoso in Germany. With the exception of occasional musical tours, principally in Germany and Italy, his career was confined to Dresden. In 1864 he celebrated the fiftieth anniversary of his appointment as a member of the Dresden orchestra, after which he retired on a pension, and was succeeded by F. Grützmacher. He died at Dresden, May 22, 1879. Kummer's tone was at once sweet and powerful, and his command over difficulties very great. His playing, however, was characterised in a remarkable degree by repose, and he is described as never having been excited even when playing the most passionate or difficult passages. Kummer was a voluminous writer for his instrument. 163 of his works have appeared in print, among which are Concertos, Fantasias, a good Violoncello School, etc. He has also composed some 200 entr'actes for the Dresden Theatre. Among his many distinguished pupils, Goltermann of Stuttgart, and Cossmann of Wiesbaden may be named. [His grandson, ALEXANDER CHARLES, born 1850, at Dresden, and trained under David at the Leipzig Conservatorium, has lived for many years in London in high esteem as a violinist. A. C.] T. P. P.

KUNST DER FUGE, DIE. See ART OF FUGUE. G.

KUNTZEN. Three members of the family who bore this name, father, son, and grandson, distinguished themselves as musicians of some consequence in their day. The first, JOHANN PAUL KUNTZEN, was born August 30, 1696, at Leisnig in Saxony, where his father was a cloth manufacturer. While still attending the university of Leipzig in 1716, he was engaged at the Leipzig Opera, both as singer and instrumental performer. In 1718 he became capellmeister at Zerbst, and in 1719 at Wittenberg, where he established regular concerts. In 1723 he was invited to Hamburg as opera composer. In 1732 he was appointed organist to the Marien-Kirche at Lübeck, which post he held till his death on March 20, 1757. At Lübeck he also established regular concerts which may be considered as a continuation of the Advent Abend-musiken of Buxtehude. Mattheson speaks highly of his compositions (opera, oratorio, etc.), none of which, however, appear ever to have been printed.

The second Kuntzen, ADOLPH KARL, son of Johann Paul, was born at Wittenberg, Sept. 22, 1720. He early distinguished himself as a performer on the harpsichord and clavier generally, and made several tours as a virtuoso, in the course of which he paid several visits to London. It was in London that his op. 1 appeared, 12 sonatas for the harpsichord, dedicated to the Prince of Wales. In 1749 he was appointed concert-meister to the Duke of Mecklenburg-Schwerin, and in 1757 succeeded his father as organist at the Marien-Kirche, Lübeck, where he continued till his death in 1781. In his official capacity at Lübeck, as also previously in Schwerin, he produced a large number of Passions, oratorios, and church cantatas, a full list of which is given in Eitner's *Quellen-Lexikon*. The library at Schwerin also contains a large number of instrumental works by him (concertos, symphonies) and birthday serenatas for members of the ducal family. Besides the few for the harpsichord already mentioned, the only other works published by him are three collections of songs with accompaniment of figured bass only, 1748-56 ('Lieder zum unschuldigen Zeitvertreib').

The third Kuntzen, FRIEDRICH LUDWIG AEMILIUS, son of Adolph Karl, was born at Lübeck, Sept. 24, 1761. He received his early musical instruction from his father, who in 1768 brought him to London, where, along with his equally talented sister, he appeared as a juvenile prodigy, playing in a concerto for two claviers. In 1781 he attended the university at Kiel for the study of law. There he made the acquaintance of Professor K. F. Cramer, a musical dilettante and writer, who encouraged him to devote himself to music. Giving up his legal studies in 1787, he obtained through Cramer's influence a minor post at the Copenhagen Opera, where in 1789 he produced his first Danish opera, 'Holger Danske' (Oberon), which the same year was also published in a piano score edited by Cramer. Shortly afterwards he went to Berlin, where, in conjunction with Reichardt, he edited a musical journal. In 1792 he was musical director of the theatre at Frankfort, and in 1794 held a similar post at Prague. In 1795 he successfully produced

his opera 'Das Fest der Winzer,' which also appeared in piano score. The same year he succeeded J. A. P. Schulz as director of the opera at Copenhagen, where he produced a large number of Danish operas, till his death in 1817. Most of these operas were published in piano score at Copenhagen. For list of these and other works see *Quellen-Lexikon.* J. R. M.

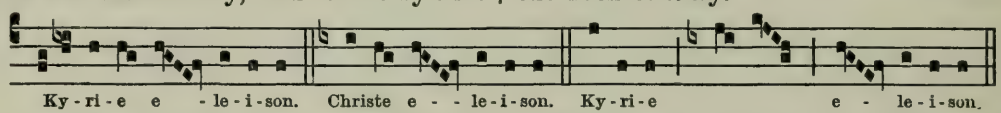
KUNTZSCH, JOHANN GOTTFRIED, one of those earnest, old-fashioned, somewhat pedantic, musicians, to whom Germany owes so much; who are born in the poorest ranks, raise themselves by unheard-of efforts and self-denial, and die without leaving any permanent mark except the pupils whom they help to form. The 'Baccalaureus Kuntzsch' was teacher of the organ and clavier at the Lyceum of Zwickau when Schumann was a small boy, and it was by him that the great composer was grounded in pianoforte playing. Kuntzsch celebrated his jubilee at Zwickau in July 1852, when Schumann wrote him a charming letter,[1] which his biographer assures us was but one of many. Schumann's studies for the pedal piano—six pieces in canon-form (op. 56), composed in 1845 and published in 1846—are dedicated to his old master, whose name is thus happily preserved from oblivion. Kuntzsch died at a great age in 1854. G.

KUPSCH, KARL GUSTAV, demands a few lines as having been for a short time Schumann's instructor in the theory of music[2]—apparently in the latter part of 1830, after his accident to his finger. Kupsch was an average German capellmeister, born in Berlin, lived and worked there and in Leipzig and Dresden as teacher, composer, and conductor, till 1838, when he settled in Rotterdam as Director of the Singing Academy, and one of the committee of the 'Eruditio musica' Society. In 1845 he returned to Germany, became Director of the Theatre at Freiburg im Breisgau, and at Naumburg, where he died July 30, 1846. G.

KUSSER. See COUSSER.
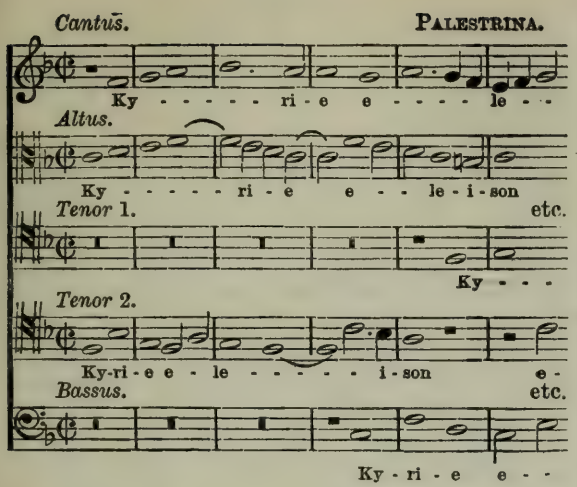
KYRIE (Gr. Κύριε ἐλέησον; *Kyrie eleison*; 'Lord, have mercy').

I. That portion of the Ordinary of the mass which immediately follows the Introit, and precedes the *Gloria in excelsis.* [It is, historically speaking, the fag end of the litany which preceded the mass. Originally Kyries were sung *ad libitum,* but in the early mediæval period the number was reduced to nine,—a threefold Kyrieleyson, a threefold Christe eleyson, and a threefold Kyrie eleyson repeated. The primitive music, as this history suggests, was very simple: but with the change in form came a change of music and from the 9th or 10th century onward ninefold Kyries were composed, as St. Dunstan composed the *Kyrie Rex Splendens,* or else adapted from older melodies. The next step was that the elaborate melodies were farced, *i.e.* provided with a set of words written so that a syllable went to each note; and from the *incipit* of these words they took their name. Similar Tropes were inserted into other pieces of the services, but they disappeared almost entirely in the 14th and 15th centuries from all except the Kyries. The troped or farced Kyries survived down to the Reformation.] (See TROPE.) The *Kyrie* of the *Missa pro Defunctis,* exhibited in the subjoined example, is peculiarly interesting, not only from its own inherent beauty, but, as will be presently shown, from the use to which it was turned by Palestrina, in the 16th century.

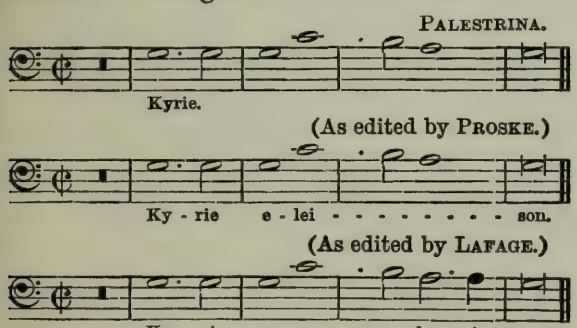


When, after the invention of figured music, these venerable melodies were selected as themes for the exercise of contrapuntal skill, the Kyrie naturally assumed a prominent position in the polyphonic mass; and at once took a definite form, the broad outlines of which passed, unaltered, through the vicissitudes of many changing schools. The construction of the words led, almost of necessity, to their separation into three distinct movements. Some of the earlier contrapuntists delighted in moulding these into canons, of maddening complexity. The great masters of the 16th century preferred rather to treat them as short, but well-developed real fugues, on three distinct subjects, the last of which was usually of a somewhat more animated character than the other two. Whether from a pious appreciation of the spirit of the words, or a desire to render the opening movement of the mass as impressive as possible, these earnest writers never failed to treat the *Kyrie* with peculiar solemnity. In the hands of Palestrina, it frequently expresses itself in a wailing cry for mercy, the tender pathos of which transcends all power of description. This is pre-eminently the case, in the *Kyrie* of his *Missa brevis,* a few bars of which have already been given, as an example, under the heading HEXACHORD [*ante,* p. 392]. The same feeling is distinctly perceptible throughout the *Kyrie* of the *Missa Papae Marcelli*; but associated, there, with a spirit of hopeful confidence which at once stamps it as the nearest approach to a perfect ideal that has ever yet been reached. More simple in construction, yet scarcely less beautiful, is the opening movement of the same composer's *Missa pro Defunctis,* in which the plain-song *Canto fermo* given above is invested with a plaintive tenderness which entirely conceals the consummate art displayed in its contrapuntal treatment—

[1] Wasielewsky gives it, p. 10.
[2] *Ibid.* p. 97.



The effect of these pure vocal harmonies, when sung as they are intended to be sung, in immediate contrast to the stern unisonous plain chant of the Introit, is one which, once heard, can never be forgotten. The manner of singing them, however, requires careful consideration. One great difficulty arises from the fact, that, in the old part-books, no indication whatever is given as to the way in which the words and music are to be fitted together: and modern editors differ so much in their ideas on the subject, that no two editions are found to correspond. The following phrase from the *Kyrie* of the *Missa Papae Marcelli* only exhibits one instance of divergence out of a thousand.



In this case, Lafage is undoubtedly right in allotting a distinct note to each syllable of the word, *Ky-ri-e*; but nothing can justify his division of the penultimate semibreve into a dotted minim and crotchet. The second and third syllables of *e-le-i-son* can be perfectly enunciated, after the Italian manner, to a single note. In all such cases, the conductor must use his own judgment as to the best mode of procedure.

Without pausing to trace the progress of the polyphonic *Kyrie* through the decadence of the school to which it owed its existence, or the rise of that which followed—a school in which instrumental accompaniment first seriously asserted its claim to notice—we pass on to a period at which an entirely new phase of art had already attained its highest degree of perfection. The *Kyrie* of Bach's great Mass in B minor differs, *toto cœlo*, from its polyphonic predecessors. Though moulded in the old tripartite form, its two stupendous fugues, and the melodious and elaborately developed duet which separates them, have nothing but that division in common with the grave slow movements of the older masters, and are such, indeed, as Bach alone could ever have conceived. Too long for practical use, as a part of the church service, they unite in forming a monument of artistic excellence, representing a school, which, while it scorned to imitate anything which had gone before it, was able to defy the imitation of later composers.

The Kyries of Haydn and Mozart—legitimate descendants of those of Pergolesi and Jommelli—abound with beauties of a wholly different order. The well-known opening of Haydn's grand *Missa Imperialis* (in D minor) is a fiery allegro, in which bright passages of semiquavers, and short but telling points of fugal imitation, are contrasted together with striking effect, but with very little trace of the expression which we should naturally expect in a petition for mercy. That of the favourite mass commonly called 'Mozart's Twelfth,' is too well known to need more than a passing allusion. Neither Beethoven, in his Missa Solemnis, nor Cherubini, in his great Mass in D minor, can be said to have struck out a new ideal; though both infused into the *Kyrie* an amount of dramatic power previously unknown in church music. In the Kyries of Rossini and Gounod, free use is made of the same forcible means of expression, notwithstanding the feigned return to an older style, in the *Christe* of the first-named composer's *Messe Solennelle*.

In tracing the history of the *Kyrie*, from its first appearance as a polyphonic composition, to the latest development of modern times, we find that, apart from the idiosyncratic peculiarities of varying schools and individual composers, it has clothed itself in no more than three distinct ideal forms; of which the first depends, for its effect, upon the expression of devotional feeling, while the second appeals more strongly to the intellect, and the third, to the power of human emotion. Each of these types may fairly lay claim to its own peculiar merits; but, if it be conceded that devotional feeling is the most necessary attribute of true church music, it is certain that, whatever may be in store for the future, that particular attribute has never hitherto been reached, in its highest perfection, in the presence of instrumental accompaniment.

II. The Response, 'Lord, have mercy upon us, and incline our hearts to keep this law'; sung, in the service of the Church of England, after the recitation of the Ten Commandments.

[As the custom of reciting the Commandments during the Communion Service is of later date than the First Prayer Book of King Edward the Sixth, in Merbecke's 'Book of Common Praier Noted,' which was first published in 1550, the old ninefold Kyrie is found in a simple form,

borrowed from the Kyrie cited above. Mr. Dyce in his *Book of Common Prayer with Plain Tune* (1844) adapted this to the Kyrie of the present Prayer Book, and his adaptation is in general use. The Kyrie provided by Merbecke for a burial was taken with less alterations from the melody which was used in the lesser Litany as well as in the Mass, and is probably the primitive form of Kyrie.] The treatment of the English Kyrie by the early composers of the polyphonic School was extremely simple and dignified ; indeed, some of these responses, as set by Tallis (in the Dorian Mode), Byrd, Farrant, Gibbons, and other old English writers, are perfect little gems of artistic beauty. With such examples—and many excellent ones, of later date—within their reach, it is strange that cathedral organists should ever have countenanced the pernicious custom of 'adapting' the words of the *Kyrie* to music which—however good in itself—was never intended to be sung to them. Not very long ago, the opening bars of a Chaconne, by Jommelli (an adaptation made by Wm. Hawes, and first sung at the coronation of George IV.) was heard in almost every church in which the responses were chanted: while, within the last few years, no *Kyrie* has been so popular as one 'adapted' to a passage occurring in 'Elijah,' and generally associated with a distribution of the voice parts which Mendelssohn would have condemned as utterly barbarous. W. S. R. ; additions in square brackets by W. H. F.

L

LA, the syllable used in solmisation for the sixth note in the scale, derived possibly by Guido from the sixth line of the well-known hymn to S. John—'*La*bii reatum.' It is used by the French and Italians as a synonym for A (the sixth note of the scale of C)—'Sinfonie en la de Beethoven,' and they speak of the second string of the violin as 'corde en la.' 'La bémol' is A flat.

The number of vibrations per second for the a' is—Paris diapason 435, London Philharmonic pitch before 1896, 454. The A proposed by the Society of Arts, and in use at the Opera, for many years before the general adoption of the lower pitch, was 444. G.

In 1896 the London Philharmonic Society adopted the pitch of 439 vibrations for a'. This pitch is now very generally used in the best orchestras, and is commonly known as the 'flat pitch.' The difference between it and the Paris diapason of 435 is due to a recognition of the fact that wind instruments rise in pitch with increase of temperature. The Paris A 435 was fixed for a temperature of 15° C. (59° F.); the present Philharmonic A 439 is defined to be at 20° C. (68° F.), and the difference is about equal to that which takes place in the organ between the two temperatures named. D. J. B.

LABIAL PIPES. Organ pipes possessing lips as distinguished from reeds.

LABITZKY, Josef, a well-known dance composer, born July 4, 1802, at Schönfeld, Eger, was grounded in music by Veit of Petschau; in 1820 began the world as first violin in the band at Marienbad and in 1821 removed to a similar position at Carlsbad. He then formed an orchestra of his own, and made *tournées* in South Germany. Feeling his deficiencies, he took a course of composition under Winter, in Munich, and in 1827 published his first dances there. In 1835 he settled at Carlsbad as director of the band, making journeys from Petersburg on the one hand, to London on the other, and becoming every day more famous. He lived at Carlsbad, and associated his son August (born Oct. 22, 1832) with him as director from 1853. His second son, Wilhelm, an excellent violin player, settled at Toronto, Canada, and his daughter was a favourite singer at Frankfort. Labitzky's dances are full of rhythm and spirit. Among his waltzes, the 'Sirenen,' 'Grenzboten,' 'Aurora,' 'Carlsbader,' and 'Lichtensteiner,' are good. In galops he fairly rivalled Lanner and Strauss, though he had not the poetry of those two composers. He died at Carlsbad, August 19, 1881. F. G.

LABLACHE, Luigi, was born at Naples, Dec. 6, 1794. His mother was Irish, and his father, Nicolas Lablache, a merchant of Marseilles, had quitted that place in 1791 in consequence of the Revolution. But another Revolution, in 1799, overwhelmed him with ruin in his new country, and he died of chagrin. His family was, however, protected by Joseph Buonaparte, and the young Luigi was placed in the Conservatorio della Pietà de' Turchini, afterwards called San Sebastiano. He was now twelve years old. Gentilli taught him the elements of music, and Valesi instructed him in singing; while, at the same time, he studied the violin and violoncello under other masters. His progress was not at first remarkable, for he was wanting in application and regularity; but his aptitude was soon discovered by a singular incident. One day a contrabassist was wanted for the orchestra of S. Onofrio. Marcello-Perrino, who taught young Lablache the violoncello, said to him, 'You play the violoncello very well: you can easily learn the double bass!' The boy had a dislike for that instrument, in spite of which he got the gamut of the double bass written out for him on a Tuesday, and on the following Friday executed his part with perfect accuracy. There is no doubt, in fact, that, had he not been so splendidly endowed as a singer, he might have been equally brilliant as a virtuoso on any other instrument that he chose (Escudier). At this period his boy's voice was a beautiful contralto, the last thing that he did with which was to sing, as it was just breaking, the solos in the Requiem of Mozart on the death of Haydn in 1809. He was then fifteen, and his efforts to sing to the end of the work left him at last without power to produce a sound. Before many months were passed, however, he became possessed of a magnificent bass, which gradually increased in volume until, at the age of twenty, it was the finest of the kind which can be remembered, with a compass of two octaves, from E♭ below to e'♭ above the bass stave.

Continually dominated by the desire to appear on the stage, the young Lablache made his escape from the Conservatorio no less than five times, and was as often brought back in disgrace. He engaged himself to sing at Salerno at 15 ducats a month (40 sous a day), and received a month's salary in advance; but, remaining two days longer at Naples, he spent the money. As he could not, however, appear decently without luggage, he filled a portmanteau with sand, and set out. Two days later he was found at Salerno by the vice-president of the Conservatorio, while the Impresario seized the effects of the young truant in order to recoup himself the salary he had advanced, but found, to his horror, nothing in the portmanteau . . . but what Lablache had put there! (Escudier). To these escapades was due,

however, the institution of a little theatre within the Conservatorio; and Lablache was satisfied for a time. A royal edict, meanwhile, forbade the Impresario of any theatre, under severe penalties, to engage a student of the Conservatorio without special permission.

Having at length completed his musical education, Lablache was engaged at the San Carlino Theatre at Naples, as *buffo Napolitano*, in 1812, though then only eighteen. He made his début in 'La Molinara' of Fioravanti. A few months later, he married Teresa Pinotti, the daughter of an actor engaged at the theatre and one of the best in Italy. This happy union exercised a powerful and beneficial influence over the life of Lablache. Quickly seeing his genius and capacity for development far beyond the narrow sphere in which she found him, his young wife persuaded Lablache, not without difficulty, to quit the San Carlino, a theatre in which two performances a day were given, ruining completely within a year every voice but that of her robust husband; to re-commence serious study of singing, and to give up the *patois* in which he had hitherto sung and spoken. Accordingly, a year later, after a short engagement at Messina, he went as *primo basso cantante* to the Opera at Palermo. His first appearance was in the 'Ser Marc-Antonio' of Pavesi, and his success was so great as to decide him to stay at Palermo for nearly five years. But it was impossible that he should remain there unknown; and the administration of La Scala at Milan engaged him in 1817, where he made his début as Dandini in 'Cenerentola' with great success, due to his splendid acting and singing, and in spite of the provincial accent which still marred his pronunciation. Over the latter defect he soon triumphed, as he had over his want of application a few years before. In fact, perhaps the most remarkable things about Lablache were the extent to which he succeeded in cultivating himself, and the stores of general knowledge which he accumulated by his own unaided efforts. It is said that at Naples he had enjoyed the great advantage of the society and counsels of Madame Méricofre, a banker's wife, known in Italy before her marriage as La Coltellini (see vol. i. p. 566), but then quite unknown in England, though described as one of the finest artists belonging to the golden age of Italian singing. To such influence as this, and to that of his intelligent wife, Lablache perhaps owed some of the impulse which prompted him to continue to study when most singers cease to learn and content themselves with reaping the harvest; but much must have been due to his own desire for improvement.

The opera 'Elisa e Claudio' was now (1821) written for him by Mercadante; his position was made, and his reputation spread throughout Europe. From Milan he went to Turin; returned to Milan in 1822, then appeared at Venice, and in 1824 at Vienna, and always with the same success. At the last city he received from the enthusiastic inhabitants a gold medal bearing a most flattering inscription. After twelve years' absence he returned to Naples, with the title of singer in the chapel of Ferdinand I., and with an engagement at the San Carlo. Here he created a great sensation as Assur in 'Semiramide.' In 1829 we find him at Parma, singing in Bellini's 'Zaira.' Although Ebers had endeavoured, as early as 1822, to secure him for London, on the strength of his reputation as 'perhaps even excelling Zucchini,' Lablache did not tread the English boards till the season of 1830, when he made his début on March 30 in the 'Matrimonio Segreto.' Here, as elsewhere, his success was assured from the moment when he sang his first note, almost from the first step he took upon the stage. It is indeed doubtful whether he was greater as a singer or as an actor. His head was noble, his figure very tall, and so atoning for his bulk, which became immense in later years: yet he never looked too tall on the stage. One of the boots of Lablache would have made a small portmanteau; 'one could have clad a child in one of his gloves' (Chorley). His strength was enormous. As Leporello, he sometimes carried off under his arm, apparently without effort, the troublesome Masetto, represented by Giubilei, a man of the full height and weight of ordinary men! Again, in an interval of tedious rehearsing, he was once seen on the stage to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it! The force of his voice exceeded, when he chose, the tone of the instruments that accompanied it and the noise and clamour of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell. On one occasion, indeed, his wife is said to have been woke up by a sound, in the middle of the night, which she took for the tocsin announcing a fire, but which turned out to be nothing more than Lablache producing in his sleep these bell-like sounds. It was during the great popularity of 'I Puritani,' when Grisi, accompanied by Lablache, was in the habit of singing the polacca thrice a week at the Opera, and frequently also at concerts. After performing his *staccato* part in the duet thrice within nine hours, Lablache was haunted by it even in his sleep. This power was wisely used by the great artist on the right occasions, and only then—as the deaf and angry Geronimo, or as Oroveso in 'Norma'; but at other times, his voice could 'roar as sweetly as any sucking dove,' and he could use its accents for comic, humorous, tender, or sorrowful effects, with equal ease and mastery.

Like Garrick, and other great artists, Lablache shone as much in comic as in tragic parts. Nothing could exceed his Leporello; of that

character he was doubtless the greatest known exponent. But he had, at an earlier date, played Don Giovanni. As Geronimo, the Podestà in 'La Gazza Ladra,' again, in 'La Prova d' un' Opera Seria,' as Dandini and the Barone di Montefiascone, he was equally unapproachable; while his Henry VIII. in 'Anna Bolena,' his Doge in 'Marino Faliero,' and Oroveso in 'Norma,' were splendid examples of dignity and dramatic force. He appeared for the first time in Paris, Nov. 4, 1830, as Geronimo in the 'Matrimonio Segreto,' and was there also recognised immediately as the first *basso cantante* of the day. He continued to sing in Paris and London for several years; and, it may be mentioned that his terms were in 1828, for four months, 40,000 frs. (£1600), with lodging and one benefit-night clear of all expenses, the opera and his part in it to be chosen by himself on that occasion, as also at his début. The modest sum named above, in no degree corresponding with the value of Lablache in an operatic company, was a few years later (1839) the price paid by Laporte to Robert, to whom Lablache was then engaged at Paris, for the mere cession of his services to the London Opera.

In 1833 Lablache sang again at Naples, renewing his triumphs in the 'Elisire d'amore' and 'Don Pasquale.' He returned to Paris in 1834, after which he continued to appear annually there and in London, singing in our provincial festivals as well as at the Opera, for many years. In 1852 he sang at St. Petersburg with no less éclat than elsewhere. Whether in comic opera, in the chromatic music of Spohr, or in that of Palestrina, he seemed equally at home. Let it be never forgotten that he sang (April 3, 1827) the bass solo part in Mozart's Requiem after the death of Beethoven, as he had, when a child, sung the contralto part at the funeral of Haydn; and let the former fact be a sufficient answer to those who say he had no notes lower than A or G. Be it recorded, at the same time, that he paid Barbaja 200 gulden for the operatic singers engaged on that occasion. He was also one of the thirty-two torch-bearers who surrounded the coffin of Beethoven at its interment. To him, again, Schubert dedicated his three Italian songs (op. 83), written to Metastasio's words and composed in 1827, showing thus his appreciation of the powers of the great Italian.

In 1856, however, his health began to fail, and he was obliged in the following spring to drink the waters of Kissingen, where he was met and treated with honour by Alexander II. of Russia. Lablache received the medal and order given by the Emperor with the prophetic words, 'These will do to ornament my coffin.' After this he returned for a few days in August to his house at Maisons-Lafitte, near Paris; but left it on the 18th, to try the effect of his native climate at his villa at Posilipo. But the bright, brisk air was too keen for him, and he had to take refuge in Naples. The relief, however, served only to prolong his life a short while, and he died Jan. 23, 1858. His remains were brought to Paris, and buried at Maisons-Lafitte.

Lablache had many children; one of his daughters married the great pianist, Thalberg. A *Méthode de chant*, written by Lablache, was published chez Mme. V^ve^ Canaux, at Paris; but it rather disappointed expectation.

Lablache died, as he had lived, respected by every one who knew him for his honourable, upright probity, as he was admired for his marvellous and cultivated talents.

He was Queen Victoria's singing-master, and the esteem and even affection which that intercourse engendered are expressed more than once in warm terms in Her Majesty's published Diaries and Letters. J. M.

LA BORDE, JEAN BENJAMIN DE, born in Paris, Sept. 5, 1734, became a pupil of D'Auvergne for the violin, and of Rameau for composition, and ultimately attained great eminence as an amateur composer. He wrote nearly fifty operas of a more or less trifling kind, many songs for single voice, and several works on music, among which the *Essai sur la Musique ancienne et moderne* (1780) is the most important. The four volumes of his *Choix de Chansons mises en Musique*, with their charming illustrations, have become a bibliographical rarity. Some of the contents were edited separately by Miss L. E. Broadwood. De La Borde was guillotined July 22, 1794. M.

LACHNER, a prominent musical family of the 19th century. The father was an organist at Rain, on the Lech, in Bavaria, very poor and with a very large family, but not the less a man of worth and character. He was twice married. One of the first family, THEODOR, born 1798, was a sound musician, but unambitious, who ended his career (May 22, 1877) as organist at Munich, and chorus-master at the Court theatre. The second family were more remarkable. Of the daughters, THEKLA was organist of S. George's Church, Augsburg, and CHRISTIANE, born 1805, held the same post in her native place. Of the brothers, FRANZ was born April 2, 1803. He was solidly educated in other things besides music, but music was his desire, and in 1822 he prevailed on his parents to let him go to Vienna. He put himself under Stadler and Sechter, and was constantly in Schubert's company, with whom he became very intimate. In 1826 he was made vice-capellmeister of the Kärnthnerthor Theatre, and the next year, on the retirement of Weigl, principal capellmeister. He retained this post till 1834, and it was a time of great productivity. In that year he went to Mannheim to conduct the opera there, and in 1836 advanced to the top of the ladder as Hofcapellmeister—in 1852 general music director—at Munich, and there remained till 1865,

when he retired on a pension. He died there Jan. 20, 1890. In 1872 the University of Munich gave him the honorary degree of Doctor of Philosophy. Lachner's writings are of prodigious number and extent. Two oratorios, 'Moses' and 'Die vier Menschenalter'; four operas ('Die Bürgschaft,' Pesth, 1828; 'Alidia,' Munich, 1839; 'Catarina Cornaro,' Munich, 1841; and 'Benvenuto Cellini,' Munich, 1849); a requiem; three grand masses; various cantatas, entr'actes, and other pieces; many large compositions for male voices; eight symphonies —among them those in D minor (No. 3), in C minor (op. 52)—which won the prize offered by the Gesellschaft der Musikfreunde—and in D (No. 6), which Schumann finds twice as good as the prize one—seven suites, overtures, and serenades for orchestra, the orchestration of Schubert's 'Song of Miriam'; five quartets; concertos for harp and bassoon; a nonet for wind instruments, trios, duos, pianoforte pieces of all dimensions; and a large number of vocal pieces for solo and several voices. All that industry, knowledge, tact, and musicianship can give is here—if there were but a little more of the sacred fire! No one can deny to Lachner the praise of conscientiousness and artistic character; he was deservedly esteemed by his countrymen almost as if he were an old classic, and held a similar position in the South to that of Hiller in the North. The next brother, IGNAZ, was born Sept. 11, 1807, was brought up to music, and at twelve years old was sent to the Gymnasium at Augsburg, where he is said to have had no less a person than Napoleon III. (then Count St. Leu) as a schoolfellow. In 1824 he joined his brother at Vienna, in 1825 was made vice-capellmeister of the Kärnthnerthor Theatre; in 1831 a Court music-director at Stuttgart, and in 1842 rejoined his brother in a similar position at Munich. In 1853 he took the conduct of the theatre at Hamburg, in 1858 was made Court capellmeister at Stockholm; and in 1861 settled down for good at Frankfort, where he filled many musical positions, and retired in 1875. He died at Hanover, Feb. 24, 1895. He also has produced a long list of works—three operas ('Der Geisterturm,' Stuttgart, 1837; 'Die Regenbrüder,' Stuttgart, 1839; and 'Loreley,' Munich, 1846); several ballets, melodramas, etc. etc.; with masses, symphonies, quartets, pianoforte works, and many songs, one of which—'Überall Du'—was very popular in its day. The third brother, VINCENZ, was born July 19, 1811, and also brought up at the Augsburg Gymnasium. He began by taking Ignaz's place as organist in Vienna in 1834, and rose, by the same course of goodness and indefatigable assiduity as his brothers, to be Court capellmeister at Mannheim from 1836 till 1873, when he retired on a pension. He was in London in 1842, conducting the German Company. After his retirement he settled at Carlsruhe, where he taught in the Conservatorium from 1884. He died there, Jan. 22, 1893. His music to Turandot, his Prize song 'In der Ferne,' and other pieces, are favourites with his countrymen. G.

LACHNITH, LUDWIG WENZEL, born July 7, 1746, at Prague, migrated to the service of the Duke at Zweibrücken, and thence to Paris, where he made his début at the Concert Spirituel as a horn player. He was a clever, handy creature, who wrote not only quantities of all kinds of instrumental music, but at least four operas, and several pasticcios and other pieces. His most notable achievements, however, were his adaptations of great operas, by way of making them pleasant to the public, such as 'Les mystères d'Isis,' for which both libretto and music of the 'Zauberflöte' were 'arranged' into what Fétis calls 'a monstrous compilation'[1] (Grand Opéra, August 23, 1801). No wonder that the piece was called 'Les misères d'ici,' and that Lachnith was styled 'le dérangeur.' He was clever also at working up the music of several composers into one piece, and torturing it to the expression of different words and sentiments from those to which it had originally been set—as 'Le Laboureur Chinois,' in which the music of 'several celebrated composers' was 'arrangée par M. Lachnitch' (Feb. 5, 1813). In these crimes he had an accomplice in the elder Kalkbrenner, who assisted him to concoct two 'Oratorios in action'—'Saul' (April 6, 1803), and 'The Taking of Jericho' (April 11, 1805). We were as bad in England several years later, and many fine operas of Rossini, Auber, and quasi-Weber were first made known to Londoners by much the same expedients as those of Lachnith, in the hands of T. P. Cooke, Lacy, and others. Lachnith died Oct. 3, 1820. G.

LACOMBE, LOUIS BROUILLON, born Nov. 26, 1818, at Bourges, entered the Paris Conservatoire under Zimmerman at the age of eleven, and at thirteen carried off the first piano prize. In 1832 he undertook a concert-tour with his sister, and in 1834 settled in Vienna, where he had lessons from Czerny, and studied theory, etc., with Sechter and Seyfried. From 1839 he lived in Paris, and devoted himself mainly to composition, writing numerous pieces for piano solo, studies, etc., a quintet for piano, violin, oboe, violoncello, and bassoon, and two trios, his best-known pieces of chamber music; two dramatic symphonies—soli, choir, and orchestra, 'Manfred' (1847), and 'Arva' (1850), as well as a melodrama with choruses, 'Sapho,' which received a prize in the Exhibition of 1878—became widely popular. The only operatic work performed in the composer's lifetime was 'La Madone,' in one act (Théâtre Lyrique, 1860);

[1] See the account by O. Jahn (*Mozart*, 2nd ed., ii. 537). The magic flute and all the comic music were omitted; Papageno was turned into a shepherd sage; while many pieces were left out, others were put in—as for instance 'Fin ch'an dal vino,' *arranged as a duet!* The opera opened with Mozart's finale, and the disorder must have been complete. And yet it ran forty-nine nights!

the four-act 'Winkelried' was given in 1892 at Geneva; the two-act 'Le Tonnelier de Nuremberg' in Hugo Riemann's adaptation, as 'Meister Martin und seine Gesellen,' was given at Coblenz, March 7, 1897, and the three-act 'Korrigane' at Sondershausen in 1901. Lacombe died at St. Vaast-la-Hougue, Sept. 30, 1884, and a monument was erected to his memory in 1887 in his native town. In 1896 his treatise *Philosophie et Musique* appeared. M.

LACOMBE, PAUL, born at Carcassonne, July 11, 1837, was taught music at first by a former pupil of the Paris Conservatoire named Tesseyres, and was afterwards a pupil of Bizet's by correspondence. Lacombe is a serious musician, and holds a high position by his instrumental music. There are three violin sonatas, two trios, three suites, and other pieces for piano, an 'Ouverture symphonique,' three symphonies, a Divertissement and a Suite for piano and orchestra, a 'Sérénade,' 'Scène au camp,' and 'Suite pastorale' for orchestra, a 'Sérénade' for flute, oboe, and strings, as well as a mass, a requiem, and many songs. In 1889 he was awarded the Prix Chartier for his chamber music, and in 1901 he was appointed a corresponding member of the Institut, in succession to Peter Benoit. G. F.

LACY, JOHN, bass singer, born in the last quarter of the 18th century, was a pupil of Rauzzini at Bath. After singing in London he went to Italy, where he became complete master of the Italian language and style of singing. On his return he sang at concerts and the Lenten oratorios, but although he possessed an exceptionally fine voice and sang admirably in various styles, circumstances prevented him from taking any prominent position. In 1818 he accepted an engagement at Calcutta, and, accompanied by his wife, left England, returning about 1826. Had he remained here he would most probably have been appointed successor to Bartleman. [He died in Devonshire about 1865.]

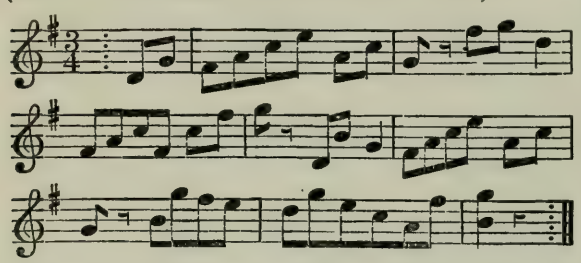
MRS. LACY, his wife, was originally Miss Jackson, born in London, 1776, and appeared as a soprano singer at the Concert of Antient Music, April 25, 1798. In 1800 she became the wife of Francesco Bianchi, the composer, and in 1810 his widow. In 1812 she was married to Lacy, and sang as Mrs. Bianchi Lacy in 1812, 1813, and 1814. She 'was the best representative of the great and simple style as delivered down by Mrs. Bates and Madame Mara, whilst her articulate delivery and pure pronunciation of Italian, rendered her no less generally valuable in other departments of the art.' [She died at Ealing, May 19, 1858.] W. H. H.; additions from S. S. Stratton, Esq.

LACY, MICHAEL ROPHINO, son of an Irish merchant, born at Bilbao, July 19, 1795; learned music from an early age, and made rapid progress on the violin; [appeared in public at six years old in a concerto by Jarnowick at a concert given at Bilbao by Andreossi.] In 1802 he was at college at Bordeaux, and in 1803 was sent to Paris to finish his education, and attained to considerable skill as a linguist. Kreutzer was his principal instructor in music. About the end of 1804 he performed before Napoleon at the Tuileries. He was then known as 'Le petit Espagnol.' He played in the principal Dutch towns on his way to London, which he reached in Oct. 1805. He soon gave concerts at Hanover Square Rooms, under the sobriquet of 'The Young Spaniard,' his name not being announced until May 1807, when an engraved portrait of him by Cardon after Smart was published. He next performed at Catalani's first concert in Dublin, [during a visit of Michael Kelly's opera company to Ireland], and was afterwards engaged for Corri's concerts at Edinburgh at 20 guineas per night. A few years later he quitted the musical for the theatrical profession, and performed the principal genteel comedy parts at the theatres of Dublin, Edinburgh, Glasgow, etc. In 1818 he was appointed leader of the Liverpool concerts *vice* Janiewicz, and at the end of 1820 returned to London and was engaged as leader of the ballet at the King's Theatre. Lacy adapted to the English stage both words and music of several popular operas; and his adaptations display great skill, although gross liberties were frequently taken with the original pieces, which can only be excused by the taste of the time. Among them are 'The Maid of Judah' from 'Ivanhoe,' the music from 'Semiramide,' 1829; 'Cinderella,' the music from Rossini's 'Cenerentola,' 'Armida,' 'Maometto Secondo,' and 'Guillaume Tell,' 1830; 'Fra Diavolo,' 1831; and 'Robert le Diable,' under the title of 'The Fiend Father,' 1832. In 1833 he produced an oratorio entitled 'The Israelites in Egypt,' a *pasticcio* from Rossini's 'Mosè in Egitto,' and Handel's 'Israel in Egypt,' which was performed with scenery, dresses, and personation. In 1839 he brought forward a readaptation of Weber's 'Der Freischütz,' introducing the whole of the music for the first time. He rendered great assistance to Schœlcher in collecting the material for his *Life of Handel*. He died at Pentonville, Sept. 20, 1867. W. H. H.; additions from *Dict. of Nat. Biog.* etc.

LADY HENRIETTE, OU LA SERVANTE DE GREENWICH. A ballet pantomime in three acts; music by Flotow, Burgmüller, and Deldevez. Produced at the Grand Opéra, Paris, Feb. 1, 1844. Saint Georges, by whom the libretto was written, afterwards extended it into an opera, which was set by Flotow as MARTHA. G.

LÄNDLER, LÄNDERER, or LÄNDLERISCHE TANZ, a national dance popular in Austria, Bavaria, Bohemia, and Styria. It probably derives its name from the Landel, a district in the valley of the Ens, where the dance is said

to have had its origin ; but according to some authorities the word simply means 'country dance,' *i.e.* a waltz danced in a country fashion. In fact the Ländler is a homely waltz, and only differs from the waltz in being danced more slowly. It is in 3–4 or 3–8 time, and consists of two parts of eight bars, each part being repeated two or more times. Like most early dances, it occasionally has a vocal accompaniment. Both Mozart (Köchel, No. 606) and Beethoven (Nottebohm's *Cat.* pp. 150, 151) have written genuine Ländler, but the compositions under this name of Jensen, Raff, Reinecke, and other modern musicians, have little in common with the original dance. The following example is the first part of a Styrian Ländler (Köhler, Volkstänze ; Brunswick, 1854) :—



The little waltz so well known as 'Le Désir,' usually attributed to Beethoven, though really composed by Schubert, is a Ländler. To know what grace and beauty can be infused into this simple form one must hear Schubert's 'Wiener Damen-Ländler' or 'Belles Viennoises' in their unsophisticated form, before they were treated by Liszt. W. B. S.

LA FAGE, Juste Adrien Lenoir de, born in Paris, March 28, 1801, grandson of the celebrated architect Lenoir. After trying education for the church and the army, he settled to music as a pupil of Perne's for harmony and counterpoint, devoting himself especially to the study of plain-song. Perne recommended him to Choron, who took him first as pupil, and then as répétiteur, or assistant-master. In 1828 he was sent by the government to Rome and studied for a year under Baini. While in Italy he produced a comic opera, 'I Creditori,' but comic opera was not to be his road to distinction. On his return to Paris, in Dec. 1829, he was appointed maître de chapelle of St. Étienne du Mont, where he substituted an organ (built by John Abbey) for the harsh out-of-tune serpent hitherto used to accompany the voices. 1833 to 1836 he spent in Italy, and lost his wife and son. He returned to Paris, and there published the *Manuel complet de Musique* (1836-1838), the first chapters of which had been prepared by Choron ; *Séméiologie musicale* (1837) ; *De la chanson considérée sous le rapport musical* (1840) ; *Miscellanées musicales* (1844) ; *Histoire générale de la musique* (1844), and many biographical and critical articles collected from periodicals. He again visited Italy after the Revolution of 1848, and during this trip took copies of MSS. never before consulted. He also visited Germany and Spain, and during the Exhibition of 1851 made a short excursion to England. He then settled finally in Paris, and published the works which have placed him in the first rank of 'musicists'—to use a favourite word of his own. [In 1853 he published three books on ancient music—*Nicolai Capuani presbyteri compendium musicale ; De la réproduction des livres de plain-chant romain* and *Lettre écrite à l'occasion d'un mémoire pour servir à la restauration du chant romain en France, par l'abbé Céleste Alix*—and in 1859 he brought out *De l'unité tonique et de la fixation d'un diapason universel.*] Overwork as an author, and as editor-in-chief of *Le Plain-Chant*, a periodical which he founded in 1859, brought on a nervous affection, which ultimately led to his removal to the asylum for the insane at Charenton, where he died March 8, 1862.

La Fage composed much music of many kinds, both vocal and instrumental, sacred and secular, but it is as a historian and didactic writer that his name will live. His *Cours complet de Plain-chant* (Paris, 1855-56, two vols. 8vo) is a book of the first order, and fully justifies its title. It was succeeded in 1859 by the *Nouveau Traité de Plain-chant romain*, with questions, an indispensable supplement to the former. His *Histoire générale de la musique* is incomplete, treating only of Chinese, Indian, Egyptian, and Hebrew music, but it is a careful and conscientious work, and has been largely used by Fétis. His learning and method appear conspicuously in his *Extraits du Catalogue critique et raisonné d'une petite bibliothèque musicale* (Rennes, undated, 120 pp. 8vo, 100 copies only), and in his *Essais de Diphthérographie musicale* (Paris, 1864, two vols. 8vo, one containing very curious musical examples). A perusal of these two books will amply corroborate every word we have said in praise of this erudite musician. He left a valuable library (the catalogue was published, Paris, 1862, 8vo), afterwards dispersed by auction ; but his unpublished works and materials are in the Bibliothèque nationale, to which he bequeathed all his papers, with the MSS. of Choron and Baini in his possession. G. C.

LAFONT, Charles Philippe, an eminent violinist, was born at Paris, Dec. 1, 1781. Fétis relates that he got his first instruction on the violin from his mother, a sister of Berthaume, a well-known violinist of that period, whom he also accompanied on his travels through Germany, performing successfully, when only eleven years of age, at Hamburg, Oldenburg, and other towns. On his return to Paris he continued his studies under Kreutzer ; and soon appeared at the Théâtre Feydeau, though not as a violinist, but as a singer of French ballads. After some time he again took up the violin, this time under the tuition of Rode, and soon proved himself a player

of exceptional merit. Fétis credits him with a perfect intonation, a pure and mellow, though somewhat feeble tone, great powers of execution, and a remarkable charm of expression. From 1801 to 1808 he travelled and played with great success in France, Belgium, Holland, Germany and Russia. In 1808 he was appointed Rode's successor as solo-violinist to the Emperor of Russia, a position in which he remained for six years. In 1815 he returned to Paris, and was appointed solo-violinist to Louis XVIII. In 1816 he had a public contest with Paganini at Milan. In 1831 he made a long tour with Henri Herz, the pianist, which occupied him till 1839, when his career was suddenly ended by a carriage accident in the south of France, through which he lost his life, August 23, 1839.

Spohr in his Autobiography praises his fine tone, perfect intonation, energy, and gracefulness, but deplores the absence of deep feeling, and accuses him of mannerism in phrasing. He also relates that Lafont's répertoire was confined to a very few pieces, and that he would practise a concerto for years before venturing on it in public,—a method which, although leading to absolute mechanical perfection, appears absurd from an artistic or even musical point of view. Lafont's compositions for the violin are of no musical value; they comprise seven Concertos, a number of Fantasias, Rondos, etc. He wrote a number of Duos concertants in conjunction with Kalkbrenner, Herz, etc.; more than 200 ballads (romances), which for a time were very popular; and two operas. P. D.

LAGE (Germ. 'position'), used (i.) of the positions in violin-playing (see FINGERING, *ante*, pp. 46-53) and (ii.) of the positions of chords in harmony which in English are called INVERSIONS. [See *ante*, p. 491*a*.]

LAGUERRE, JEAN, commonly called Jack, was the son of Louis Laguerre, the artist who painted the greater part of Verrio's large picture in St. Bartholomew's Hospital, the 'Labours of Hercules' in chiaroscuro at Hampton Court, the staircase at Wilton, etc., and is immortalised by Pope in the line

> Where sprawl the saints of Verrio and Laguerre.

This painter came to England in 1683, and died in 1721, his son Jean having, as it is supposed, been born about 1700. The lad was instructed by his father for his own profession, and had already shown some ability; but, having a talent for music, he took to the stage, where he met with fair success. It must be he whom we find, under the name of *Mr. Legar*, playing the part of Metius in 'Camilla' (revived), 1726, which had formerly (1706 and 1708) been sung by Ramondon, a low tenor. Again, he is advertised (*Daily Journal*, March 13, 1731) as sustaining the added rôle of Corydon in 'Acis and Galatea,' 'for the benefit of M. Rochetti, at Lincoln's Inn, Theatre Royal, on Friday 26th,' his name being spelled as in the cast of 'Camilla.' In 1737 he sang in Capt. Breval's 'Rape of Helen' the part of Mercury, when his name was correctly spelled in the cast. He died in London in 1748. J. M.

LA HALE, ADAM DE. See HALE.

LAHEE, HENRY, born at Chelsea, April 11, 1826, studied under Sterndale Bennett, Goss, and Cipriani Potter, held the post of organist at Holy Trinity Church, Brompton, from 1847 to 1874, and was well known also as a professor and composer. His music is thoroughly English in character, and is influenced by the traditions of our old part-song writers. Mr. Lahee has been the victor in various prize competitions for glees and madrigals: in 1869 with 'Hark, how the birds' (Bristol); in 1878, with 'Hence, loathed Melancholy' (Manchester); in 1879, with 'Away to the hunt' (Glasgow); and in 1880 and 1884, with 'Love in my bosom' and 'Ah! woe is me' (London Madrigal Society). Equally good work can be seen in his other choral songs, such as 'The Unfaithful Shepherdess,' 'Love me little, love me long,' and the popular 'Bells,' and in his anthems no less than in his various songs and instrumental pieces.

Good taste is shown by this composer in the choice of his words, and he has found Longfellow congenial with his musical style. The cantata 'The Building of the Ship' was written in 1869 for the late Rev. John Curwen, who desired a work of moderate difficulty for the use of Tonic-Sol-faists. It was performed on a large scale in the Hanover Square Rooms, has since attained considerable popularity in the provinces, and has even made its way to Africa and America. The subject of another cantata, Tennyson's 'The Sleeping Beauty,' afforded Mr. Lahee scope for a greater variety of treatment, and contains some graceful writing for female voices. It has been heard on the continent and in America. L. M. M.

LA HÈLE, or HELLE, GEORGE DE, was born at Antwerp some time after 1550. In his earlier years he was a chorister in the Royal Chapel at Madrid. The details of his later life as given by Van der Straeten and others are somewhat conflicting. This much is certain that in 1578 he was choir-master (*Phonascus* he is styled) at the Cathedral of Tournai. From 1580 to his death in 1589 he would seem to have returned to Madrid to preside over the choir of the Royal Chapel. In 1576 he obtained two prizes at a competition which took place yearly in connection with a Puy de Musique de la Sainte Cécile at Evreux in Normandy, the second prize of a silver harp for the second best motet *a* 5, and the first prize of a silver lute for the best chanson *a* 5. It was just the year before, in 1575, that Orlando Lassus had won the first prize of a silver organ with his motet *a* 5, 'Domine

Jesu Christe qui cognoscis.' These competitions began in 1575, and continued to 1589. Besides the motet and chanson, the only other work of La Hèle's which ever appeared in print is a volume of Masses (Octo Missae, quinque, sex et septem vocum, etc. . . Antwerp, 1578). This work was dedicated to Philip II. of Spain, and it is in the title that La Hèle is styled Phonascus of Tournai Cathedral, while in the dedication he styles himself an 'alumnus' of the King. The work is otherwise remarkable. It is a large choir-book in folio, containing all the parts together. It was issued from the printing-press of Christophe Plantin at Antwerp, and is one of the most magnificent specimens of musical typography. A facsimile and further account of it may be seen in Goovaert's *Histoire et Bibliographie de la Typographie musicale dans les Pays-Bas*, pp. 46 and 253. Goovaerts also gives a copy of the agreement between composer and printer. The work is remarkable for another reason. It consists of eight masses which are all 'Missae Parodiae,' the motives of which are borrowed from the most celebrated motets of the great Netherland masters. Thus there are two masses *a* 5, based on two motets of Lassus, *a* 5, 'Oculi omnium' and 'Gustate et videte'; two masses *a* 6, based on the motets of Lassus, *a* 6, 'Quare tristis es,' and 'Fremuit Jesus'; two masses *a* 7, based on Josquin's celebrated motets 'Praeter rerum seriem,' and 'Benedicta coelorum regina; two other masses *a* 5, based on Rore's 'In convertendo,' and Crecquillon's 'Nigra sum sed formosa.' The whole work is thus a homage paid by La Hèle to his greater predecessors. Other works of La Hèle are supposed to have perished in a fire at Madrid in 1734. J. R. M.

LAHOUSSAYE, Pierre, born in Paris, April 12, 1735, became a distinguished violinist much patronised by the nobility, and made a tour in Italy, where he was given a post by the Prince of Monaco. He spent the years 1770 to 1775 in London, as director of the Italian opera (Pohl's *Mozart und Haydn in London*, vol. ii. p. 370), and returned to Paris, where in 1779 he was given the direction of the Concert Spirituel, in 1781 that of the Comédie Italien, and in 1790 that of the Théâtre de Monsieur, afterwards the Théâtre Feydeau. He was also professor in the Conservatoire. He died in Paris in the latter part of 1818. (*Quellen-Lexikon.*)

LAIDLAW, Robena Anna,[1] a lady whom Schumann distinguished by dedicating to her his 'Fantasiestücke' (op. 12), was a Yorkshire woman, born at Bretton, April 30, 1819, educated in Edinburgh at the school of her aunt, and in music by Robert Müller, a pianoforte teacher there. Her family went to Königsberg in 1830, and there her vocation was decided, she improved in playing rapidly, and in three or four years appeared in public at Berlin with great applause. In 1834 she was in London studying under Herz, and played at Paganini's farewell concert. In 1836 she returned to Berlin, and played at a Gewandhaus concert in Leipzig on July 2, 1837. Soon afterwards she received the dedication of the 'Fantasiestücke,' and made the acquaintance of the composer. [See the *Zeitschrift* of the *Int. Mus. Ges.* vol. iii. pp. 188 ff.] After a lengthened tour through Prussia, Russia, and Austria, she returned in 1840 to London. [She was appointed in that year pianist to the Queen of Hanover. In 1852 she married a Mr. Thomson, and retired; she died in London, May 29, 1901.] G.

[1] This is the original order of her names; they were transposed to 'Anna Robena' at the suggestion of Schumann, as being more euphonious. (See Dr. Annie Patterson's *Life of Schumann.*)

LAJARTE, Théodore Édouard Dufaure de, French writer on music, born at Bordeaux, July 10, 1826, was a pupil of Leborne at the Paris Conservatoire, and in early life wrote a good many small operettas, etc., but is best known for his works on musical history. Besides contributing to various daily papers, he published *La Bibliothèque musicale du Théâtre de l'Opéra* (2 vols. 1876, etc.), a very important catalogue of the operas produced at the Opéra in Paris, with annotations based upon the archives of the institution; *Instruments Sax et fanfares civiles* (1867); a *Traité de composition musicale* (in collaboration with Bisson, 1880); a collection of 'Airs à danser' from Lully to Méhul, and a number of old operas and ballets in vocal score, in nine series, comprising in all sixty-two compositions, under the title of *Chefs-d'œuvre classiques de l'opéra français.* He was made librarian of the Opéra in 1873, and died in Paris, June 20, 1890. G. F.

LAKMÉ. Opéra-comique in three acts, libretto by MM. Goudinet and Gille, music by Léo Delibes; produced in Paris, April 14, 1883; in London, Gaiety Theatre, June 6, 1885.

LALANDE, Désiré, a distinguished oboe player, born in Paris in 1867, being the son of a well-known bassoon player. After studying for two and a half years at the Conservatoire he obtained his first important engagement under Lamoureux in that conductor's famous band. He came to England in 1886, joining the Hallé orchestra, and playing in Manchester for five years. He next joined the Scottish Orchestra when conducted by Henschel, and subsequently became a member of the Queen's Hall orchestra, with which organisation he played till his death in London from pneumonia, Nov. 8, 1904. It was during this latter part of his career that he may be said to have completely established his reputation as one of the most gifted instrumental players of his time, possessing, as he did, a beautiful tone, great powers of refined expression, and a perfect technique. He was also constantly in request for Cor Anglais solos. N. G.

LALANDE, Henriette-Clémentine

MÉRIC-, the daughter of Lamiraux-Lalande, the chief of a provincial operatic company, was born at Dunkerque in 1798. Having been taught music by her father, she soon developed a fresh and ringing voice, and was endowed with excellent memory and intelligence; but the only teaching she really had was in the music of the parts entrusted to her. She made her début with success in 1814 at Naples: Fétis heard her, and admired her as an actress of opéra-comique, at Douai in the following year. She continued to sing till 1822, with equal success, in the principal towns of France, and was then engaged at the *Gymnase Dramatique* at Paris, Ebers having made an unsuccessful attempt to engage her for London. Clever enough to perceive, however, after hearing the singers at the Italian Opera, how utterly she was without the knowledge of the proper manner of producing her voice, she took lessons of Garcia, and made her first appearance, April 3, 1823, in 'Les Folies amoureuses,' a pasticcio arranged by Castil-Blaze. About this time she became the wife of M. Méric, a horn player at the Opéra Comique. Rejecting the offer of an engagement at the latter theatre, on Garcia's advice, she went to Italy, and received additional teaching from Bonfichi and Banderali at Milan. After singing with increased éclat at Venice, Munich, Brescia, Cremona, Venice (again), and other Italian cities, she at length appeared in London during the season of 1830. 'She had been for six years reported to be one of the best singers of Italy—much had been expected of her. . . . She had been compared with the best of the best; but she arrived in England too late, and her place, moreover, had been filled by women of greater genius. She was a good musician, and sang with taste; but her voice, a soprano, ere she came had contracted a habit of trembling, in those days a novelty (would it had always remained so!), to which English ears were then averse. She gave little satisfaction' (Chorley). Mme. Méric sang, however, again in London in 1831. In Paris she pleased no better in these latter years, and at length retired, in 1833, as it is said, to Spain. She died in Paris, Sept. 7, 1867. A biography, with a portrait, of Mme. Méric-Lalande was published in the musical journal, *Teatro della Fenice*, Venice, 1826. J. M.

LALANDE, MICHEL RICHARD DE, Surintendant de la Musique under Louis XIV. and XV., the best French writer of church music of his day, was born in Paris, Dec. 15, 1657, and died in the same city, June 18, 1726, having spent forty-five years in the service of the court. He was the fifteenth child of a tailor, and was at first a chorister of St. Germain l'Auxerrois, where he studied music under Chaperon, and learnt, almost entirely by himself, to play the violin, bass viol, and harpsichord. When, on the breaking of his voice at the age of fifteen, he was obliged to leave the maîtrise, he bethought himself of turning his violin-playing to account, and applied for admission into Lulli's orchestra. He was refused, and swore out of pique never to touch the violin again. He gave himself up to the organ, and made such progress that he was soon appointed organist in four different churches in Paris—St. Gervais, St. Jean, Petit St. Antoine, and at the church of the Jesuits, who confided to him the composition of symphonies and choruses for several of the tragedies performed at their college. He soon afterwards applied for the post of organist to the King, but though Lulli pronounced him to be the best of the competitors, he was refused on account of his youth. He was recommended by the Maréchal de Noailles, to whose daughters he taught music, to Louis XIV., and the King chose him to superintend the musical education of the princesses, afterwards the Duchesse d'Orléans and Madame la Duchesse. Lalande was so successful in this capacity that the King appointed him master of his chamber music; and in 1683, on the retirement of Dumont and Robert from the superintendence of the chapelle, he obtained one of the appointments, for it was decided to appoint four officers to serve for three months by turns. Eventually the offices were united in the person of Lalande, who had now received several pensions and the *cordon* of the order of St. Michel. In 1684 the King had given him a wife, Anne Rebel, said to be the best singer of the court, had paid the expenses of the wedding, and given a dowry to the bride. In 1722, having lost his wife, and two gifted daughters, who died of smallpox in the same year as the Dauphin (1711), Lalande begged the King to allow him to remit three-quarters of his salary, thus returning to the original arrangement. He presented as his substitutes and assistants Campra, Bernier, and Gervais. As a reward for his disinterested conduct the Regent granted him a pension of 3000 livres. In the following year he married again, Mlle. de Cury, daughter of one of the Princesse de Conti's surgeons, and died three years later at the age of sixty-eight. Lalande, though infinitely superior to the composers of church music of his time—Goupillet, Minoret, etc.—cannot of course be compared to Handel and Bach, who were almost his contemporaries. The cause of his superiority over his immediate rivals was that he knew how to adapt to French tastes the forms of concerted church music hitherto confined to the Italian school, and his compositions, besides possessing real imagination, show that, like the musicians of Lulli's school, he gave special attention to declamation and to the proper agreement between words and music. He wrote no fewer than forty-two motets for chorus and orchestra for the chapel at Versailles, which were published most luxuriously at the King's expense. They are contained in twenty books, and are usually found bound in ten volumes. [A copy in seven

volumes, containing in all twenty-one books, forty-two motets, is preserved (apparently the only copy known) in the Fitzwilliam Museum. See the *Catal. of Music in the Fitz. Mus.*, the *Quellen-Lexikon*, etc.] He did not contribute so much as is generally supposed to the ballet of 'Les Éléments,' by Destouches (Tuileries, Dec. 22, 1721 ; Académie de Musique, May 29, 1725), his portion being confined to a few pieces in the prologue. He wrote music for the heroic pastoral 'Mélicerte' (1698), begun by Molière and altered by Guérin. He composed various works for the court theatres : a cantata called 'La Concert d'Esculape,' 1683 ; the 'Ballet de la Jeunesse' (Versailles, 1686), 'Ballet de Flore, ou le Trianon,' 1689, 'Adonis' and 'Mirtil,' 1698, 'Ballet des Fées,' 1699, 'L'Amour, fléchi par la Constance' (Fontainebleau, 1697), 'L'Hymen champêtre,' 1700, 'Ballet de la Paix,' 1713, 'Les Folies de Cardenio' (Tuileries, 1720), 'Ballet de l'Inconnu,' Paris, 1720. Fétis is of opinion that Lalande worked at several operas without allowing anything to be represented under his own name, and gives as his authority Titon du Tillet, to whom we owe the biographical details of Lalande ; but du Tillet does not mention it in his article on Lalande in the *Parnasse Français.* [See *The Age of Bach and Handel* (*Oxford History of Music*), pp. 290-98, etc.] A. J.

LALLA ROOKH. Moore's poem has been the basis of a number of musical compositions.

1. Spontini wrote introductory and incidental music for a set of tableaux-vivants in Berlin, Jan. 27, 1821 ; and in the following year, brought out

2. A regular opera, called 'Nurmahal,' to a libretto by Herklot in two acts, Berlin, May 27, 1822.

3. An opera by C. E. Horn, Dublin, 1822.

4. Opera in two acts ('Lalla Roukh'), words by Lucas and Carré, music by Félicien David, produced at the Opéra Comique, May 12, 1862.

5. An opera in two acts by Anton Rubinstein (name afterwards changed to 'Feramors'), produced at Dresden, March 1863.

6. Cantata, by Frederic Clay, produced at the Brighton Festival, 1877.

For operas, etc. on the subordinate poems of 'Lalla Rookh,' see PARADISE AND THE PERI, VEILED PROPHET.

LALO, EDOUARD VICTOR ANTOINE, born at Lille, Jan. 27, 1823,[1] studied the violin at the Conservatoire of that town under an excellent German professor named Baumann. When he came to Paris he played the viola in the Armingaud-Jacquard quartet, and began to compose with activity. He competed at the concours at the Théâtre Lyrique in 1867 with an opera, 'Fiesque,' which took a third place, and has since been printed and partly performed at the Concert National, 1873. The ballet music from this work, under the title of a Divertissement, was given with great success at the Concert Populaire, Dec. 8, 1872. Lalo next composed a violin concerto in F, played by Sarasate at the Concert National, Jan. 18, 1874 (and at the London Philharmonic Society in the following May), and a Symphonie Espagnole, for violin and orchestra, played by the same artist at the Concert Populaire, Feb. 7, 1875. It was produced in England at the Crystal Palace, March 30, 1878. After these two great successes, which gave Lalo a first-class position as a composer for the concert-room, he produced an Allegro Symphonique, the overture to his opera, 'Le Roi d'Ys,' a violoncello concerto, played by Fischer, a scherzo for orchestra (all performed in Paris), a Serenade and a Fantaisie Norvégienne for violin and orchestra, first given in Berlin. His 'Rhapsodie Norvégienne' and his 'Concerto Russe,' played by Marsick, were the last important works for the concert-room written before his grand ballet, 'Namouna,' performed at the Opéra, March 6, 1882. This work has something of a symphonic style, and is orchestrated in a manner far superior to that of many more popular ballets, but it was coldly received by the public. 'Namouna' was only given fifteen times, but when transferred to the concert-room in the form of a grand Orchestral Suite in five movements, it achieved the success it deserved. An andantino, and two other movements from the same, arranged for violin and orchestra, were also received with favour at the Concerts Modernes, and a serenade, arranged for four stringed instruments, was also successful. After this reparation for his former failure, Lalo again set to work and orchestrated the whole of his 'Roi d'Ys,' of which the general plan had been sketched some five or six years before, and wrote a Symphony in G minor, performed at the Concert Lamoureux, Feb. 13, 1887, which was much praised by musicians. The opera was produced at the Opéra Comique, May 7, 1888, with well-deserved success. It was not heard in England till 1901, when it was produced at Covent Garden on July 17. Thus far we have only spoken of Lalo's orchestral compositions. An allegro for piano and violoncello, a sonata for the same, a serenade and chanson villageoise for violin and piano, a sonata in three movements for the same, a trio in A minor for piano and strings (given at Hallé's recital, June 15, 1888), a string quartet in E♭, a 'Fantaisie Ballet' for violin and orchestra, [a piano concerto in C minor, a charming 'Aubade' for ten instruments, wind and string ; 'Néron,' pantomime (Hippodrome, Paris, March 28, 1891) : 'La Jacquerie,' an opera in four acts (finished by A. Coquard, and produced at Monte Carlo, March 8, 1895)], and more than twenty songs, complete the list of works by one who gained a reputation both in

[1] Date verified by the register of birth.

Germany and France, though his dramatic work has received but tardy recognition. His talent was of an extremely individual kind, and was formed, not by the discipline of the Conservatoire, nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert, and Schumann, for whom he had a special predilection. His chief characteristics were the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration. Lalo was one of the most distinguished of French composers, and fully deserved the decoration of the Légion d'Honneur conferred upon him in July 1880. He died in Paris, April 22, 1892. A. J. ; additions by G. F.

LA MARA. See LIPSIUS.

LAMB, BENJAMIN, organist of Eton College in the first quarter of the 18th century, and also verger of St. George's Chapel, Windsor, was the composer of some church music. An evening 'Cantate' service and four anthems by him are in the Tudway collection (Harl. MSS. 7341-42). He was also a composer of songs. W. H. H.

LAMBERT, GEORGE JACKSON, son of George Lambert, organist of Beverley Minster, was born at Beverley on Nov. 16, 1794. He studied under his father until he was sixteen, then in London under Samuel Thomas Lyon, and finally became a pupil of Dr. Crotch. In 1818 he succeeded his father at Beverley. His compositions include overtures, instrumental chamber music, organ fugues, pianoforte pieces, etc. In 1874 ill-health and deafness compelled him to relinquish his post and retire from active life. He died Jan. 24, 1880.

The two Lamberts successively held the office of organist of Beverley Minster for the long period of ninety-six years, the father for forty and the son for fifty-six years, and but for the latter's deafness would have held it for a century, a circumstance probably unparalleled. W. H. H.

LAMBERT, LUCIEN, French pianist and composer, born in Paris in 1859, began his musical studies with his father, and had a successful career as a pianoforte virtuoso in America and on the continent. On returning to Paris he worked with Massenet and Théodore Dubois, and produced 'Prométhée enchaîné,' a scène lyrique which gained the prize of the Institut (Conservatoire, April 19, 1885) ; 'Sire Olaf,' incidental music for a play by A. Alexandre, given at Lille in 1887 and in Paris 1889 ; 'Brocéliande,' a four act opera, Rouen, 1893, the overture to which became widely popular ; 'Le Spahi,' in four acts, Opéra Comique, Oct. 18, 1897 ; 'La Flamenca,' in four acts, at the Théâtre de la Gaîté, Paris, Oct. 30, 1903 ; two more operas, 'Penticosa' and 'La sorcière' have not yet been given. In the concert-room, Lambert is represented by an 'andante et fantaisie tzigane,' for piano and orchestra, 'Tanger le soir,' a Moorish rhapsody for orchestra ; and other things, most of which were heard for the first time at the 'Société nationale de musique.' He has also published songs, piano pieces, etc. G. F.

LAMBETH, HENRY ALBERT, born at Hardway, near Gosport, Jan. 16, 1822, studied for some time under Thomas Adams, went to Glasgow about 1853 as city organist, on the recommendation of Henry Smart, and in 1859 was appointed conductor of the Glasgow Choral Union. This post he held till 1880. In 1874 he formed a choir of from twenty to thirty selected voices, and in the department of Scotch music their concerts met with great success under the name of the Glasgow Select Choir. Lambeth left this society in 1878. Lambeth harmonised several of the best Scottish melodies in a most effective manner. He composed several songs and pianoforte pieces, also settings of Psalms 86 and 137, both of which were performed by the Glasgow Choral Union. He was organist and choir-master successively at St. Mary's Episcopal Church, and at Park Church. He died at Glasgow, June 27, 1895. He edited the *Scottish Book of Praise* with D. Baptie in 1876. W. H[E].

LAMENT. In Scottish and Irish folk music are melodies named as 'Laments' or 'Lamentations.' In Scottish music these were mainly confined to the Highlands, and were generally purely bagpipe tunes, consisting of an air, sometimes set vocally, with a number of more or less irregular variations or additional passages. Each of the clans or important families had its particular 'lament,' as well as its 'gathering,' and the former was played on occasions of death or calamity. Many of the laments are of wild and pathetic beauty : 'McGregor a ruaro' and 'Mackrimmon's lament' are among those which have become more widely familiar.

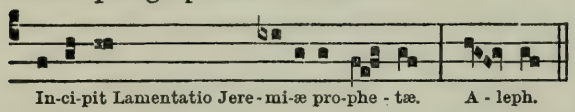
The latter, Sir Walter Scott says, 'is but too well known from its being the strain which the emigrants from the West Highlands and Isles usually take leave of their native shore.' The burden of the original Gaelic words is 'we return no more.' Of the same class is 'Lochaber no more' (*q.v.*) which is a true 'Lament' to the Highlander. The melody in one of its earlier forms is entitled 'Limerick's Lamentation' or 'Irish Lamentation,' and there seems to be but little doubt that the song has been written to an air then generally recognised as a 'Lamentation.' For examples of the Gaelic laments the reader is referred to Patrick McDonald's *Highland Vocal Airs*, 1783 ; *Albyn's Anthology*, 1816-18; and other collections of Highland airs.

Bunting supplies several current in Ireland, and in the *Aria di Camera*, cir. 1727, are some of the earliest in print, viz. 'Limerick's,' 'Irish,' 'Scotch,' 'Lord Galloway's,' and 'MacDonagh's' Lamentations. F. K.

LAMENTATIONS (Lat. *Lamentationes*

Hieremiae). On the Thursday, Friday, and Saturday, in Holy Week the three First Lessons appointed in the Roman Breviary for the Office of Mattins (commonly called *Tenebrae*) are taken from the Lamentations of Jeremiah; and the extraordinary beauty of the music to which they are sung, in the Sistine Chapel, and other large Churches, contributes not a little to the impressive character of the service. [See TENEBRAE.]

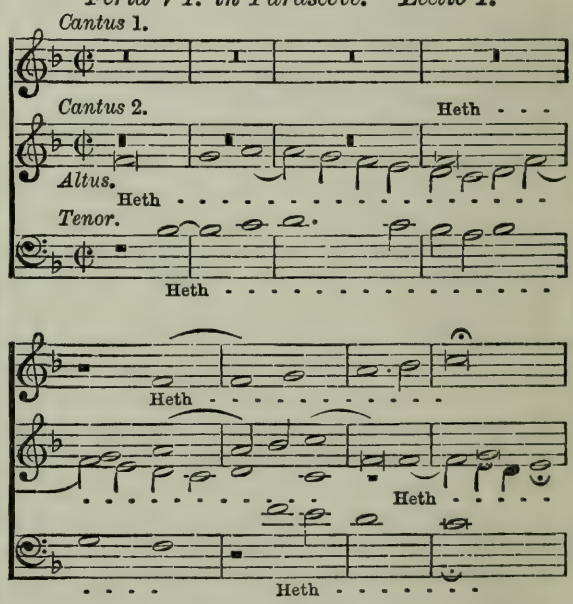
It is impossible to trace to its origin the Plain-song melody to which the Lamentations were anciently adapted. The most celebrated version—though not, perhaps, the purest—is that printed by Guidetti, in his 'Directorium Chori,' in 1582. The best modern editions are those of Solesmes, *e.g.* the *Officium ultimi tridui majoris hebdomadis*; in which the Lessons are given, at full length, in Gregorian notation, although the music is really no more than a simple chant in the Sixth Mode, repeated, almost *notatim*, not only to each separate verse of the Sacred Text, but even to the prefatory 'Incipit Lamentatio Jeremiae Prophetae,' and the names of the Hebrew letters with which the several paragraphs are introduced.



Early in the 16th century, the use of the Plain-song Lamentations was discontinued, in the Pontifical Chapel, to make room for a polyphonic setting, by Elziario Genet—more commonly known by his Italian cognomen, Carpentrasso—who was attached to the papal court in 1508-18. These compositions remained in constant use, till the year 1587, when Pope Sixtus V. ordained that the First Lamentation for each day should be adapted to some kind of polyphonic music better fitted to express the mournful character of the words than that of Carpentrasso; and, that the Second and Third Lessons should be sung, by a single Soprano, to the old Plain-song melody as revised by Guidetti. The disuse of Carpentrasso's time-honoured harmonies gave great offence to the Choir: but, the Pope's command being absolute, Palestrina composed some music to the First Lamentation for Good Friday, in a manner so impressive, that all opposition was at once silenced; and the Pope, himself, on leaving the Chapel, said, that he hoped, in the following year, to hear the other two First Lessons sung in exactly the same style. The expression of this wish was, of course, a command: and, so understanding it, Palestrina produced, in Jan. 1588, a volume, containing a complete set of the nine Lamentations—three, for each of the three days—which were printed, the same year, by Gardan, under the title of *Lamentationum liber primus*. The work was prefaced by a formal dedication to the Supreme Pontiff, who, though he still adhered to his resolution of having the Second and Third Lessons sung always in Plain-song, expressed great pleasure in accepting it: and in 1589 it was reprinted, at Venice, in 8vo, by Girolamo Scoto.

More complex in construction than the great composer's 'Improperia,' though infinitely less so than his masses and motets, these matchless 'Lamentations' are written, throughout, in the devout and impressive style which produces so profound an effect in the first-named work, and always with marked attention to the mournful spirit of the words. They do not, like the Plain-song rendering, embrace the entire text: but, after a certain number of verses, pause on the final chord of a prolonged cadence, and then pass on to the Strophe, *Jerusalem, Jerusalem*, with which each of the nine Lessons concludes. In the single Lesson for Good Friday—which, though not included in the original printed copy, is, undoubtedly, the most beautiful of all—the opening verses are sung by two soprani, an alto, and a tenor; a bass being added, in the concluding strophe, with wonderful effect. A similar arrangement is followed in the third Lamentation for the same day: but the others are for four voices only, and most of them with a Tenor in the lowest place; while in all, without exception, the introductory sentences, 'Incipit Lamentatio,' or, 'De Lamentatione,' as well as the names of the Hebrew initial letters, are set to harmonies of infinite richness and beauty—

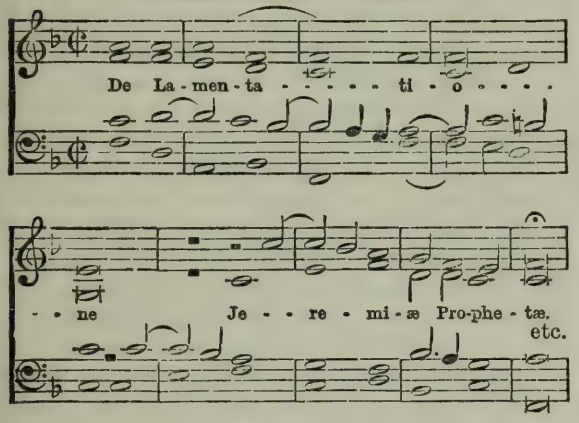
Feria VI. in Parasceve. Lectio I.



Since the death of Palestrina, the manner of singing the Lamentations in the Pontifical Chapel has undergone no very serious change. In accordance with the injunction of Pope Sixtus V., the Second and Third Lessons for each day have always been sung in Plain-song: generally, by a single soprano; but, sometimes, by two, the perfection of whose unisonous performance has constantly caused

it to be mistaken for that of a single voice. Until the year 1640, the First Lesson for each day was sung from Palestrina's printed volume. In that year, the single unpublished Lesson for Good Friday, composed in 1587, was restored to its place, and the use of the published one discontinued: while a new composition, by Gregorio Allegri, was substituted for Palestrina's Lesson for Holy Saturday. The restoration of the MS. work can only be regarded as an inestimable gain. Allegri's work will not bear comparison with that which it displaced; though it is a composition of the highest order of merit, abounding in beautiful combinations, and written with a true appreciation of the spirit of the text. It opens as follows:—

Sabbato Sancto. Lectio I.



It will be seen that Allegri has here not only adopted the tonality in which nearly all Palestrina's Lamentations are written — the Thirteenth Mode, transposed—but has also insensibly fallen very much into the great master's method of treatment. Unhappily, the same praise cannot be awarded to another work, which he produced in 1651, a few months only before his death, and which, though it bears but too plain traces of his failing discernment, was accepted by the College, as a mark of respect to the dying composer, and retained in use until the Pontificate of Benedict XIII. This Pontiff inaugurated a radical change, by decreeing that the First Lessons should no longer be sung in this shortened form, but, with the entire text set to music. To meet his desire, three Lamentations, by modern writers, were submitted for approval, but unanimously rejected by the College, who commissioned Giovanni Biordi to add to the compositions of Palestrina and Allegri whatever was necessary to complete the text. Biordi was, perhaps, as well fitted as any man then living to undertake this difficult task: but it is to be regretted that he did not more carefully abstain from the use of certain forbidden intervals, and unlicensed chords. At the word, *lacrymis*, in the Lesson for Good Friday, he has made the first soprano move a chromatic semitone, thereby producing, with the other parts, the chord of the augmented sixth. No doubt, his object in doing this was to intensify the expression of the word: but, neither the semitone, nor the chord, would have been tolerated by Palestrina.[1] Again, in the Lesson for Holy Saturday, he has used the diminished fourth in disjunct motion, and broken many other time-honoured rules. Nevertheless, his work—which is, in many respects, extremely good—was unhesitatingly accepted, and retained in use till the year 1731, when Pope Clement XII. restored the Lamentations to their original shortened form. In this form they were suffered to remain, till 1815, when the indefatigable Baini restored Palestrina's printed Lamentation for the first day, retaining the MS. of 1587 for the second, and Allegri's really beautiful composition for the third; while the last-named composer's inferior work was suffered to fall into disuse—an arrangement which left little to be desired, and which has not, we believe, been followed by any further change.

Besides the printed volume already mentioned, Palestrina composed two other entire sets of Lamentations, which, though written in his best and purest style, remained, for two centuries and a half, unpublished. One of them was prepared, as early as the year 1560, for the use of the Lateran Basilica, where the original MS. is still preserved. The other reaches us only through the medium of a MS. in the Altaemps Otthoboni collection, now in the Vatican library. In the year 1842, Alfieri printed the three sets, entire, in the fourth volume of his *Raccolta di Musica Sacra*, together with the single Lamentation for Good Friday, to which he appended Biordi's additional verses, without, however, pointing out the place where Palestrina's work ends, and Biordi's begins. The three single Lamentations, sung in the Pontifical Chapel, are given, with Biordi's now useless additions, in a volume of the same editor's *Excerpta*, published in 1840; and, without Biordi's verses, in Choron's *Collection des pièces de Musique Religieuse*. Both these editions are now out of print, and difficult to obtain; but a fine reprint of the nine pieces contained in the original *Lamentationum liber primus* will be found in Proske's *Musica Divina*, vol. iv. Mr. Capes, in his Selection from the works of Palestrina (Novello), has given the first Lamentation in Coenâ Domini, and the first in Sabb. Sancto, from the 1st book (1588), and has introduced between them the single Lesson for Good Friday (1587) already mentioned.

Though the Lamentations of Carpentrasso,

[1] Alfieri has published two editions of this work; and, in both, he has inserted Biordi's additional verses, without vouchsafing any sign—beyond that afforded by internal evidence—to indicate that they are not the genuine work of Palestrina himself. We mention this circumstance, in order to show the danger of trusting in doubtful cases, to the authority of any modern edition whatever. Alfieri's volumes may, some day, lead to the belief that Palestrina permitted the use of the chromatic semitone in his Ecclesiastical music!

Palestrina, and Allegri, are the only ones that have ever been actually used in the Pontifical Chapel, many others have been produced by composers of no small reputation. As early as the year 1506, Ottaviano dei Petrucci published, at Venice, two volumes, containing settings by Johannes Tinctoris, Ycaert, De Orto, Francesco (d' Ana) da Venezia, Johannes de Quadris, Agricola, Bartolomeo Tromboncino, and Gaspar and Erasmus Lapicida. All these works were given to the world before that of Carpentrasso, which, with many more of his compositions, was first printed, at Avignon, by Johannes Channay, in 1532. But the richest collection extant is that entitled *Piissimae ac sacratissimae Lamentationes Jeremiae Prophetae*, printed, in Paris, by A. le Roy and Robert Ballard, in 1557, and containing, besides Carpentrasso's *capo d' opera*, some extremely fine examples by De la Rue, Fevin, Arcadelt, Festa, and Claudin le Jeune.

'Lamentations' by English composers are exceedingly rare: hence, quite an exceptional interest is attached to a set of six, for five voices, by R. Whyte, discovered by Dean Aldrich, and preserved, in MS., in the Library of Christ Church, Oxford. [See WHYTE, ROBERT.] W. S. R.

LAMOND, FREDERICK A., born in Glasgow, Jan. 28, 1868, was at first a pupil of his brother, David Lamond, and in 1880 obtained the post of organist at Laurieston parish church. He studied the violin with H. C. Cooper, and in 1882 went to Frankfort to the Raff Conservatorium, where Heermann was his master for the violin, Max Schwarz for the piano, and Urspruch for composition. Here he laid the foundation of his wide musical culture, and his pianoforte studies were completed under Von Bülow and Liszt. His first important appearance as a mature pianist took place at Berlin, Nov. 17, 1885, when he made a great success, and appeared at Vienna soon afterwards. His first piano recital in Great Britain took place in Glasgow, March 8, 1886, and soon afterwards he gave a set of recitals at Princes Hall, London. For the fourth of these, on April 15, St. James's Hall was taken, and Liszt's presence set the seal on the young player's reputation. The recitals showed the depth of Lamond's interpretations of Beethoven, a master in whom he takes especial delight. During the next few years he played much in Germany, but appeared occasionally in London. On April 5, 1890, he played Saint-Saëns's C minor concerto at the Crystal Palace, when his own symphony in A was given (it was first played at the Glasgow Choral Union, Dec. 23, 1889). His first appearance at the Philharmonic Society took place on May 14, 1891, when he played Brahms's second concerto with great skill. The same society performed his overture, 'Aus dem Schottischen Hochlande,' on March 7, 1895. In 1896 Lamond played in Russia, and in 1897 gave a series of recitals in London, at one of which a couple of piano pieces of his own were played. Since that time he has made occasional appearances in England, winning always the esteem of musicians, even though the rarity of his appearances prevents his taking the high place he deserves among the best contemporary pianists. Among his other compositions may be mentioned a trio for piano and strings, and a sonata, op. 2, for piano and violoncello. (*Brit. Mus. Biog.*) M.

LAMOUREUX, CHARLES, born at Bordeaux, Sept. 21, 1834, began his violin studies under Beaudoin, and was then sent to the Paris Conservatoire, where he was in Girard's class. He obtained in 1852 a second *accessit* for the violin, the second prize in the following year, and the first in 1854. He also studied harmony under Tolbecque, and attended the counterpoint course of Leborne at the Conservatoire, where he finished his theoretical studies under the famous organist Alexis Chauvet. He was solo violinist in the Gymnase orchestra (1850), and afterwards joined that of the Opéra, where he played for many years. He was admitted a member of the Société des Concerts du Conservatoire, and, like all the members of these orchestras, gave private lessons. But these insignificant posts were not sufficient for the activity of Lamoureux, who dreamt of great undertakings in the musical art of France. Together with Colonne, Adam, and A. Pilet, he founded in 1860 a society for chamber music of a severe character, in which he showed a taste for new works by producing compositions hitherto unnoticed. He had also the honour of first performing in France Brahms's sextets. He was not content with this, for having travelled in Germany and England, he was anxious to organise performances on a large scale, such as he had heard under Hiller and Costa, of the masterpieces of Handel, Bach, and Mendelssohn. After several preliminary trials at the Salle Pleyel, where he performed among other things the 'Streit zwischen Phöbus und Pan' of Bach, he succeeded by his own energy and resources in founding the 'Société de l'Harmonie sacrée' on the model of the Sacred Harmonic Society of London. The first festival was given at the Cirque des Champs Elysées, Dec. 19, 1873. The success of an admirable performance of the 'Messiah' was such that amateurs came in crowds to the following performances. Lamoureux then produced Bach's Matthew Passion, March 31, 1874, and 'Judas Maccabæus,' Nov. 19, 1874. Not content with confining himself to well-known masterpieces, he produced Massenet's 'Eve,' then unpublished, March 18, 1875. These great performances showed that Lamoureux was a conductor of great merit, who succeeded in obtaining from his orchestra a matchless precision of attack and regard to expression. When

Carvalho became director of the Opéra Comique in 1876, he offered Lamoureux the post of conductor, but in less than a year the latter resigned, owing to some difficulties arising out of the rehearsal of Chaumet's 'Bathyle' in May 1877. In December of the same year Lamoureux was appointed conductor of the Opéra by Vaucorbeil, and gave up the sub-conductorship of the Concerts du Conservatoire, which he had held since 1872. In 1878 he was decorated with the Légion d'Honneur, and in the following year he resigned his post at the Opéra on account of a dispute with Vaucorbeil as to the tempo of one of the movements in 'Don Juan.' From that time he determined to be self-dependent, and after having carefully prepared the undertaking, he founded on Oct. 23, 1881, the Nouveaux Concerts, called the Concerts Lamoureux, which were held for some years in the theatre of the Château d'Eau, and afterwards at the Eden Théâtre (1885) and the Cirque des Champs Elysées (1887), where their success is constantly on the increase. In the year of their foundation, he appeared as a conductor in London, giving two concerts in St. James's Hall, on March 15 and 22, 1881. Not only did Lamoureux develop as a conductor a precision and firmness, a care for the perfection of the smallest details, without excluding passion and warmth of expression; he also gave a welcome to the works of French composers of the new school, such as Reyer, Lalo, d'Indy, and Chabrier, and succeeded in placing himself at the head of the Wagnerian movement in France. He gave excellent renderings of selections from Wagner's operas to a public that had been too long deprived of these fine compositions. The first Act of 'Lohengrin,' Acts I. and II. of 'Tristan,' and Act I. of 'Die Walküre' were given in their entirety, and excerpts from the other works have been heard. Encouraged by the warmth of the applause and the moral support of his audience, Lamoureux decided to give a performance in a Paris theatre of 'Lohengrin,' a work unknown in France, less by reason of patriotic susceptibilities than of commercial intrigues. After a whole year of preparation a perfect performance was given at the Eden Théâtre (May 3, 1887), which was not repeated. It is true that it took place at a time of unfortunate political relations; but if Lamoureux had to give in, it was because he received no support from the ministry with which he believed himself to be in perfect agreement. Those who protested against Wagner used the word patriotism as a pretext. The violent manifestations were, however, directed by unseen agents, and governed by far meaner motives, among which the love of money was supreme. [He lived to see the ultimate triumph of Wagner in Paris. In April and Nov. 1896, in March and Nov. 1897, and in the spring of 1898, he gave concerts with his orchestra in the Queen's Hall, London; and in May 1899 he and his band were chief attraction of a 'London Musical Festival' in the Queen's Hall. He died in Paris, Dec. 21, 1899, being succeeded as conductor by his son-in-law, Camille Chevillard.] A. J.

LAMPE, John Frederick, a native of Saxony, born 1703, came to England about 1725, and was engaged as a bassoon player at the Opera. In 1732 he composed the music for Carey's 'Amelia,' produced March 13. In 1737 he published *A Plain and Compendious Method of teaching Thorough-Bass*, etc., and also furnished the music for Carey's burlesque opera 'The Dragon of Wantley,' which met with remarkable success. It is an admirable example of the true burlesque, and is said to have been an especial favourite of Handel's. In 1738 he composed music for the sequel, 'Margery; or, A Worse Plague than the Dragon.' In 1740 he published *The Art of Musick*, and in 1741 composed music for the masque of 'The Sham Conjuror.' In 1745 he composed 'Pyramus and Thisbe, a mock opera, the words taken from Shakspeare.' [A composition to celebrate the repression of the Stuart rebellion of 1745 was performed in the Chapel Royal, Saxony, Oct. 9, 1746, and published.] Lampe was the composer of many single songs, several of which appeared in collections, as 'Wit musically embellish'd, a Collection of Forty-two new English Ballads'; 'The Ladies' Amusement' and 'Lyra Britannica.' Many songs by him were included in 'The Vocal Musical Mask,' 'The Musical Miscellany,' etc. Lampe married Isabella, daughter of Charles Young, and sister of Mrs. Arne; she was a favourite singer, both on the stage and in the concert-room. In 1748 he went to Dublin, and in 1750 to Edinburgh, where he died, July 25, 1751, leaving behind him the reputation of an accomplished musician and excellent man. He was buried on the 28th in the Canongate Churchyard. Charles Wesley, whose hymns he set to music in *Hymns on the Great Festivals*, etc. (1746), often mentions him with great affection, and wrote a hymn on his death—'Tis done! the Sovereign Will's obeyed!'

Charles John Frederick, his son, succeeded his grandfather, Charles Young, as organist of Allhallows, Barking, in 1758, and held the appointment until 1769. A catch by him is in a 'Second Collection of Catches' (Welcker, 1766). W. H. H.

LAMPERTI, Francesco, teacher of singing. Born at Savona, March 11, 1813. His father was an advocate, and his mother a prima-donna of considerable repute. As a child he showed great talent for music, and was placed under Pietro Rizzi of Lodi. In 1820 he entered the Conservatorio at Milan, and there studied the pianoforte and harmony under Sommaruga d'Appiano and Pietro Ray. Devoting himself

afterwards to the teaching of singing, he became associated with Masini in the direction of the Teatro Filodrammatico at Lodi. Selecting many of the members of his company from the natives of the surrounding country, he educated and brought out at his theatre many famous singers, such as La Tiberini, whose reputation otherwise would never have extended beyond their native village.

Attracted by their success pupils flocked to him from Bergamo, Milan, and other parts of Europe, and he there trained many of the most distinguished operatic vocalists ; amongst whom may be named Jeanne Sophie Löwe, Cruvelli, Grua, Brambilla, Hayes, Artôt, Tiberini, La Grange, and others equally distinguished. Appointed in 1850 by the Austrian government professor of singing to the Conservatorio at Milan, he brought out amongst others Angelica Moro, Paganini, Galli, Risarelli, Angeleri, Peralta ; and as private pupils, Albani, Sembrich, Stoltz, Waldmann, Aldighieri, Campanini, Vialletti, Derevis, Mariani, Palermi, Everardi, and Shakespeare. After twenty-five years' service he retired from the Conservatorio upon a pension in 1875, and henceforward devoted himself entirely to private pupils.

A friend of Rubini and Pasta, and associated with the great singers of the past, Lamperti followed the method of the old Italian school of singing, instituted by Farinelli and taught by Crescentini, Velluti, Marchesi, and Romani. Basing his teaching upon the study of respiration, the taking and retention of the breath by means of the abdominal muscles alone, and the just emission of the voice, he thoroughly grounded his pupils in the production of pure tone. His memory and his intuition were alike remarkable, and enabled him to adapt to each of his pupils such readings of the music and cadenzas as are warranted by the traditions of the greatest singers and are best adapted to their powers. Mme. Albani, writing in 1875 of his published treatise on singing, says : 'To say that I appreciate the work, it is sufficient for me to state that I am a pupil of the Maestro Lamperti, and that I owe to him and to his method the true art of singing, so little known in these days.'

He was Commendatore and Cavaliere of the order of the Crown of Italy, and a member of many academies and foreign orders. He wrote several series of vocal studies and a treatise on the art of singing (Ricordi & Co.), which has been translated into English by one of his pupils. He died at Como, May 1, 1892. J. C. G.

LAMPUGNANI, Giovanni Battista, born at Milan about 1706, came to London in the autumn of 1743 as conductor and composer to the opera in the place of Galuppi. In Nov. of that year his 'Roxana' was given, on Jan. 3, 1744 his 'Alfonso,' on April 28 his 'Alceste,' and in 1755 his 'Siroe.' Burney, in the fourth volume of his *History*, refers to these successive operas, and to various pasticcios to which he contributed, in terms which imply that his music was considered of very light, flimsy quality. He was a clever craftsman in the concoction of the pasticcios that were in fashion at the time, and his recitative was unusually expressive. In many of his pasticcios Hasse collaborated ; and after his return to Italy, where he lived at Milan and held the post of maestro al cembalo in the theatre from 1779 until 1789, he seems to have written two more operas, 'Semiramide,' given at Milan in 1762 (the score printed by Walsh), and 'L'Amore contadino,' given at Lodi in 1766 (score in the Fitzwilliam Museum, Cambridge). His name is not found after 1789. (*Quellen-Lexikon*, etc.) M.

LANCERS' QUADRILLE, THE, a square dance, for eight or sixteen couples. It may possibly have been the invention of a Dublin dancing-master named Duval, and have been danced at Dublin in 1817-18 ; but Joseph Hart claimed to have invented it in 1819, according to the title-page of his original edition, published in 1820. 'Les Lanciers, a second set of Quadrilles for the Piano Forte, with entirely new figures, as danced by the Nobility and Gentry at Tenby in the summer of 1819. Composed and most respectfully dedicated to Lady and the Misses Beechy by Joseph Hart. London, for the Author, Whitaker & Co., 75 St. Paul's Churchyard.' The dance consisted of five figures—La Rose, La Lodoiska, La Dorset, Les Lanciers, and L'Étoile, danced to Airs by Spagnoletti, by Kreutzer, from the 'Beggar's Opera' ('If the heart of a man'), by Janiewicz, and by Storace ('Pretty Maiden,' from the 'Haunted Tower') respectively. In Duval's version the names of the figures and music are substantially the same, though in the figures themselves there is considerable difference. Hart's figures, with a slight difference or two, are still danced, L'Étoile being now called Les Visites, and Les Lanciers danced last. W. B. S.

LANDI, Camilla, born 1866 at Geneva, of Milanese parents, both of them singers, from whom she received her instruction in singing. She was taught the pianoforte by Buonamici of Florence. On Dec. 8, 1884, she made her début at a concert given by Servais at the Sala di Filarmonica, Florence, and she made a very favourable impression in songs of Tosti and Marchetti. From 1886 to 1892 she lived in Paris, and made a great success at the Lamoureux Concerts, and at Rouen, Bordeaux, etc. On Oct. 1, 1888, she played for one night at the Opéra, Paris, as Amneris in 'Aïda' ; and on June 5, 1890, at the Odéon as Ursula on the production in Paris of Berlioz's 'Béatrice et Bénédict' by the Société des Grandes Auditions. On that and subsequent evenings the success of the performance was her singing with Mlle. Levasseur (Hero) of the well-known Duo Nocturne, 'Vous

soupirez, Madame.' On Nov. 10, 1892, she made her début in this country, under Hallé at Manchester, and became an immediate favourite there at subsequent concerts under him in that city and elsewhere. On Feb. 22, 1893, under Hallé, she made her début at an orchestral concert at St. James's Hall, when she sang 'La Captive' of Berlioz. On March 25, at the Crystal Palace, she confirmed the favourable impression she had made, and later in the autumn she sang at the Bristol Festival. For the next few years she lived in London, where her mother had established herself as a teacher, and became a great favourite at the above concerts, the Philharmonic, Ballad Concerts, and elsewhere. In 1897 and 1898, announced as from London, Mlle. Landi sang in Germany and Austria-Hungary, with the greatest success, her singing of Handel's 'Ombra mai fu' from 'Serse' being particularly appreciated. Her German engagements were principally at Berlin, her mother having settled for the time at Leipzig, where she had made her German début. In 1899 she sang in Holland, Belgium, Russia, and Poland, and in 1900 again in Germany, etc. In 1904 and 1905 she reappeared in London, giving vocal recitals at the Bechstein Hall and elsewhere. The voice of Mlle. Landi is of large compass, from the low *d* to *a''*; its quality is of infinite charm. She is the possessor of that personal magnetism which is of paramount importance for the modern lieder. She has a very large repertory of old Italian airs, and songs of Bach, Handel, Gluck, Schubert, Schumann, Brahms, Franz, Tchaikovsky, Berlioz, as well as more modern writers. She often accompanies herself at concerts, being an excellent pianist. She is a proficient linguist, and sings in French, and German, besides her native Italian, with the greatest ease. At the present time, Mlle. Landi lives in her native town, Geneva. A. C.

LANDOLFI, Carlo Ferdinando (Landulphus), a reputable violin-maker of Milan, where he lived in the Street of St. Margaret, 1750-60. He lived in an age when it had become expedient to copy rather than to invent. He occasionally copied Joseph Guarnerius so cleverly as to deceive experienced judges; and many of his works consequently cut a figure in the world even above their high intrinsic merits. Landolfi's patterns, in the midst of much excellence, exhibit that occasional faltering which too surely betrays the copyist; and his varnish is less solid, and possesses more of the quality known as 'sugariness,' than the makers of the golden age. Often it is thin and hard, especially when yellow in colour. Many red instruments, however, exist, which are covered with a highly transparent varnish; and these are the favourites. The Landolfi violoncellos are especially striking in quality and appearance, and are in greater demand than the violins. Good specimens realise from £30 to £50; common and undersized ones may be bought cheaper. E. J. P.

LANDSBERG, Ludwig, a German musician, native of Breslau, who went to Rome and remained there for twenty-four years, teaching the piano and amassing a wonderful collection of music, both printed and MS. On his death, at Rome, May 6, 1858, his library was taken, part to Berlin and part to Breslau, and a catalogue of the ancient portion was printed (Berlin, 1859, imprimé chez Ernest Kuhn)—whether the whole or a part, does not appear. It contains compositions by more than 150 musicians of the old Italian and Flemish schools, down to Casali. M. Fétis, however, who had received a MS. catalogue of the collection from Landsberg during his life, insists upon the fact that many of the most important works have disappeared. The catalogue itself does not appear to be any longer in the Fétis Library, which is now at Brussels. G.

LANG, Benjamin Johnson, an American pianist, conductor, organist and teacher, was born Dec. 28, 1837, in Salem, Mass. His father was a well-known teacher of the pianoforte in that city, and he began his studies under him, continuing them under Francis G. Hill of Boston. By the time he was fifteen years old he held a post as organist of a Boston church. In 1855 he went to Europe to study composition in Berlin and elsewhere in Germany, and pianoforte with Alfred Jaell; he also had some intercourse with Liszt. On his return to Boston he made his first public appearance as a pianist in 1858. About this time he came under the influence of Gustav Satter who was then playing in the United States. A sudden illness of his father's compelled Mr. Lang to take over the former's pupils in 1852, and he has continued to give instruction with uninterrupted activity ever since. He has also been almost constantly in service as an organist during the same period, occupying posts successively in a number of the most prominent of Boston churches. He was appointed organist of the Handel and Haydn Society in 1859, and continued to serve in that capacity till 1895. His first appearance as a conductor was made in Boston in May 1862, when he gave the first performance in that city of Mendelssohn's 'Walpurgisnacht.' The next year he shared with Carl Zerrahn the direction of the music at the jubilee concert in honour of President Lincoln's Emancipation Proclamation, and from that time forth he figured more and more extensively in Boston as a leader. He was appointed conductor of the Apollo Club, a men's singing society, at its formation in 1871, and remained as such until 1901. He has also been the conductor of the Cæcilia, a mixed chorus, since its establishment in 1874, and was conductor of the Handel and Haydn Society for two seasons, 1895-97. He has given several complete performances of 'Parsifal' in concert form.

In the early sixties Mr. Lang became more

and more prominent as a concert pianist in Boston, playing frequently at the concerts of the Harvard Musical Association, at chamber concerts of his own, and with the Mendelssohn Quintette Club. As pianist as well as conductor he has been noted for his energy in bringing new works into notice; in fact, in all the departments of musical activity his indefatigable industry and aggressive personality have made him one of the most potent forces working for progress in Boston; outside of the New England capital and its immediate environs, however, his influence has been little felt. His labours as a composer have been less important than as an interpreter; yet he has written an oratorio, 'David,' symphonies, overtures, chamber music, pieces for the pianoforte, church music and many songs, most of which compositions remain in manuscript. In 1903 Yale University conferred on him the degree of Master of Arts. (See BOSTON MUSICAL SOCIETIES.)

His daughter, MARGARET RUTHVEN, was born in Boston, Nov. 27, 1867. She began the study of the pianoforte under one of her father's pupils, and later continued it under his own direction. She also began the study of the violin with Louis Schmidt in Boston, and continued it under Drechsler and Abel in Munich in 1886-87. While in Munich she studied composition with Victor Gluth. Returning to America she went to George W. Chadwick for composition and orchestration. Among her works in the larger forms are a 'Dramatic Overture,' op. 12, performed by the Boston Symphony Orchestra in 1893; an overture, 'Witichis,' op. 10, performed in Chicago by Theodore Thomas in the same year. These, and a third overture, 'Totila,' op. 23, are still in MS. She has also written 'Sappho's Prayer to Aphrodite,' an aria for contralto with orchestra, performed in New York in 1896; 'Armida' for soprano solo and orchestra, performed at a Boston Symphony concert in 1896; 'Phoebus,' aria for baritone; a cantata for solos, chorus, and orchestra; a string quartet; several works for violin and pianoforte, and a number of songs and pianoforte pieces which have been published. R. A.

LANG. A family of German musicians originally from Mannheim, but settling at Munich, and mentioned here for the sake of JOSEPHINE LANG (the second of that name), born at Munich, March 14, 1815, a young lady of very remarkable musical gifts and personality, who attracted the notice of Mendelssohn when he passed through Munich in 1830 and 1831. There is an enthusiastic account of 'die kleine Lang' in his letter of Oct. 6, 1831; in writing to Bärmann (July 7 and Sept. 27, 1834), he inquires for her, and in a letter, seven years later (Dec. 15, 1841), to Professor C. R. Köstlin of Tübingen, to whom she was married in 1842, he shows how deeply her image had impressed itself on his susceptible heart. She published several books of songs (up to op. 38), which from the reviews in the *Allg. mus. Zeitung*, appear to be full of imagination, and well worthy of the warm praise bestowed on them by Mendelssohn in the letters just mentioned. Hiller tells the story of her life at length in his *Tonleben* (ii. 116), and selects her songs, opp. 12 and 14, as the best. She died at Tübingen, Dec. 2, 1880. Connected with the same family at an earlier date was REGINA LANG, a singer whose name was originally Hitzelberg, born at Würzburg, 1786, educated at Munich by Winter, Cannabich, and Vogel, and appointed chamber singer at the Bavarian Court. When Napoleon I. was at Munich in 1806 she sang before him in Winter's 'Interrupted Sacrifice' and Mozart's 'Don Giovanni,' and so pleased him that he is said to have urged her to come to Paris (Mendel). She, however, remained in Munich, and married Theobald Lang, a violinist in the Court band. In 1812 or 1813 she was at Vienna, and Beethoven wrote in her album a song 'An die Geliebte,' to Stoll's words, 'O dass ich dir vom stillen Auge,' which was published about 1840 in a collection called 'Das singende Deutschland.' It is his second version of the song—the former one being dated by himself December 1811, and having been published in 1814. See Nottebohm's *Thematic Catalogue*, p. 183. G.

LANGDON, RICHARD, Mus.B., grandson of Rev. Tobias Langdon, priest-vicar of Exeter Cathedral, graduated as Mus.Bac. at Oxford in 1761. In 1753 he received the appointments of organist and sub-chanter of Exeter Cathedral, but resigned them in 1777, when he became organist of Ely Cathedral. This post he held only for a few months, being appointed to Bristol Cathedral in 1778. He quitted Bristol in 1782 to become organist of Armagh Cathedral, a post he resigned in 1794. In 1774 he published 'Divine Harmony, a Collection, in score, of Psalms and Anthems.' His published compositions include 'Twelve Glees,' 1770, two books of songs, and some canzonets. Two glees and a catch by him are contained in Warren's 'Vocal Harmony.' He died at Exeter, Sept. 8, 1803. Langdon in F is still a favourite double chant. W. H. H.

LANGE, or LANGIUS, HIERONYMUS GREGOR, born at Havelberg in the Mark Brandenburg about the middle of the 16th century, obtained in 1574 the post of schoolcantor at Frankfort on the Oder, but becoming paralysed in his hands and feet he removed to Breslau in 1583, where he was received into a charitable institution, and in spite of his infirmity continued to devote himself to musical composition till his death in 1587. He was highly esteemed as a musician in his own time and for some time afterwards. Lange and Lechner were thought to be no

unworthy compeers of Lassus. Various friends, citizens of Breslau, encouraged and helped him in the publication of his works, which, however, are not numerous. There are two Books of 'Cantiones Sacrae,' published 1580 and 1584 respectively, containing thirty-five Latin motets for four, five, six, eight, and ten voices; and two books of Deutsche Lieder, 1584, 1586, containing forty German secular songs for three voices. Besides these, there are only a few occasional compositions published separately, chiefly 'Epithalamia' or wedding-songs in the form of motets, the composition of which was no doubt a source of income to Lutheran Cantors of former days. The Deutsche Lieder for three voices were frequently reprinted, and in 1615 Christoph Demantius rearranged them for five voices. Although highly thought of in their time, Eitner says, these songs are less attractive than those of Regnard, being somewhat stiff and wanting in melody. The rearrangement by Demantius is of greater merit. But Lange's Latin motets stand upon a higher level. In 1899 Reinhold Starke edited for the *Gesellschaft für Musikforschung* a selection of twenty-four of these motets (*Publikation*, Jahrgang 29), among which are several very interesting numbers. 'Vae misero mihi,' with its second part, 'O vos omnes qui transitis,' is very remarkable, on account of its unusual chromatic modulations. A motet, 'Media vita,' composed on the occasion of the death of the General Superintendent, Musculus, one of Lange's chief Frankfort patrons, the editor considers as being quite in the mood of Sebastian Bach. These motets must have enjoyed considerable favour, as some of them were also transcribed for the lute. Besides the published works Starke enumerates a considerable number of works which have remained in MS., among which are two masses and thirty other Latin motets, and twenty German songs for four and five voices, partly sacred. See his Monograph on Lange contributed to the *Monatshefte für Musikgeschichte*, 1899, pp. 101-123. J. R. M.

LANGE, DE, an eminent Dutch family of musicians and organists; the father, SAMUEL, born June 9, 1811, died May 15, 1884, at Rotterdam, was organist of the church of St. Lawrence there, and an eminent teacher, as well as a composer of pieces for the organ. He was the teacher of his elder son, SAMUEL, who was born at Rotterdam, Feb. 22, 1840, and studied with Verhulst, eventually going to Vienna for further instruction from A. Winterberger. After travelling as a virtuoso in Galicia in 1858-59, he settled at Lemberg for four years, and in 1863 was appointed organist at Rotterdam, and given a teaching appointment in the music school of the Maatschappij tot bevordering van Toonkunst, making occasional concert-tours in Switzerland, Germany, France, etc. From 1874 to 1876 he taught at the music school at Basle, and in 1877 was called to Cologne to teach in the Conservatorium. While there he directed the Kölner Männergesangverein and the choir of the Gürzenich concerts. In 1885 he went to the Hague as rector of the Oratorio society, and remained there until 1893, when he went to Stuttgart as substitute for Immanuel Faisst, on whose death in 1894 he became professor of the organ and counterpoint in the Conservatorium. Various choral societies took advantage of his residence in Stuttgart, and engaged him as conductor. In 1900 he was appointed director of the Conservatorium. His compositions include eight organ sonatas, a piano concerto, three quartets, a trio, a quintet, four sonatas for violin and two for violoncello, a concertstück for violoncello, and many part-songs for male voices, besides three symphonies, and an oratorio, 'Moses,' performed while he was at the Hague.

His brother, DANIEL, born July 11, 1841, at Rotterdam, was a pupil of Ganz and Servais for the violoncello, and of Verhulst for composition. He taught at the music school at Lemberg in 1860-63, and then went to Paris to perfect his pianoforte and organ-playing. While there he was organist of the Protestant church at Montrouge, and remained there until the outbreak of the war, when he went back to Holland, taking up his abode at Amsterdam, as teacher in the music school, which afterwards became the Conservatorium. He was made secretary of the Maatschappij tot bevordering van Toonkunst. He conducted several choral societies with great distinction, and formed a party of eminent solo-singers with which he performed old Netherlandish music. They gave concerts in the Albert Hall, London, during the Music and Inventions Exhibition of 1885, and created a great sensation by the exquisite finish of their performances. De Lange became director of the Amsterdam Conservatorium in 1895. His works include two symphonies, cantatas, an opera, 'De val van Kuilenburg'; an overture 'Willem van Holland'; music to 'Hernani'; a mass, a requiem; a setting of Ps. xxii., for solos, choir, and piano; a violoncello concerto, etc. (Riemann's *Lexikon*.) M.

LANGHANS, FRIEDRICH WILHELM, author, composer, and violinist, was born at Hamburg on Sept. 21, 1832. His early general education was received at the Johanneum in Berlin, and in 1849 he entered the Leipzig Conservatorium, where his violin-teacher was David and his composition-master Richter. On leaving Leipzig Langhans went to Paris to study the violin further under Alard. For five seasons, 1852-56, he played first violin in the Gewandhaus orchestra in Leipzig; from 1857 to 1860 was concertmeister at Düsseldorf; and then settled temporarily, as teacher and violinist, in Hamburg, Paris, and Heidelberg. From 1874 to 1881 he was professor of the history of music at Kullak's Neue Akademie der Tonkunst, when he joined Scharwenka's newly founded Conservatorium, and ultimately

acted as its director. In 1871 the University of Heidelberg conferred the degree of Doctor upon Langhans, who was an honorary member of the Liceo Filarmonico of Florence and of the St. Cecilia at Rome. He visited England in 1881, and subsequently, after hearing some open-air music in Glasgow, the Worcester Festival and 'Patience' in London, wrote articles on music in England for the *Musikalisches Centralblatt*. He died in Berlin, June 9, 1892. Langhans's compositions, which include a string quartet that gained a prize offered by a Florentine gentleman in 1864, a violin sonata, and a symphony, are quite unimportant; but his literary work has been more prized. It includes *Das musikalische Urtheil* (1872); *Die Musikgeschichte in 12 Vorträgen* (1878); a *Geschichte der Musik des 17. 18. und 19. Jahrhunderts* in continuation of Ambros, and a history of the Berlin Hochschule. In 1858 he married the pianist Luise Japha, a pupil of Robert and Clara Schumann. R. H. L.

LANGSAM, *i.e.* slow, the German equivalent for *Adagio*. 'Langsam und sehnsuchtsvoll' is Beethoven's direction to the third movement of the piano Sonata, op. 101, equivalent to *Adagio con molto di sentimento*. See also the opening song of the Liederkreis, op. 98. Schumann employs it habitually; see the first movement of his Symphony in E♭. G.

LANGSHAW, JOHN, was employed about 1761, under the direction of John Christopher Smith, in setting music upon the barrels of an organ, of much larger size than had been theretofore used for barrels, then being constructed for the Earl of Bute, which he did 'in so masterly a manner that the effect was equal to that produced by the most finished player.' In 1772 he became organist of the parish church of Lancaster, and died in 1798.

His son, JOHN, was born in London in 1763, in 1779 became a pupil of Charles Wesley, and in 1798 succeeded his father as organist at Lancaster. He composed many hymns, chants, organ voluntaries, pianoforte concertos, songs and duets, and made numerous arrangements for the pianoforte. W. H. H.

LANIERE (LANIER, LANEIR, LANYER, LANEER, LANNEARE, LANEARE), the name of a family of musicians at the English court in the 17th century. For details of the less eminent members, their relationship to each other, and dates of their appointments, etc. the reader must be referred to Willibald Nagel's *Annalen der Englischen Hofmusik*, and *Geschichte der Musik in England*. The head of the family, or rather of the English branch of the family, was John Lanier, described as a native of Rouen, who had property in Crutched Friars, and died in 1572 (*Dict. of Nat. Biog.*). A player of the sackbut, named John Lanyer, from 1565 to 1605, was no doubt identical with the John Lannyer who, on Oct. 12, 1585, married, at Holy Trinity, Minories, the daughter of Mark Antony Galliardello, another court musician. He had property at East Greenwich, and the registers of Greenwich mention several of the family. This John Lanier was the father of Nicholas, the most distinguished of the family, who must not be confused with two other bearers of the same name. One of these two owned property at East Greenwich, and seems to have been another son of John of Rouen; he was musician to Queen Elizabeth in 1581, and died in 1612, leaving six sons and four daughters. The sons were all court musicians, and one of them Jerome, had two sons, Jeremy and William, who were musicians in 1634-35. Another Nicholas Lanier published some etchings from drawings by Parmigiano, and in 1638 a set after Giulio Romano; he is, no doubt, identical with the Nicholas Lanier who was buried in St. Martin's-in-the-Fields, aged seventy-eight, Nov. 4, 1646. (Nichol's *Progresses*, ii. 710.)

Coming now to the most eminent of the family, Nicholas Laniere (as he was generally called), was born in 1588, and baptized on Sept. 10. It is probable that he, rather than either of his namesakes, was the musician for the flutes in 1604; he was attached to the household of Henry Prince of Wales, and it is assumed to be that he is the 'Laniere' alluded to by Herrick in a poem to Henry Lawes. In 1613 he joined Coperario and others in the composition of Campion's masque for the marriage of Robert Carr, Earl of Somerset, and Lady Frances Howard, performed at Whitehall, St. Stephen's night, 1614. The first song, 'Bring away the sacred tree,' is reprinted in Stafford Smith's *Musica Antiqua*. He composed the music for Ben Jonson's masque, 'Lovers made Men,' at Lord Haye's house, Feb. 22, 1617, and is described as introducing the 'stylo recitativo' apparently for the first time in England. He sang in the piece and painted the scenery. He also wrote the music for the same poet's masque, 'The Vision of Delight,' in 1617. His skill in the art of painting was turned to account in 1625, when he was sent to Italy by Charles I. to buy pictures for the royal collection (see Bertolotti's *Musici alla corte dei Gonzaga in Mantova*). He remained in Italy about three years, and stayed with Daniel Nys at Mantua, the agent through whom the King acquired Mantegna's 'Triumph of Caesar' now at Hampton Court. Correggio's 'Mercury instructing Cupid' in the National Gallery, was another of the pictures bought through Laniere (see *Dict. of Nat. Biog.* for other details unconnected with music). The patent of his appointment as Master of the King's Musick at a salary of £200 a year, is dated July 11, 1626. In 1630 he set Herrick's poem on the birth of Prince Charles. He was appointed keeper of the king's miniatures, and in 1636 the King granted to Laniere and others

a charter, incorporating them as 'The Marshal, Wardens, and Cominalty of the Arte and Science of Musicke in Westminster,' and appointed Laniere the first Marshal. At the outbreak of the civil war, Laniere lost his appointments, and seems to have spent much of his time abroad. There are passes among the State Papers, for him to journey with pictures and musical instruments between Flanders and England. In Jonckbloet and Land's *Musique et Musiciens au XVII^e siècle*, p. xxi, is a letter from Lanier (as he spells it), dated March 1, 1645, and in 1646 he begs Huygens to get him a passport to go to Holland. In 1655 the Earl of Newcastle gave a ball at the Hague at which a song set to music by Laniere was sung. At the Restoration he was reinstated in his posts as master of the king's music and marshal of the corporation of music. He composed New Year's Songs in 1663 and 1665, and died in Feb. 1666. The entry in the Greenwich registers is dated Feb. 24, 1665-66, 'Mr. Nicholas Laniere buried away' (*i.e.* elsewhere). Songs and other pieces by him are contained in 'Select Musicall Ayres and Dialogues,' 1653 and 1659; 'The Musical Companion,' 1667; 'The Treasury of Musick,' 1669; and 'Choice Ayres and Songs,' book iv. 1685. Several songs and dialogues by him are in the British Museum, Add. MSS. 11,608, 29,396; Eg. MS. 2013. A cantata, 'Hero and Leander,' in Add. MSS. 14,399, 33,236. Other music is in MS. in the Music School and Christ Church Library, Oxford. Vandyck painted Laniere's portrait for Charles I., and at the dispersal of the royal collection it was bought by Laniere himself. Another portrait is in the Music School at Oxford, both painted and presented by Laniere. (*Dict. of Nat. Biog.*, *Quellen-Lexikon*, Nagel's *Annalen*, etc.; information from Sir A. S. Scott-Gatty, Garter King of Arms.) M.

LANNER, Joseph Franz Karl, born at Oberdöbling, near Vienna, April 11, 1801; son of a glove-maker; early showed a talent for music, taught himself the violin, and by means of theoretical books learned to compose. Next came the desire to conduct an orchestra; and in the meantime he got together a quartet party, in which the viola was taken by Strauss, his subsequent rival. They played potpourris from favourite operas, marches, etc., arranged by Lanner. He next composed waltzes and Ländler, first for a small, then for a full orchestra, and performed them in public. His popularity increased rapidly, and important places of amusement eagerly competed for his services. He also appeared in most of the provincial capitals, but declined all invitations abroad. He conducted the dance music in the large and small Redoutensaal, and also that at the court balls, alternately with Strauss. As a mark of distinction he was appointed capellmeister of the second Bürger-regiment. When thus at the height of prosperity he died, April 14, 1843; and was buried in the churchyard of Döbling, near Vienna. A memorial tablet was placed on the house in which he was born, May 15, 1879.[1]

Lanner may be considered the founder of our present dance-music. His galops, quadrilles, polkas, and marches, but especially his waltzes and Ländler, bear traces of the frank, genial disposition which made him so beloved. All his works, from op. 1 ('Neue Wiener Ländler') to his swan-song ('Die Schönbrunner') are penetrated with the warm national life of Vienna. The titles often contain allusions to contemporaneous events and customs, and thus have an historical interest. His printed works amount to 208, and he left others unpublished. The following numbers are dedicated to crowned heads, and distinguished persons—opp. 74, 81, 85, 91, 101, 110-12, 115-16, 120, 128, 131-32, 138 ('Victoria-Walzer' dedicated to Queen Victoria), 143, 146, 155, 161-62. The 'Troubadour-Walzer,' op. 197, are dedicated to Donizetti, and the 'Norwegische Arabesken,' op. 145, to Ole Bull. Diabelli published opp. 1-15; Haslinger 16-32, and 170-208; Mechetti 33-169.

Of Lanner's three children, August, born 1834 in Vienna, a young man of great promise, followed his father's profession, but died Sept. 27, 1855. Katharina, born in Vienna, 1831, is a well-known dancer, who since her début at the court opera in Vienna in 1845, has appeared at all the important theatres in Europe. She has also written several admired ballets, and in 1858 formed a children's ballet in Hamburg, which gave forty-six performances in Paris with great success. At a later date she was engaged also at the Italian Opera in England, [and under her admirable management a high standard of dancing has been maintained at the Empire Theatre in London]. C. F. P.

LAPICIDA, Erasmus, nearly contemporary with Josquin des Prés, is mentioned by Ornithoparcus as one of the approved composers of his time, and is also referred to as an authority in musical theory in certain correspondence between Spataro and Giovanni del Lago. Petrucci printed some Lamentations by him with the Plain-song melody in the tenor, also three motets. In Forster's Liederbuch, 1539, seven German songs bear his name, which Ambros thought to be adaptations of other compositions of Lapicida to German words; but Eitner claims to have proved them to be original settings of the German texts since the Cantus Firmus is in each case the original melody to the text. None of Lapicida's compositions have been reprinted in modern times. J. R. M.

LAPORTE, Pierre François, an eminent French comedian, came to London as a member and joint manager of a company who, in Jan. 1824, commenced performing French plays at

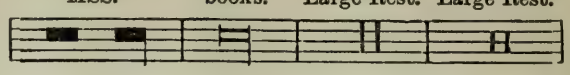
[1] Owing to a curious error in the entry of his baptism, his name was for long overlooked in the register.

the theatre in Tottenham Street. On Nov. 18, 1826, he appeared on the English stage, as a member of the Drury Lane company, as Sosia in Dryden's 'Amphitryon,' and afterwards played a variety of parts, mostly original, and amongst them Wormwood in 'The Lottery Ticket.' He next joined the Haymarket company, in which he first appeared June 15, 1827. In 1828 he became manager of the King's Theatre, and continued such until 1831. In 1832 he was lessee of Covent Garden Theatre, and actor as well as manager, but was compelled to retire, with heavy loss, before the end of the season. In 1833 he resumed the management of the King's Theatre, and retained it until his death, which occurred at his château near Paris, Sept. 25, 1841. A notable feature of his last season was the 'Tamburini Row,' a disturbance of the performance occasioned by the admirers of Tamburini, who resented his non-engagement for that season, and by their tumultuous proceedings for two or three evenings forced the manager to yield to their wishes. Another curious feature of this year was the reappearance of Laporte in his original capacity as an actor, with Rachel, on three nights of her first London season. Laporte first introduced to the English public, amongst other operas, Rossini's 'Comte Ory' and 'Assedio di Corinto'; Bellini's 'Pirata,' 'Sonnambula,' 'Norma,' and 'Puritani'; Donizetti's 'Anna Bolena,' and Costa's 'Malek Adel'; and amongst singers, Sontag, Méric-Lalande, Persiani, Assandri, Albertazzi, Pisaroni, Donzelli, David, jun., Ivanoff, Mario; and, above all, the famous quartet who so long held supremacy on the opera stage, Grisi, Rubini, Tamburini, and Lablache. Though his dilatory and unbusinesslike habits ruined his management, Laporte was not without good qualities. Amongst others his tact and coolness were great, and many of his *bons mots* were current at the time. When Cerito returned the ticket of a box on the upper tier with the remark that she was much too young to be exalted to the skies before her time, Laporte—having already given a box on the same tier to Taglioni—replied that he 'had done his best, but that perhaps he had been wrong in placing her on the same level with Mlle. Taglioni.' W. H. H.

LARGE (Lat. *Maxima*, Old Eng. *Maxim*). The longest note used in measured music. In ancient MSS., the Large appears as an oblong black note, corresponding with the Double-Long described in the *Ars Cantus Mensurabilis* of Franco of Cologne. Franchinus Gafforius, writing in 1496, figures it as an oblong white note, with a tail descending on the right-hand side; which form it has retained, unchanged, to the present day.[1]

In the Great Mode Perfect, the Large is equal to three Longs: in the Great Mode Imperfect,

[1] In modern reprints, the tail is sometimes made to ascend; but it is indispensable that it should be on the right-hand side. See innumerable examples in Proske's *Musica Divina*.



to two. [See Mood.] The Rest for the Perfect Large stretches, in a double line, across three spaces; that for the Imperfect Large, across two.

In polyphonic music, the final note is always written as a Large: and, in that position, its length is sometimes indefinitely prolonged, in the *Canto fermo*, while the other voices are elaborating a florid cadence. In Plain-song, the Large—or, rather, in that case, the Double-Long—is sometimes, but not very frequently, used, to indicate the reciting-note. W. S. R.

LARGHETTO, partaking of the broad style of Largo, but about the same pace with Andante. Well-known instances of its use are the slow movements in Beethoven's second Symphony and Violin Concerto. G.

LARGO, *i.e.* broad, an Italian term meaning a slow, broad, dignified style. Handel employs it often, as in the 'Messiah' in 'Behold the Lamb of God,' 'He was despised,' and 'Surely He hath borne our griefs.' Haydn uses it for the Introduction and first Chorus in the 'Creation,' as well as in the Introduction to the third Part. Beethoven employs it only in PF. works, and it is enough to mention some of the instances to show what grandeur and deep feeling he conveyed by this term,—op. 7; op. 10, No. 3; op. 37; op. 70, No. 1; op. 106. He often accompanies it with *passionato*, or some other term denoting intense expression. Mendelssohn uses it for 'broad' in the Andante of his string quartet in E flat, op. 12.

The term *Largamente* has come into use to denote breadth of style without change of *tempo*. Largo implies a slow pace, but the very varying metronome marks applied to it show conclusively that style and not pace is its principal intention. [In the Brit. Mus. Add. MS. 31,424, fol. 46, 53*b* are two gigues marked Largo, the others in the same set being marked vivace or allegro.] G.

LARIGOT (from an old French word, *l'arigot*, for a small flute or flageolet, now obsolete), the old name for a rank of small open metal pipes, the longest of which is only $1\frac{1}{3}$ ft. speaking-length. Its pitch is a fifth above that of the fifteenth, an octave above the twelfth, and a nineteenth above the unison. It is first met with, in English organs, in those made by Harris, who passed many years in France, and who placed one in his instrument in St. Sepulchre's, Snow Hill, erected in 1670. E. J. H.

LAROCHE, Herman Augustovich, musical critic, born in St. Petersburg, May 25, 1845. He received his musical education at the Conservatoire, where he was a contemporary of Tchaikovsky (1862-66). In 1867 he was appointed to a professorship at the Moscow Conser-

vatoire. He returned to St. Petersburg in 1871, and most of his life has since been spent in this town. Laroche has been a voluminous contributor to many of the leading Russian newspapers and periodicals, and is regarded as the chief representative of conservative principles in music. His writing is distinguished for its excellency of style, erudition, and flashes of original thought; but his work as a whole lacks system, and shows more personal bias than reasoned conviction. Laroche translated Hanslick's *Vom musikalisch Schönen* into Russian. He was one of the first to appreciate the genius of Tchaikovsky, and devoted many articles to his personality and his works. R. N.

LAROCHE, JAMES, better known as Jemmy Laroch, or Laroche, was a popular singer in London, though probably French by origin or birth, at the end of the 17th and beginning of the 18th centuries. He played, as a boy, the part of Cupid in Motteux's 'Loves of Mars and Venus,' set to music by Eccles and Finger, in which the part of Venus was played by Mrs. Bracegirdle, in 1696. He was, therefore, born probably about 1680-82. His portrait appears on a very rare print, called 'The Raree Show. Sung by Jemmy Laroch in the Musical Interlude for the Peace, with the Tune Set to Musick for the Violin. Ingraved Printed Culred and Sold by Sutton Nicholls next door to the Jack, etc. London,' fol. It was afterwards published by Samuel Lyne. There are thirty-three verses beginning 'O Raree Show, O Brave Show' below the engraving, which represents Laroche with the show on a stool, exhibiting it to a group of children; and at foot is the music. The Peace of Utrecht was signed in April 1713, and this interlude was played in celebration of it, at the Theatre in Little Lincoln's Inn Fields, the music being written by John Eccles. The portrait of Laroche was also engraved by M. Laroon in his *Cries of London*. J. M.

LA RUE, PIERRE DE, also known as Pierchon, Perisson, Pierson, Pierzon, Pierozon, and Petrus Platensis, born in Picardy about the middle of the 15th century and fellow-pupil of Josquin des Prés in the school of Okeghem. State records prove that he was in the service of the court of Burgundy in the years 1477, 1492, 1496, 1499, 1500, and 1502. In 1501 he was a prebend of Courtrai, and later held a similar benefice at Namur, which he resigned in 1510. [He was in the service of Charles V. until 1512, when he entered that of Margaret of Austria, gouvernante of the Netherlands. He died at Courtrai, Nov. 20, 1518.] Most writers on music accord him a position as a contrapuntal composer scarcely second to that of Josquin, and the magnificent copies of his masses made by order of the Princess Margaret of Austria, and now in the libraries of Vienna and Brussels, testify to the value set upon his works by those he served. Indeed, considering his great reputation, it is somewhat surprising that so little is known of the events of his life, and that so little of his music has been printed. Of the thirty-six masses now existing Petrucci printed five in the composer's lifetime ('Misse Petri de la Rue'; Venetiis, 1503), and a few more in later collections. Of motets only twenty-five, and of secular pieces no more than ten, are to be found in the publications of the 16th century —a small result compared to the long catalogue of Josquin's printed works. Burney, Forkel, and Kiesewetter give short examples from Pierre de la Rue's compositions. [See the *Quellen-Lexikon* for list of works in MS.] J. R. S.-B.

LASSALLE, JEAN, was born Dec. 14, 1847, at Lyons, the son of a silk-merchant there, was intended for the same business, and studied industrial design at the Beaux-Arts, Lyons, and later in Paris. He abandoned the idea of a mercantile career, and for a time studied painting in Paris, but renounced art in turn for singing. For this purpose he studied for a time at the Conservatoire, but making little progress under an indifferent master he left the school and studied privately under Novelli (Lavessière). In Nov. 1869 he made his début on the stage at Liège as St. Bris. He sang next at Lille, Toulouse, the Hague, and Brussels, where on Sept. 5, 1871, he made his début, with great success, as De Nevers, and was heard during the season as Ashton in 'Lucia,' Nelusko, Telramund, etc. On June 7, 1872, he made a successful début at the French opera as Tell. With the exception of visits, on leave of absence, to London, Russia, Madrid, Milan, Vienna, Prague, Warsaw, etc., the United States, etc., M. Lassalle remained at the Opéra for twenty-three years, and became principal baritone singer on the retirement of Faure. His parts included Don Juan, played by him in 1887 at the centenary performance; Pietro ('La Muette'); Lusignan ('Reine de Chypre'); Hamlet, 1885; Rigoletto on production of Verdi's opera there. He created the parts of Scindia (Massenet's 'Roi de Lahore'), April 27, 1877; Sévère (Gounod's 'Polyeucte'), Oct. 7, 1878; Ben Saïd (*Ib.* 'Tribut de Zamora'), April 1, 1881; Lanciotto Malatesta (Thomas's 'Françoise de Rimini'), April 14, 1882; Henry VIII. (Saint-Saëns), March 5, 1883; Gunther (Reyer's 'Sigurd'), June 12, 1885; De Rysoor (Paladilhe's 'Patrie'), Dec. 20, 1886; Benvenuto Cellini ('Ascanio'), March 21, 1890; the High Priest ('Samson and Dalila'), Nov. 23, 1892; these last two both by Saint-Saëns. On May 5, 1876, on leave of absence he played at the Lyrique as the Count de Lusace in Joncières's 'Dimitri.' On Dec. 11, 1890, he played Escamillo in 'Carmen' at the Opéra Comique with Mesdames Galli-Marié and Melba, and M. J. de Reszke, in aid of the Bizet memorial. On June 14, 1879, he made his début at Covent Garden Theatre, under Gye, as Nelusko, and played there for three seasons with great

success as Renato, De Luna, Hoel, etc., June 28, 1879; Scindia in Massenet's opera abovementioned, and June 21, 1881, the Demon in Rubinstein's opera of that name, on the production of these works in England. From 1888 to 1893 he played at the same theatre, under Harris with unvarying success a great variety of parts, notably the Dutchman, Telramund, Escamillo; July 13, 1889, Hans Sachs on production of 'Meistersinger' in Italian, and in some operas new at that theatre, the most important being Claude Frollo (Goring Thomas's 'Esmeralda'), July 12, 1890. In 1896 and 1897 he played with great success in Germany. Since 1901, M. Lassalle has devoted himself to teaching at Paris, and in Nov. 1903 was appointed a Professor at the Conservatoire. In 1905 it was his intention to produce at a private theatre of his own a new opera of a French composer of great promise, M. Nerini, written expressly for himself and his pupils. Excellent alike, both as a singer and an actor, the possessor of a beautiful voice, an indefatigable worker, M. Lassalle was one of the finest artists heard in England during the last quarter of the 19th century. A. C.

LASSEN, Eduard, though a native of Copenhagen, where he was born April 13, 1830, was virtually a Belgian musician, since he was taken to Brussels when only two, entered the Conservatoire there at twelve, in 1844 took the first prize as PF. player, in 1847 the same for harmony, and soon afterwards the second prize for composition. His successes, which were many, were crowned by the 'prix de Rome' in 1851, after which he started on a lengthened tour, through Germany and Italy. Disappointed in his hopes of getting a five-act opera performed at Brussels, he betook himself to Weimar, where in 1857 it was produced, as 'Landgraf Ludwig's Brautfahrt,' under the care of Liszt, with great success. In the following year he was appointed court music-director, and on the retirement of Liszt in 1861, succeeded him as conductor of the opera. A second opera, 'Frauenlob,' was given in 1861, and a third, 'Le Captif,' was brought out in Brussels in 1868. At Weimar Lassen had the satisfaction to produce 'Tristan and Isolde' in 1874, at a time when no other theatre but Munich had dared to do so. He there published a Symphony in D, a Beethoven overture, and a Festival ditto, music to Sophocles' 'Œdipus,' to Hebbel's 'Nibelungen,' Goethe's 'Faust,' Parts 1 and 2, to Devrient's version of Calderon's 'Circe,' and to Goethe's 'Pandora' (1886). His works include a second symphony in C, op. 78, cantata, a Fest-Cantate, a Te Deum, a set of 'Biblische Bilder,' for voices and orchestra, a large number of songs, and other pieces. [In 1881 he was decorated with the order of Leopold. His 'Faust' music has kept the stage all over Germany. He died at Weimar, Jan. 15, 1904.] G.

LASSERRE, Jules, eminent violoncellist, was born at Tarbes, July 29, 1838, entered the Paris Conservatoire in 1852, where he gained the second prize in 1853 and the first prize in 1855. When the popular concerts of Pasdeloup were first started, he was appointed solo violoncellist; he has also played with great success in the principal towns of France. During 1859 he was solo violoncellist at the Court of Madrid, and travelled through Spain. In 1869 he took up his residence in England, and played principal violoncello under Sir Michael Costa and at the Musical Union. Lasserre has written various compositions both for his own instrument and for the violin—Études, Fantasies, Romances, Tarantelles, Transcriptions, a violoncello 'Method,' etc., etc. He now lives at his native place. T. P. P.

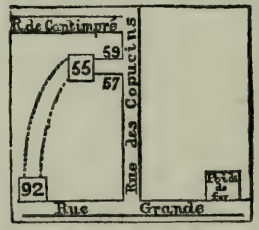
LASSUS, Orlandus, born at Mons in the first half of the 16th century. His real name was probably Roland Delattre, but the form de Lassus seems to have been constantly used in Mons at the time, and was not his own invention. He had no fixed mode of writing his name, and in the prefaces to the first four volumes of the *Patrocinium Musices*, signs himself differently each time,—Orlandus de Lasso, Orlandus di Lasso, Orlandus di Lassus, and Orlandus Lassus; and again in the 'Lectiones Hiob,' 1582, Orlando de Lasso. In the French editions we usually find the name Orlande de Lassus, and so it appears on the statue in his native town. Adrian Le Roy, however, in some of the Paris editions, by way perhaps of Latinising the *de*, calls him Orlandus Lassusius.

The two works usually referred to for his early life are Vinchant's *Annals of Hainault*;[1] and a notice by Van Quickelberg in 1565, in the *Heroum Prosopographia*, a biographical dictionary compiled by Pantaleon. Vinchant, under the year 1520, writes as follows:—

Orland dit Lassus was born in the town of Mons, in the same year that Charles V. was proclaimed Emperor at Aix-la-Chapelle [1520]. . . . He was born in the Rue de Guirlande near the passage leading from the Black Head.[2] He was chorister in the church of S.

[1] The original MS. is now in the Mons library. The author lived between 1580 and 1635.

[2] 'A l'issue de la maison portant l'enseigne de la noire teste.' Delmotte (in his *Life of Lassus*, Valenciennes, 1836) thinks 'the Black Head' was situated in the Rue Grande, No. 92. Counting the number of houses between the 'Poids de fer' (town weighing-house) and the 'Maison de la noire tête' in the old records of the town, he found it to correspond with the distance from the former building. Moreover, No. 92 bore, in Delmotte's time, the sign of a helmet, which he thinks might, in olden time, have been painted black to imitate iron, and thus have been called the 'noire tête.' He goes on to say, but without stating his authority, that this house, No. 92, had formerly a passage leading into the Rue de grande Guirlande (afterwards and now Rue des Capucins) between the houses Nos. 57 and 59. If so, it must have been a house of importance, with back premises stretching behind the whole length of the Rue des Capucins. Nos. 57 and 59 are at the time of writing (1878) large new houses, with a passage between them leading to No. 55, a private house behind the street. If this passage marks the site of the original 'issue' spoken of by Vinchant, then the house in which Lassus was born may have been situated on one side of it, at the corner of the Rue de Cantimpré. Curiously enough, Matthieu, in his *Life of Lassus*, says that an Isabeau de Lassus lived in the Rue de Cantimpré, Quartier Guirlande, which adds to the probability that a house situated at the corner of the two streets may have been occupied by the composer.





ORLANDUS LASSUS

Nicolas[1] in the Rue de Havrecq. After his father was condemned for coining false money, etc., the said Orland, who was called Roland de Lattre, changed his name to Orland de Lassus, left the country, and went to Italy with Ferdinand de Gonzague.

Van Quickelberg[2] dates his birth ten years later:—

Orlandus was born at Mons in Hainault in the year 1530. At seven years old he began his education, and a year and a half later took to music, which he soon understood. The beauty of his voice attracted so much attention, that he was thrice stolen from the school where he lived with the other choristers. Twice his good parents sought and found him, but the third time he consented to remain with Ferdinand Gonzague, viceroy of Sicily, at that time commander of the emperor's forces at St. Dizier. The war over, he went with that prince first to Sicily, and then to Milan. After six years his voice broke, and at the age of eighteen Constantin Castriotto took him to Naples, where he lived for three years with the Marquis of Terza. Thence to Rome, where he was the guest of the archbishop of Florence for six months, at the end of which time he was appointed director of the choir in the church of St. Giovanni in Laterano, by far the most celebrated in Rome. . . . Two years afterwards he visited England and France with Julius Cæsar Brancaccio, a nobleman and an amateur musician. Returning to his native land, he resided in Antwerp for two years, whence he was called to Munich by Albert of Bavaria in 1557. [The authority of the epitaph is cited by Haberl (*Jahrbücher*, 1894) to support the date 1532 as that of the birth.]

It is difficult to decide between the three birth-dates, but the best authorities seem now agreed that 1520 must be abandoned. Baini places the Roman appointment in 1541, Van Quickelberg in 1551. That Lassus left Rome about 1553, as Van Quickelberg says, is also to be inferred from the preface to his first Antwerp publication (May 13, 1555), where he speaks of his removal from the one city to the other as if recent. Assuming that his life in Rome lasted either two years or twelve, we may ask whether it is likely that one of the most industrious and prolific composers in the whole history of music should obtain so high a position as early as 1541, without being known to us as a composer till 1555;[3] or is it, on the contrary, more likely that a reputation which seems to have been European by the time he went to Munich (1557), could have been gained, without some early and long career as a composer of works which may yet be lying undiscovered in some Italian church or library?

Vinchant alludes to Lassus' father having been condemned as a coiner of false money. Matthieu[4] has worked hard to refute this, and his examination of the criminal records of Mons casts great improbability on the story. At the same time, and from the same sources, he has brought to light other namesakes of the composer, who if they belonged to his family, did little credit to it, and need not be mentioned here. It would be more interesting to find some tie between Orlando and two other contemporary composers, Olivier Delatre, and Claude Petit Jean Delattre, the second a man of considerable eminence.

Of Lassus' education, after he left Mons, we know nothing, but his first compositions show him following the steps of his countrymen, Willaert, Verdelot, Arcadelt, and Rore, in the Venetian school of madrigal writing; his first book of madrigals (*a* 5) being published in Venice in 1552 soon after he had himself left Italy and settled in Antwerp. This book in its time went through many editions, but copies of it are scarce.

The visit to England must have taken place about 1554. We have been unable to find any account of the nobleman whom Orlando accompanied, but many of his family had been dignitaries of the church of Rome, and by him Orlando was probably introduced to Cardinal Pole, in whose honour he wrote music to the words

> Te spectant Reginalde poli, tibi sidera rident,
> Exultant montes, personat Oceanus,
> Anglia dum plaudit quod faustos excutis ignes
> Elicis et lachrimas ex adamante suo.

This was published in 1556, and the incidents to which it refers could not have taken place before 1554, so it gives an additional clue to the time of the composer's visit to this country, corroborating the statement of Van Quickelberg. It is curious that in the year 1554, a Don Pedro di Lasso attended the marriage of Philip and Mary in England as ambassador from Ferdinand, King of the Romans.

By the end of 1554, Orlando is probably settled at Antwerp, for in 'the Italian preface to a book of madrigals and motets printed in that city (May 13, 1555),' he speaks of their having been composed there since his return from Rome. 'There,' says Van Quickelberg, 'he remained two years, in the society of men of rank and culture, rousing in them a taste for music, and in return gaining their love and respect.' The book referred to contains eighteen Italian canzones, six French chansons, and six motets 'à la nouvelle composition d'aucuns d'Italie.' Of the Italian ones five are published by Van Maldeghem.[5] This is our first introduction to the great composer, and we get over it with little formality. If Orlando ever wrote any masses for his composer's diploma; if the old tune 'l'omme armé,' was tortured by any

[1] The church of St. Nicolas was burnt down in the 17th century, and replaced by the present building.

[2] Van Quickelberg, whose own biography appears in Pantaleon's book, was born at Antwerp in 1529, and practised as a physician at the court of Munich, while Lassus was chief musician there. We must give great weight to an account written by a contemporary and compatriot, and under the eyes of the composer himself. The date 1530 is no printer's error, as Delmotte suggests, for the account speaks of Lassus as a child at the siege of St. Dizier, which took place in the year 1544. Therefore Van Quickelberg must have meant to say 1530, just as certainly as Vinchant emphasises his date 1520 by a reference to the coronation of the emperor. Judging simply by the authority of the statements, we should certainly give the preference to Van Quickelberg; but Vinchant's date is supported by so many other considerations that we think Delmotte, Fétis, and Ambros are right in preferring it, though it is premature to adopt it absolutely. These dates may be more important than at first sight appears, if some one undertakes a comparison of the influence of Lassus and Palestrina on the history of music.

[3] According to Dehn, an edition of motets, dated 1545, is in the library at Bologna. This statement requires some confirmation. The MS. catalogues of the Italian libraries, in Dehn's possession, some of which are in the Fétis library at Brussels, are not likely to be entirely free from error.

[4] *Roland de Lattre*, par Adolphe Matthieu. Gand, no date (1838).

[5] *Trésor Musical*. 10me Année. Bruxelles, 1874.

fresh contrapuntal devices of his pen, it is plain that he left such tasks behind him when he gave up school, and 'roused the musical taste' of his Antwerp friends by music which errs, if at all, on the side of simplicity. We pass with regret from the graceful 'Madonna ma pietà' and the almost melodious 'La cortesia,' to the Latin motets—three sacred, two secular—in the same volume. One of the latter is the 'Alma nemes' which Burney gives in his *History* (iii. 317), pointing out the modulation on the words 'novumque melos,' as a striking example of the chromatic passages of the school in which Lassus and Rore were educated. Burney couples the two together, and regards Lassus chiefly as a secular composer. He seems to know but little of the great sacred works of his later life, and likens him to a 'dwarf upon stilts' by the side of Palestrina. But though this unfortunate comparison has brought the great English historian into disgrace with Fétis and Ambros, still Burney's remarks on Lassus' early works are very interesting and certainly not unfair. It is only strange that, knowing and thinking so little of Lassus, he should have compared him to Palestrina at all.

The other work belonging to this period (Antwerp, 1556) is the first book of motets—12 nos. *a* 5, and 5 nos. *a* 6. Here the composer recognises the importance of his first publication of serious music, by opening it with an ode to the Muses, 'Delitiae Phoebi,' *a* 5, in which the setting of the words 'Sustine Lassum,' is the principal feature. Other interesting numbers are the 'Gustate, videte,' which will be referred to again when we follow Lassus to Munich, the motet 'Te spectant Reginalde poli,' and 'Heroum soboles,' in honour of Charles V., the second being in the strict imitative style, the last in simpler and more massive harmony (*a* 6), as if designed for a large chorus at some public ceremonial.

The sacred numbers, such as the 'Mirabile mysterium'—an anthem, we suppose, for Christmas day—show no signs of any secular tendency or Venetian influence. They are as hard to our ears as any music of the Josquin period. They give us our first insight into Orlando's church work, and it is interesting to find him drawing so distinct a line between compositions for the church and the world, and not, as Burney implies, too much petted in society and at court, to be grave and earnest in his religious music. We have a good example here that the contrary is the case. The Muses and Cardinal Pole are much too serious subjects to be in the slightest degree trifled with, and the Ode to Charles V. alone exhibits any originality of treatment.

On the strength of a reputation as a composer both for the chamber and the church, and of a popularity amongst men of rank and talent, gained as much by his character and disposition and liberal education, as by his musical powers, he was invited by Albert V., Duke of Bavaria, in 1556 or 1557 to come to Munich as director of his chamber music. Albert was not only the kind patron of Lassus, but seems to have exercised considerable influence on the direction of his genius. He was born in 1527, was a great patron of the arts, founded the royal library at Munich, acquired considerable fame as an athlete, and was a man of the strictest religious principles, the effect of which was not confined to his family, but extended to his people by severe laws against immorality of every kind. Of the exact state of music at Munich when Lassus first reached it, we cannot speak precisely. The head of the chapel, Ludovico d' Asero, or Ludwig Daser, was a distinguished composer in his time.[1] Being an old man, he would probably have retired in favour of Lassus, as he did a few years later, but it was thought better for the newcomer to acquire the language of the country before undertaking so responsible a post, and he was therefore appointed a chamber musician [although his salary exceeded that of Daser by fifty gulden. He contributed nineteen pieces to a 'Secondo libro delle Muse, *a* 5 voce,' published by Barré in Rome in 1559]. He seems to have settled at once into his new position, for the next year (1558) he married Regina Weckinger, the daughter of a lady of the court. The marriage proved a very happy one, and Van Quickelberg speaks of the children, whom he must have known at a very early age (1565), as 'elegantissimi.' At any rate they did very well afterwards. The four sons, Ferdinand, Ernest, Rudolph, and Jean, all became musicians, and the two daughters were married—one of them, Regina, to the Seigneur d' Ach, one of the court painters.

In his subordinate position Lassus did not publish much, though, as the next paragraph shows, he wrote continually. The next two or three years produced a second book of twenty-one madrigals (*a* 5), a book of madrigals (*a* 4), and a book of chansons (*a* 4, 5, 6), the latter containing the 5-part chanson 'Susanne un jour,' to which Burney refers in his *History* (iii. 262) as well as a 6-part setting of the 'Tityre, tu patulæ,' which is quite simple in effect, and has a very beautiful last movement. We observe at once the great care which Orlando takes of the quantities of the Latin words.

In the year 1562 Daser is allowed to retire on his full salary, and

> The Duke seeing that Master Orlando had by this time learnt the language, and gained the good will and love of all, by the propriety and gentleness of his behaviour, and that his compositions (in number infinite) were universally liked, without loss of time elected him master of the chapel, to the evident pleasure of all. And, indeed, with all his distinguished colleagues, he lived so quietly and peacefully, that all were forced to love him, to respect him in his presence, and to praise him in his absence.

[1] See the name in Eitner's *Bibliographie* (Berlin, 1877), p. 224, and in the *Quellen-Lexikon*.

From this time Lassus appears principally as a composer for the church, and it is worth remarking that in this same year the subject of music was discussed by the Council of Trent, and a resolution passed to reform some of the glaring defects in the style of church composition. Lassus' great works, being of a subsequent date, are as entirely free from the vagaries of his predecessors as are the later works of Palestrina. [See JOSQUIN.]

The new chapel-master, in the June of the same year, prints his first book of entirely sacred music—'Sacrae Cantiones,' *a* 5 (25 nos.), of which 'Veni in hortum' has been published by Commer,[1] 'Angelus ad pastores' by Rochlitz,[2] and 'Benedicam Dominum' by Proske.[3]

But it was not alone as a church composer that Lassus was anxious at once to assert his new position. He soon showed special qualifications as conductor of the choir. 'One great quality,' says Massimo Trojano,[4] 'was the firmness and genius he evinced when the choir were singing, giving the time with such steadiness and force, that, like warriors taking courage at the sound of the trumpet, the expert singers needed no other orders than the expression of that powerful and vigorous countenance to animate their sweetly sounding voices.' The portrait which we here give, and which was



engraved for the first time in the first edition of this Dictionary, has been photographed[5] from the magnificent manuscript copy of Lassus' music to the Penitential Psalms, which forms one of the ornaments of the Royal State Library at Munich. The inscription round the outside of the oval is 'In corde prudentis requiescit sapientia et indoctos quosque erudiet. Pro. xiiii.,'[6] showing in how favourable and honourable a light a great musician was regarded in the 16th century.

In the autumn Lassus must have gone to Venice, taking his new 'Cantiones' with him; for the preface to Gardano's edition is signed by the composer, and dated 'Venetiis 1562 die 1. Nov.' He also left behind him a third set of thirteen madrigals, published there in 1563. Van Quickelberg also speaks of a visit to Antwerp about this time; and the publications for the year 1564—two books of chansons, one printed in that city, the other at Louvain—corroborate the statement. The first book (*a* 4) contains twenty-seven short pieces of a humorous character, many of which are given by Van Maldeghem in his *Trésor Musical*. [A special interest attaches to one of the songs, 'Un jour vis un foulon,' or 'On ne peut méchant' (printed in *Trésor Musical* for 1874); in a MS. in the Music School at Oxford it is set to English words, 'Monsieur Mingo,' etc., the concluding line of which, 'God Bacchus do me right,' etc., is quoted in *Henry IV.* Pt. ii. v. 3. See *Musical Times*, 1902, pp. 100, 101, where Mr. J. F. R. Stainer describes the song in detail.] The music of all the pieces is admirably adapted to the words, notwithstanding the fact that in later times it was considered equally well suited to sacred words, or at least published with them, an ordeal to which many of his earlier secular compositions were subjected. The reason and result of these journeys are thus given by Massimo Trojano:—

> The Duke seeing that his predecessor's chapel was far beneath his own ideal, sent messages and letters, with gifts and promises through all Europe, to select learned musical artists, and singers with fine voices and experience. And it came to pass in a short time, that he had collected as great a company of virtuosi as he could possibly obtain, chosen from all the musicians in Germany and other countries by his composer, the excellent Orlando di Lasso.

Of these musicians, upwards of ninety in number, the same author mentions more than thirty by name. Among them Antonio Morari, the head of the orchestra, Gioseppe da Lucca and Ivo da Vento, organists, Francesco da Lucca and Simone Gallo, both instrumentalists, Giovanne da Lochenburg, a great favourite and companion of the Duke's, and Antonio Gosuino, were all composers, some of whose works still exist.[7] The singing of the choir was of the highest order, balanced with the greatest nicety, and able to keep in tune through the longest compositions. The Duke treated them so kindly,

1 *Musica Sacra*, x. 47 (Trautwein).
2 *Sammlung, Gesangstücke*, i. 15 (Schott).
3 *Musica Divina*, ii 250 (Ratisbon, 1853).
4 *Discorsi delli triomphi, etc., nelle nozze dell' illustrissimo duca Guglielmo, etc., da Massimo Trojano* (Monaco, Berg, 1568).
5 Special thanks are due to Professor Halm, the Director of the Royal State Library, for the prompt kindness with which he granted permission and gave every facility for the photographing of the portrait. Another portrait from the same MS., on a smaller scale, full length and in a long gown, is lithographed and given in Delmotte's *Life of Lassus*.
6 Thus rendered in the Douay Version—'In the heart of the prudent resteth wisdom, and it shall instruct all the ignorant.' The artist has incorrectly written 'in doctos.'
7 See these names in the *Quellen-Lexikon*.

and their life was made so pleasant, that, as Massimo Trojano says, 'had the heavenly choir been suddenly dismissed, they would straightway have made for the court of Munich, there to find peace and retirement.'

For general purposes the wind and brass instruments seem to have been kept separate from the strings. The former accompanied the mass on Sundays and festivals. In the chamber music all took part in turn. At a banquet, the wind instruments would play during the earlier courses, then till dinner was finished the strings, with Antonio Morari as their conductor, and at dessert Orlando would direct the choir, sometimes singing quartets and trios with picked voices, a kind of music of which the Duke was so fond, that he would leave the table to listen more attentively to 'the much-loved strains.' He and all his family were intensely fond of music, and made a point of attending the musical mass every day. They took a keen interest in Lassus' work, and the Duke and his son William were continually sending him materials and suggestions for new compositions. The manuscript of the music to the 'Penitential Psalms,' already noticed, remains to this day a witness of the reverence with which the Duke treated the composer's work.

These seven psalms were composed, at the Duke's suggestion, before the year 1565, the date of the first volume of the MS., but were not published till nineteen years after. The music is in five parts, one, and sometimes two separate movements for each verse. The last movement, 'Sicut erat,' always in six parts. Duets, Trios, and Quartets appear for various combinations of voices. The length of the Psalms is considerable, and though no reliance can be placed on modern ideas of their *tempi*, the longer ones would probably occupy nearly an hour in performance.

'When we think,' says Ambros, 'of the principal works of the 16th century, these Psalms and Palestrina's Missa Papae Marcelli always come first to our minds.'[1] One reason for this is, perhaps, that these works have each a little story attached to them which has made them easy to remember and talk about. It is not true that Lassus composed the 'Penitential Psalms' to soothe the remorse of Charles IX., after the massacre of St. Bartholomew, but it is more than probable that they were sung before that unhappy monarch, and his musical sense must indeed have been dull, if he found no consolation and hope expressed in them. This is no everyday music, which may charm at all seasons or in all moods; but there are times when we find ourselves forgetting the antique forms of expression, passing the strange combinations of sounds, almost losing ourselves, in a new-found grave delight, till the last few movements of the Psalm—always of a more vigorous character—gradually recall us as from a beautiful dream which 'waking we can scarce remember.' Is this indefinite impression created by the music due to our imperfect appreciation of a style and composition so remote, or is it caused by the actual nature of the music itself, which thus proves its inherent fitness for the service of religion? So unobtrusive is its character, that we can fancy the worshippers hearing it by the hour, passive rather than active listeners, with no thought of the human mind that fashioned its form. Yet the art is there, for there is no monotony in the sequence of the movements. Every variety that can be naturally obtained by changes of key, contrasted effects of repose and activity, or distribution of voices, are here; but these changes are so quietly and naturally introduced, and the startling contrasts now called 'dramatic,' so entirely avoided, that the composer's part seems only to have been, to deliver faithfully a divine message, without attracting notice to himself.

The production of such a masterpiece at an early date in his Munich life, seems to point clearly, through all the contested dates of birth, positions, or appointments, to some earlier career of the composer. To obtain a style at once great and solemn, natural and easy, it seems almost indispensable that Lassus had occupied for several years the post to which Baini says he was first appointed in 1541, had spent these years in writing the great cumbrous works which had been the fashion of his predecessors, and then, like Palestrina—whom, if he really lived at Rome all this time, he must have known—gradually acquired the less artificial style, by which his later works are characterised.

In the years 1565-66 Lassus adds three more volumes of 'Sacrae Cantiones' (several numbers of which are scored by Commer), and the first set of 'Sacrae lectiones, 9 ex prophetâ Job.' The first editions of these all hail from Venice, perhaps because Jean de Berg of Nuremberg, who had published the first volume, had died in the meanwhile. His successor Gerlach, however, publishes an edition of them in 1567, as well as a collection of twenty-four Magnificats. In the latter the alternate verses only are composed—a contrapuntal treatment of the appointed church melodies—the other verses being probably sung or intoned to the same melodies in their simple form.

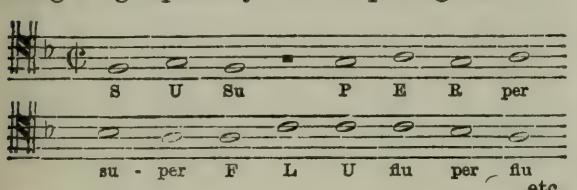
The year 1568 is full of interest. In Feb. the Duke William marries the Princess Renata of Lorraine; there is a large gathering of distinguished guests at Munich, and music has a prominent place in the fortnight's festivities. Among the works composed specially for the occasion was a 'Te Deum' (*a* 6), and three masses (*a* 6, 7, and 8 respectively), also two motets 'Gratia sola Dei' and 'Quid trepidas, quid musa times?' But here we must stop, for though it has a real interest to read how 'their Highnesses

[1] *Geschichte*, iii. 353.

and Excellencies and the Duchess Anna attended by Madame Dorothea returned home greatly pleased with the sweet and delightful mass they had heard,' and to follow all the occurrences of fourteen consecutive days of Orlando's life, still we must refer the curious reader to the pages of Massimo Trojano, and can only stop to mention that, towards the end of the time, he was the life and soul of an impromptu play suggested by the Duke, in which he not only acted one of the principal parts, but introduced various pieces of music on the stage with the aid of a band of picked singers.

In the same year we have two most important publications: (1) 'Selectissimae Cantiones *a* 6 et pluribus' and (2) the same *a* 5 et 4. The first book opens with a massive work in four movements, 'Jesu nostra redemptio,' in the grand gloomy style of the old masters, followed by shorter and simpler pieces, such as the prayer in the garden of Gethsemane, with a melodious prelude on the words 'In monte Oliveti oravit ad patrem,' followed by a simple strain of devotional music carrying the hearer quietly and expressively, but not dramatically, through the Saviour's agony and resignation. The volume is not confined to religious music. There are some pieces with secular words, such as an ode to Albert 'Quo properas facunde nepos Atlantis,' but there are also some capital drinking-songs, and the 'Jam lucis orto sidere,' with its second part 'Qui ponit aquam in Falerno,' is a fine specimen of a part-song for two choirs singing alternately, a kind of music much in vogue at the time, the introduction of which is said to be due to Adrian Willaert.

The other volume is confined to music *a* 5 and *a* 4, and is proportionately simple. Commer has printed eight or nine of the sacred numbers in score and they are not difficult either to understand or to appreciate. Among the secular pieces there is a comic setting of the psalm 'Super flumina Babylonis,' each letter and syllable being sung separately as in a spelling lesson :—



at which rate it takes two long movements to get through the first verse. This might well be a parody on the absurd way in which the older masters mutilated their words. But there are beautiful as well as curious numbers among the secular part-songs in this book, and the 'Forte soporifera ad Baias dormivit in umbra, blandus Amor, etc.' is one of the quaintest and prettiest songs that we have come across in the old music world. In this book is also a very characteristic, though rather complicated and vocally difficult setting of the well-known song of Walter Mapes—if[1] Walter Mapes's it be—'Si bene perpendi, causae sunt quinque bibendi.' Dean Aldrich may have taken the words from this very book (for he had a library of Lassus' works) when he made his well-known translation :—

> If all be true that I do think,
> There are five reasons we should drink :
> Good wine, a friend, or being dry,
> Or lest you should be by and by,
> Or any other reason why.

In a subsequent edition of the same 'Cantiones,' appears another portion of the same work, 'Fertur in conviviis,' *a* 4, in five movements set to music full of character and effective contrasts.[2] The music was so much liked that other words were twice set to it, once in a French edition which aimed at rendering the chansons 'honnestes et chrestiennes' to the words 'Tristis ut Euridicen Orpheus ab orco'—though how the adapter succeeded in his object by the change is not very apparent; and again a second time after his death in the edition of his works by his son, to the stupid words 'Volo nunquam,' which aimed at turning it into a temperance song by the insertion of a negative in each sentiment of the original. The old edition has fortunately survived, and the words of the last two verses, beginning 'Mihi est propositum,' are still used for their original purpose. These spirited words, of which Orlando was evidently so fond, and to the quantities of which he paid such careful regard, seem to have inspired him with a marked rhythm and sense of accent, which is very exceptional in works of the time.

In the year 1569, Adam Berg, the court publisher at Munich, brings out 'Cantiones aliquot *a* 5,' containing fourteen numbers, and two books of 'Sacrae Cantiones,' partly new, are issued at Louvain. The year 1570 is more productive, twenty-three new Cantiones *a* 6; two books of chansons containing eighteen new ones; and a book of twenty-nine madrigals, published in Munich, Louvain, and Venice respectively; while France is represented by an important edition of chansons—'Mellange d'Orlande de Lassus'—often quoted but containing little new matter. At the close of the year, at the diet of Spires, the Emperor grants letters of nobility to Lassus.[3] At the time this honour was conferred upon him, Lassus was probably on his way to the court of France, where we find him during the greater part of the year 1571. Some circumstances of his stay there may be gathered

[1] Some doubt has been thrown on the authorship of these words.

[2] In what collection this song made its *first* appearance is not known.

[3] A facsimile copy of this grant is kept in the Brussels library (Bibl. de Bourgogne, 14,405). The part referring to the coat-of-arms is worth quoting :—'Linea autem illa candida seu argentea, quae medium scutiq. aream constituit, ordine recto contineat tria signa musica, aureo colore tincta, quorum primum Diesis vulgo nuncupatum, quod emolliendae vocis inditium est, dextram, alterum vero, ♮ durum scilicet sinistram illius partem, tertiam autem videlicet ♭ molle centrum clypei occupet.' Delmotte, in copying this in his book, has substituted the word 'becarre' for the sign ♮, which is curious, because the interest of the quotation centres round a symbol which appears in the composer's coat-of-arms, but seldom appears in his music. He generally contradicted his flats with sharps, and *vice versa*.

from the 'Primus liber modulorum *a* 5,' published by Adrian Le Roy, in whose house he lodged during the visit (Paris, August 1571). The publisher's dedication to Charles IX. states that—

When Orlando di Lassus lately entered your presence, to kiss your hand, and modestly and deferentially greet your majesty, I saw, plainly as eyes can see, the honour you were conferring on music and musicians. For to say nothing of the right royal gifts which you have bestowed on Orlando—the look, the countenance, the words with which you greeted him on his arrival (and this I was not the only one to notice) were such, that he may truly boast of your having shown to few strangers presented to you this year, the same honour, courtesy, and kindness you showed him. And even I, Adrian, your subject and royal printer, did not fail to share with him some of that courtesy and consideration on your part. For inasmuch as I accompanied him into your presence, (because he was my guest), You, seeing me constantly by his side all the time we were in your court, asked me more than once about music, etc., etc.

Ronsard, the French poet, also speaks of the special welcome with which the King received the composer. Delmotte suggests that the visit to Paris may have had to do with a new Academy of Music, for the erection of which Charles had issued letters-patent in Nov. 1570. Several editions of Orlando's former works were issued at Paris during his stay there with Le Roy, but the only new work of the year he does not design for his newly-made French friends. He sends it home to his kind master Duke Albert, and thus addresses him (May 1571):—'When I reached Paris, the city which I had so long, and so ardently wished to see, I determined to do nothing, until I had first sent to you from this, the capital of France, some proof of my gratitude.'

This book was the 'Moduli quinis vocibus,' which, however, was written at Munich before his departure, and only published at Paris. His travels naturally interrupted his composition, and there is nothing ready to print in the next year (1572) but another set of fifteen German songs.

Once again settled in Munich, Lassus is soon at work, Adam Berg is busy providing 'specially large and entirely new type,' the Dukes are full of grand ideas to bring honour on themselves, and make the most of their renowned Chapelmaster, and July 1573 sees the result in the issue of the first volume of the *Patrocinium Musices*. [See Berg, Adam.] The work was undertaken on the responsibility of Duke William, and a portrait of that handsome prince, afterwards known as 'William the Pious,' appears as a frontispiece.

The originators of this publication appear to have intended to continue the series until it became a selection of all the best music necessary for the services of the church. Orlando, in the preface to the first volume, hints at the work being undertaken in emulation of the service lately rendered to the church by Philip of Spain in bringing out a new edition of the Scriptures,[1] and speaks half apologetically of the first volume (which contains only motets), as if it scarcely came up to the object of the publication. The books might almost be called 'scores,' the separate parts appearing together on the two opposite pages. Few publications of this kind had as yet appeared. The music takes up a great deal more space than it would if printed in separate part-books, and on this account, as well as by reason of the magnificent type, the volumes hold less than many a smaller and less pretentious edition. The series stops short in 1576, and of the second series (1589-90) Orlando contributes only the first volume. With the exception of the 'Vigiliae Mortuorum' in the fourth volume—which had already appeared in 1565 under the title 'Lectiones ex prophetâ Job,'—and some of the Magnificats in vol. 5, all the contents of the volumes appear for the first time.

The second volume[2] is dedicated (Jan. 1, 1574) to Gregory XIII.; and it is no doubt in return for this mark of respect that Orlando receives from the Pope, on April 7, the knighthood of the Golden Spur. The fourth volume contains an interesting setting of the 'Passion' according to St. Matthew, in forty-one very short movements, part of the narrative being recited by the priest, and the individual utterances sung as trios or duets.

In the year 1574 Lassus started on another journey to Paris. Whether the French King had invited him for a time to his court, or whether Lassus actually accepted a permanent position there, we do not know, but whatever the object of the journey, it was frustrated by the death of Charles (May 30), and Lassus hearing of this when he had reached Frankfort, returned at once to Munich.

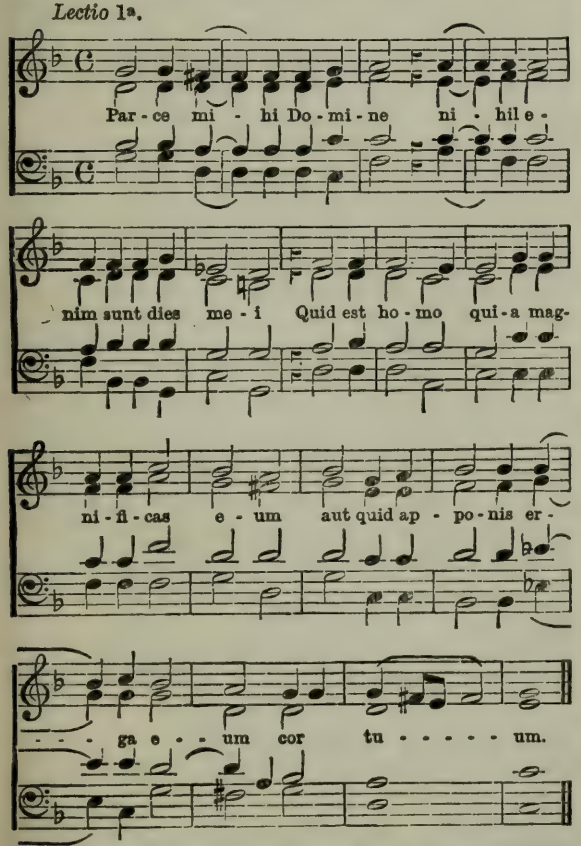
The year 1576, besides finishing the first series of the *Patrocinium Musices*, sees the publication of the third part of the 'Teutsche lieder,' containing twenty-two nos., and the 'Thresor de musique,' a collection of 103 chansons, most of which had been printed in the Mellange (1570), but appear here with new words to satisfy the growing taste for psalm-singing in France. 1577 brings a small work of interest, a set of twenty-four cantiones (*a* 2), twelve being vocal duets, and the other twelve for instruments. The style of music is precisely the same in both cases, the absence of words in the latter twelve alone making any difference; and this proves, if there be any doubt on other grounds, that the notice frequent on title-pages of this period, 'apt for viols and voyces,' did not mean that the voices and instruments were to perform them together, though this they undoubtedly did at times, but that the music of the chansons and motets formed the principal repertory of the instrumentalists, and that they

[1] The so-called 'Antwerp Polyglot Bible,' published in 1569-72 at the expense of Philip.

[2] In the original edition the second mass in vol. ii. is printed with its wrong title. It should be Missa super 'Scarco di doglia,' as it appears in subsequent editions.

converted them into 'songs without words' with the concurrence of the composer. What other kinds of music the instrumentalists at Munich performed, it does not come within our province to discuss, since Lassus took no part in the direction of it. The duets having apparently found favour, Orlando goes on to publish a set of trios for voices *or* instruments, and as if this was a new and special idea, the first one is set to the words 'Haec quae ter triplici,' and the book dedicated to the three Dukes, William, Ferdinand, and Ernest. The most important publication of the year is 'Missae variis concentibus ornatae,' a set of eighteen masses, of which thirteen are new, printed at Paris by Le Roy, in score.

During the years 1578-80 we know of no important publications [beyond the book of Magnificats *a* 5, published in Paris, 1578; he was in Italy again in May]. The illness of Duke Albert, and his death (Oct. 1579), are probably sufficient to account for this. He had done a last act of kindness to Lassus in the previous April by guaranteeing his salary (400 florins) for life. We like to think that the new set of 'Vigiliae Mortuorum'—to the words of Job as before—were Lassus' tribute to the memory of his master. They were published a year or two after the Duke's death as having been recently composed. They are more beautiful than the earlier set, in proportion as they are simpler; and so simple are they, that in them



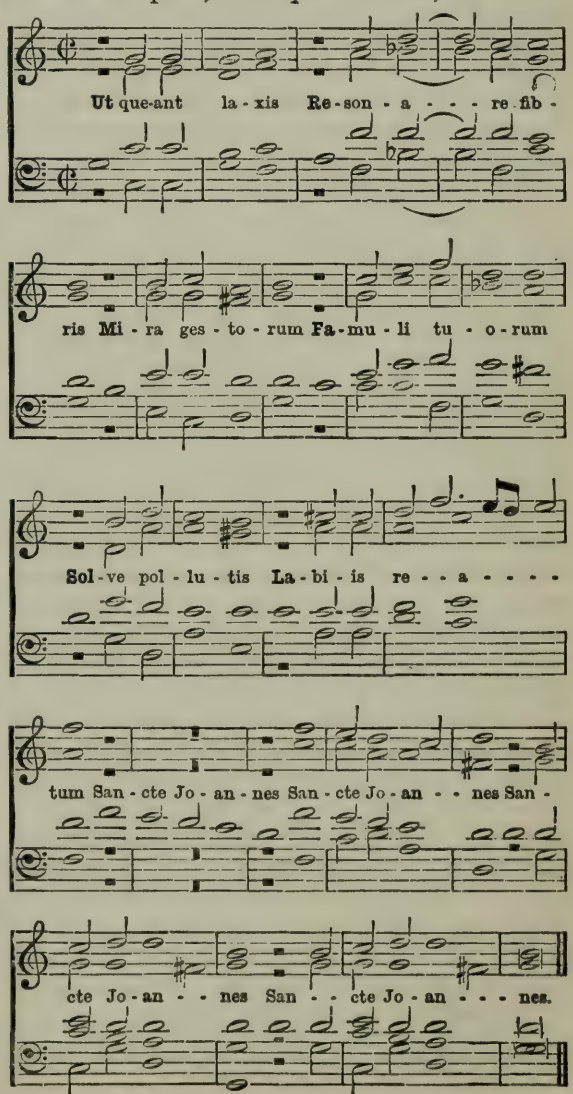
human skill seems to have been thrust aside, as out of place for their purpose. Such music as this might Handel have had in his mind, when he set the words 'Since by man came death.' [In Feb. 1580 Lassus was offered, but declined, an appointment to succeed Scandelli at the court of Dresden.]

Passing on to the year 1581 we find a 'Liber Missarum,' printed by Gerlach, containing four new masses. Of these Commer has printed one on the tune 'La, la, Maistre Pierre.' To the same date belongs a 'Libro de Villanelle, Moresche, et altre Canzoni' (*a* 4, 5, 8), from Paris, containing 23 numbers. [See LECHNER, p. 660.]

There is much new music ready for 1582, and on Jan. 1 Orlando dedicates a book to the bishop of Würzburg, containing the second set of 'Lectiones ex libris Hiob,' already referred to, and eleven new motets. At the end of the book, and without connection with its other contents, a short tuneful setting of the curious words

> Quid facies, facies Veneris cum veneris ante,
> Ne sedeas sed eas, ne pereas per eas.

Then again, on Feb. 1, 'jampridem summâ diligentiâ compositum,' twenty-six Sacrae cantiones *a* 5; of which, however, we only know the last; a beautiful setting of the hymn to John the Baptist, 'Ut queant laxis,' the tenor



singing the notes of the scales with their names, and the other parts taking up the remaining words of each line, the music very interesting as a specimen of an old treatment of the scale, though scarcely so old-fashioned as might be expected. The next month, March, brings a set of Motets (*a* 6), 'singulari authoris industriâ,' for voices or instruments. These books which follow so closely on each other are not collections of old work, but, as we learn from the title-pages, had all been recently composed. The last set exists also in modern notation in the Brussels library among many such scores, prepared by the 'singular industry' of another native of Mons, M. Fétis, who was appointed by the Belgian government to bring out a complete edition of his fellow-townsman's works, but was stopped by death from carrying out one more of the many great tasks he had accomplished and was intending to accomplish.

The successful adaptation of German words to some of Orlando's earlier French chansons leads him in the following year, 1583, to write thirty-three original ones to sacred and secular German words, 'Newe teutsche Lieder, geistlich und weltlich'—short pieces of great beauty in four-part counterpoint. Several of them have been printed by Commer. The most important publication of 1584 is the 'Penitential Psalms.' This is the work we have already spoken of under the year 1562.
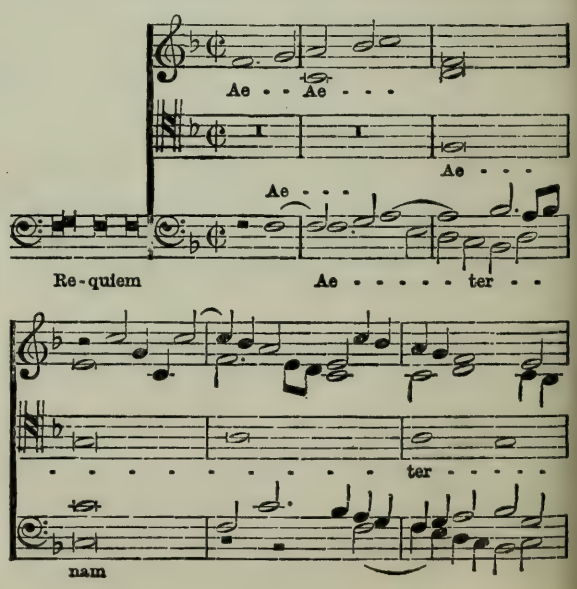
A violent storm occurred at Munich on the Thursday of the Fête-Dieu in this year, and the Duke gave orders that the customary procession round the town from the church of St. Peter should be confined to the interior of the building. But no sooner had the head of the procession reached the porch of the church, and the choir was heard singing the first notes of Lassus' motet 'Gustate, videte,' than a sudden lull occurred in the storm, and the ceremony was performed as usual. This was looked upon as a miracle, and the people of Munich 'in their pious enthusiasm looked upon Lassus as a divine being.' Afterwards, whenever fine weather was an object, this motet was chosen. 1585 brings a new set of madrigals *a* 5, and a book containing, besides motets, the 'Hieremiae prophetae Lamentationes.' Besides these we have a volume of 'Cantica sacra' (24 nos.), and another of 'Sacrae cantiones' (32 nos.), both, according to the title-pages, recently composed. The first contains a setting of the 'Pater noster' *a* 6, and an ode to Duke Ernest, Archbishop of Cologne, and the latter a 'Stabat mater' for two four-part choirs singing alternate verses. [In Sept. and Oct. 1585 he made a pilgrimage to Loretto.]

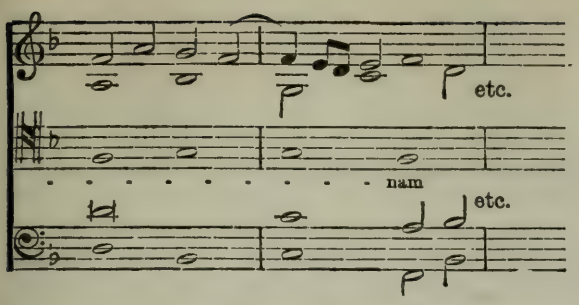
For some years back, all the editions bear on the frontispiece some testimony to the wonderful industry of the composer. 1586 seems to bring the first warning of declining strength. It is a blank as far as publications are concerned, and the opening of 1587 brings with it the gift from Duke William of a country house at Geising on the Ammer, probably as a place of occasional retirement. Then he comes back to work, and in gratitude, no doubt, for better health, on April 15 dedicates twenty-three new madrigals to the court physician, Dr. Mermann. In August a new volume of the *Patrocinium Musices* appears, containing ten magnificats. Two masses, a 'Locutus Sum' and 'Beatus qui intelligit,' bear the same date. Towards the close of the year Orlando is begging for rest from his arduous duties as chapel-master. Portions of the Duke's decree in answer to this request are interesting—

> The good and loyal services of our well-beloved and faithful servant Orland de Lassus, . . . lead us to show our favour and gratitude to him, by allowing his honourable retirement from his duties as master of our chapel, seeing that such duties are too onerous for him, and we permit him to pass some portion of each year at Geising with his family. . . . In consideration of this his appointments will be reduced 200 florins annually. . . . But, on the other hand, we appoint his son Ferdinand as a member of our chapel at a salary of 200 florins, and at the same time to his other son, Rudolph, who has recently humbly asked our permission to marry, we grant his request and confer upon him the place of organist with a salary of 200 florins, on condition that he undertake the education in singing and composition of the young gentlemen of the choir.

The composer does not seem to have been satisfied with this arrangement, and again returns to his post. In 1588, in conjunction with his son Rudolph, he brings out fifty 'Teutsche Psalmen.' Commer prints the 25 nos. contributed by Orlando—and very beautiful and interesting they are—three-part hymns, the melody occurring, according to his fancy, in either of the three parts.

The volume of the *Patrocinium Musices* for 1589 contains six masses, the last number being the 'Missa pro defunctis,' which we may consider the last important publication of his life. Its lovely opening is an inspiration which finds no parallel in any other of his compositions





that we have seen. As his end approaches, he has here one of those glimpses into the coming world of music which Ambros (*Geschichte*, iii. 356) traces in others of his works. It is, however, only in the first page or two that we find the music so astonishingly near our own idea of the opening of a Requiem.

And here his life's work seems to end; in the next volume of the *Patrocinium Musices* we find other names, and nothing bears Orlando's but twelve German part-songs. Then an utter blank. The fresh effort to work had completely prostrated him, but death did not come at once to his relief. His wife Regina finds him one day so ill that he fails to recognise her. The Princess Maxmiliana sends Dr. Mermann, at once, and there is a temporary recovery, but the mind is still at fault. 'Cheerful and happy no longer,' says Regina, 'he has become gloomy and speaks only of death.' Promises of the Duke's further bounty have no effect upon his spirits. He even writes to his patron, complaining that he has never carried out his father Albert's intentions towards him, and it needs all that Regina and the Princess Maxmiliana can do to soften the effect of this act. He died at Munich on June 14, 1594. This date is taken from a letter written afterwards by his wife. The two publications 'Lagrime di S. Pietro,' signed May 24, 1594, and 'Cantiones Sacrae' (Feast of S. Michael, 1594), may imply that his death did not take place till 1595, and that he had so far temporarily recovered as to take an interest in the publication of some old works, or perhaps even to write new ones; but it is natural to prefer the date given by his wife, in which case we must suppose these works to have been edited by other hands. He was buried in the cemetery of the Franciscans at Munich. When the monastery was destroyed, the monument which had been erected over his grave was removed, and kept in the possession of a private family. It was set up in the 19th century in the garden of the 'Académie des Beaux-Arts,' at Munich. Many more details of all these things are given by Delmotte, to whom we refer the reader.

After Orlando's death his sons edited many of his works. Thus Rudolph the organist edited 'Prophetae Sibyllarum (*a* 4) chromatico more' in 1600, and Ferdinand the chapel-master printed four of his own Magnificats with five of his father's in 1602. In 1604 they together issued 'Magnum opus musicum O. de Lasso,' by which work they have immortalised themselves, preserving in six volumes of a moderate size, most clearly and beautifully printed, no less than 516 sacred and secular motets. The addition of bars is all that is required to give the work a completely modern form. Dehn is said to have transcribed the whole of it. Ferdinand, the elder brother, died in 1609 at about fifty years of age, leaving several children, one of whom, also called Ferdinand, was sent to Italy for his musical education, and was afterwards Chapel-master to Duke Maximilian I. Rudolph, after his brother's death, edited 'sex Missae posthumae O. di Lasso' (1610) and 100 Magnificats (1619), most of them before unpublished. The two Ferdinands and Rudolph were all eminent composers, and it is said that when the King of Sweden, Gustavus Adolphus, entered Munich in 1632, he visited Rudolph at his house and ordered compositions from him.

We have mentioned the principal works published by Lassus in his lifetime or edited afterwards by his sons. Counted in separate numbers Eitner[1] brings their total to over 1300. This does not include many detached pieces published in collections of music by various composers. Again, the unpublished MSS. are very numerous. When all these are counted, the sacred and secular works are said to amount to about 1600 and 800 respectively, the chief items being 51 masses, about 1200 sacred motets and cantiones, 370 chansons, and over 230 madrigals. Of such works as have appeared in modern notation by the labours of Commer, Proske, Dehn, Van Maldeghem, etc., we may say, roughly, that they represent about an eighth part of the composer's complete works. A complete edition of Breitkopf & Härtel, begun in 1894, extends to sixteen volumes, and is expected to be finished in sixty.

Lassus was the last great Netherland master. His native land for 200 years had been as prominent in music as Germany has been in later times. Italy, a second home to every great Belgian musician since the time of Dufay, was at length to receive the reward for her hospitality, and to produce a composer to compete with the proudest of them. Josquin and Orlando were to find their equal in the Italian pupil of their countryman Goudimel.

Palestrina is often said to have overturned the whole fabric of existing church music in a few days by writing some simple masses for Pope Marcellus. For the truth of this story we refer the reader to the article on PALESTRINA. It serves well enough as a legend to illustrate the reformation which music had been undergoing since Josquin's time. The simpler church music did not indeed take the place of the older and more elaborate forms of the Josquin period

[1] *Verzeichniss der gedruckten Werke von O. de Lassus* (Trautwein, 1874).

at a few strokes of Palestrina's pen. Even in the writings of Josquin himself the art can be seen gradually clearing itself from meaningless and grotesque difficulties ; and there were plenty of good composers, two very great ones, Gombert and Clement, coming between Josquin and Lassus or Palestrina. The simplicity of Lassus' church music as early as 1565 shows that the story of the causes of Palestrina's revolution must not be accepted too literally. The Belgian brought up in Italy, and the Italian pupil of a Belgian, were by no means so widely separated as their too eager friends sometimes try to prove them. Side by side in art, they laboured alike to carry on the work of the great Josquin, and make the mighty contrapuntal means at their disposal more and more subservient to expressional beauty. It seems that the simple forms of expression which Lassus and Palestrina were so often content to use, owed something to the influence of secular music, even though the composers may not have been conscious of drawing directly from such a source. But a stronger influence acting on the two musicians is to be found, we think, in the history of the religious movements of the time. Palestrina lived in Rome at a time when zealous Catholics were engaged in vigorous internal reforms as a defence against the march of Protestantism. Lassus, too, was at a court the first in Europe to throw in its lot with this counter-reformation. The music of the two composers breathes a reality of conviction and an earnestness which is made necessary by the soul-stirring spirit of the time. To Lassus, it is said, strong offers were made by the court of Saxony to induce him to come over to the work of the Protestant church. Fortunately for the art he remained true to his convictions, and was spared from being spoilt, as many of his fellow-countrymen were, by devoting themselves to those slender forms of composition which were thought suitable to the reformed religion.

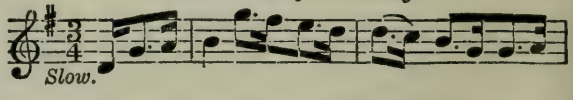
Lassus himself saw no violent break separating his music from that of his predecessors, as we may infer from the list of composers whose works were performed in the Munich chapel. In that list the name of Josquin appears in capital letters, for it meant then what the name of Bach means now ; and Lassus, with his softer and more modern grace, looked up with reverence and imitated, as well as his own individuality would allow him, the unbending beauty of the glorious old contrapuntist in the same way as Mendelssohn in later times looked up to and longed to imitate the Cantor of the Thomasschule.

Orlando spent his life in Germany, then by no means the most musical country or the one most likely to keep his memory alive. Palestrina, whose life of suffering and poverty contrasts strongly with Orlando's affluence and position, had at least the good fortune to plant his works in the very spot where, if they took root at all, time would make the least ravages on them. The name and works of Palestrina have never ceased to live in the Eternal City ; and while the name of Lassus is little known among musical amateurs, every one is acquainted with the works of his contemporary. How much is really known of Palestrina's music we do not venture to question, but the more the better for Lassus. As soon as the world really becomes familiar with the music of the Italian, the next step will lead to the equally interesting and beautiful works of the Netherlander. Then by degrees we may hope for glimpses into that still more remote period when the art of counterpoint, in the hands of Josquin, first began to have a living influence on the souls of men. [The earlier biographies of Lassus are mentioned above ; those of J. Declève (1894) and E. Destouches (1894) may be referred to, as well as Adolf Sandberger's *Beiträge zur Geschichte d. bayr. Hofkapelle unter O. di Lassus* (1894-1895). The author last named contributed an interesting article to vol. i. of the *Riv. Mus. Ital.*, p. 678 ; and treated of Lassus' relations to Italian literature, in the *Sammlungen* of the *Int. Mus. Ges.* vol. v. p. 402.] J. R. S.-B.

LAST JUDGMENT, THE. The English version, by Prof. Taylor, of Spohr's 'Die letzten Dinge,' an oratorio in two parts ; text by Rochlitz, music by Spohr. Composed in the autumn of 1825, and produced in the Lutheran church, Cassel, on Good Friday[1] March 25, 1826. Produced in England at the Norwich Festival, Sept. 24, 1830. Given by the Sacred Harmonic Society, July 11, 1838, also July 23, 1847, Spohr conducting. This oratorio must not be confounded with 'Das jüngste Gericht,' an earlier and less successful work. G.

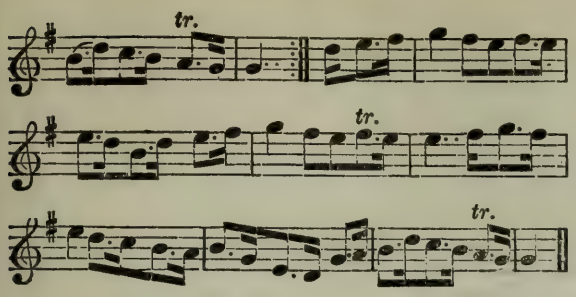
LAST ROSE OF SUMMER, THE. A song written by Thomas Moore to the tune of 'The Groves of Blarney' ; this again being possibly a variation of an older air called 'The Young Man's dream,' which Moore has adapted to the words 'As a beam on the face of the waters may glow.' Blarney, near Cork, became popular in 1788 or 1789, and it was then that the words of 'The Groves of Blarney' were written by R. A. Millikin, an attorney of Cork. The tune may be older, though this is not at all certain : it is, at all events, a very beautiful and characteristic Irish melody. We give it in both its forms, as it is a good example of the way in which Moore, with all his taste, often destroyed the peculiar character of the melodies he adapted.[2]

The Groves of Blarney.

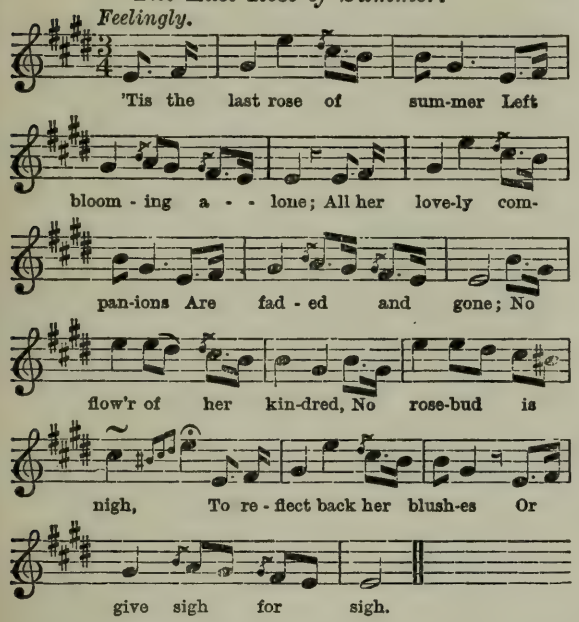


[1] See the account in Spohr's *Selbstbiographie*, ii. 171.

[2] The writer is indebted to Mr. P. W. Joyce for the above information. See, too, Mr. and Mrs. S. C. Hall's *Ireland*, i. 49, and Lover's *Lyrics of Ireland*.



The Last Rose of Summer.

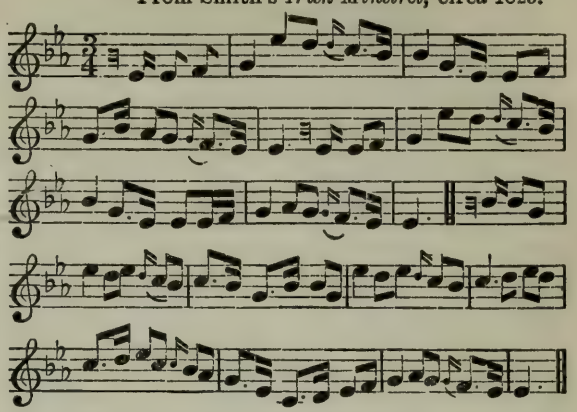


Beethoven (20 Irische Lieder, No. 6) has set it, in E♭, to the words 'Sad and luckless was the season.' Mendelssohn wrote a fantasia on the air, published as op. 15,[1] considerably altering the notation; and Flotow has made it the leading motif in the latter part of 'Martha.' Berlioz's enthusiasm for the tune equals his contempt for the opera. 'The delicious Irish air was so simply and poetically sung by Patti, that its fragrance alone was sufficient to disinfect the rest of the work.'[2] G.

Moore's song was first published, with the music, in the fifth number of his *Irish Melodies*, Dec. 1813. Whatever alterations Moore or Stevenson made in the air (apart from their artistic merits or demerits), it is probable that these little florid touches had much influence on the extended popularity of the melody. It must also be remembered that the poet was wedding a pathetic song to what was then always associated with a humorous lyric, and it is likely that he thought some changes were necessary. Crofton Croker, in *Songs of Ireland*, 1839, gives the date of Millikin's 'Groves of Blarney' as about 1798 or 1799, and tells us that its origin was to ridicule a laudatory set of doggerel verses praising the beauties of Castle Hyde. It was to the air of 'Castle Hyde' that

Castle Hyde.
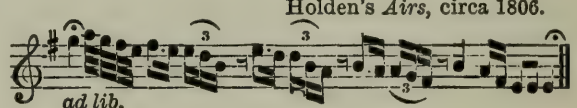
From Smith's *Irish Minstrel*, circa 1825.



the song 'The Groves of Blarney' was sung, and copies of the first-named melody are found in Fitzsimon's *Selection of Original Melodies of Erin*, folio, *circa* 1816, and in R. A. Smith's *Irish Minstrel*, circa 1825. The ballad of 'Castle Hyde,' which is unintentionally quite as comic as its parody, does not appear to have been reprinted in any collection, but copies are found on broadsides issued by the ballad printers of the Catnach period. A traditional version of the air, set to a poem by Lord Byron, 'The kiss, dear maid,' and harmonised by Beethoven, is included in George Thomson's *Collection of Irish Melodies*, vol. ii. 1816. The copy of the 'Groves of Blarney' above printed is from Holden's *Collection of Old Established Irish Slow Airs*, book i. *circa* 1806, where the melody apparently first appears in print. At the end of the tune is a beautiful 'Ullogaun,' or lament, as a burden.

Ullogaun to *Groves of Blarney.*

Holden's *Airs*, circa 1806.



F. K.

LATES, John James, an English violinist and composer of the early 18th century. He studied under the best Italian masters of that day, and became leader of the concerts at Oxford. His patron, the Duke of Marlborough, gave him a professional position at Blenheim. He died in or near Oxford in 1777. His published works include violin solos, duets, and trios.

Charles Lates, his son, studied church music under Philip Hayes of Oxford, in which city both father and son resided, and had some degree of fame as a performer on the organ and the pianoforte. He published some sonatas for the pianoforte and other works. Date of birth and death not ascertained; the latter probably about 1810. F. K.

LATILLA, Gaetano, born at Bari about 1713, was a choir boy in the cathedral there, and was, later, educated at the Conservatorio di San

[1] Of the date of this piece no trace is forthcoming. It probably belongs to his first English visit. Its publication (by Spina) appears to date from Mendelssohn's visit to Vienna, *en route* to Italy.

[2] *Lettres intimes*, p. 283.

Onofrio in Naples, where he was a pupil of Domenico Gizzi. In 1732 his first opera, 'Li mariti a forza' had a great success, and was followed by many others, among which the most popular was 'Orazio,' brought out in Rome, 1738. On the last day of that year he was appointed vice-maestro di cappella at Santa Maria Maggiore. Incapacitated by illness, he returned to Naples in 1741, and in 1756 he went to Venice as choir director at the Conservatorio della Pietà, and in 1762 was made second conductor at St. Mark's. In 1772 he once more returned to Naples, where his 'Antigono' was performed at the San Carlo in 1775; he died there in 1789, having written some thirty-six operas, much church music (preserved at the Conservatorio della Pietà and elsewhere), six string quartets published in London, and many arias and duets. Seven operas and two intermezzi are all that are now known to exist of his dramatic compositions (see *Quellen-Lexikon*). M.

LATROBE, Rev. Christian Ignatius, eldest son of Rev. Benjamin Latrobe, superintendent of the congregations of the United (Moravian) Brethren in England, was born at Fulneck, Leeds, Yorkshire, Feb. 12, 1757. In 1771 he went to the college of the United Brethren at Niesky, Upper Lusatia, returned to England in 1784, took orders in the same church, became in 1787 secretary to the Society for the Furtherance of the Gospel, and in 1795 was appointed secretary to the Unity of the Brethren in England. Although Latrobe never followed music as a profession he cultivated it assiduously from an early age. His earlier compositions were chiefly instrumental; three of his sonatas, having met with the approval of Haydn, were published and dedicated to him. His other published compositions include Lord Roscommon's translation of the 'Dies Irae,' 1799; 'The Dawn of Glory,' 1803; Anthem for the Jubilee of George III., 1809; Anthems, by various composers, 1811; Original Anthems, 1823; 'Te Deum, performed in York Cathedral'; 'Miserere, Ps. 51'; and 'Six Airs on serious subjects, words by Cowper and Hannah More.' He edited the first English edition of the Moravian Hymn Tunes. But his most important publication was his *Selection of Sacred Music from the works of the most eminent composers of Germany and Italy*, six vols. 1806-25, through the medium of which many fine modern compositions were first introduced to the notice of the British public. He died at Fairfield, near Manchester, May 6, 1836.

Rev. John Antes Latrobe, M.A., his son, born in London in 1799, was composer of several anthems. He was educated at St. Edmund Hall, Oxford, was B.D. in 1826 and M.A. in 1829, took orders in the Church of England, and was incumbent of St. Thomas's, Kendal, from 1840 to 1865, and honorary canon of Carlisle from 1858. He was author of *The Music of the Church considered in its various branches, Congregational and Choral*, London, 1831, and *Instructions of Chenaniah*, a book of directions for accompanying chants and psalm tunes (1832). He died at Gloucester, Nov. 19, 1878.

The following are the contents of Latrobe's valuable selection, arranged alphabetically. The pieces are all in vocal score, with compressed accompaniments; some to the original text, some to translated words.

Abos. Stabat Mater. T.[1] from Stabat.
Alberti, D. Salve Redemptor, C.—Salve.
Do. O God, be not far, A.—Do.
Do. O Jesu, Salvator! C.—Do.
Astorga. O quam tristis, T.—Stabat.
Do. Quis est homo, D.—Do.
Do. Blessed be the power, C.—Do.
Do. Fac me penitentem, D.—Do.
Do. Recordare, A.—Do.
Do. Cum sitiam, C.—Do.
Bach, C. P. E. O come let us worship, C.—Anthem.
Do. O Lord, hide not, A.—'Israelites.'
Do. He opened the rock, C.—Do.
Bassani. Sanctus, C.—Requiem.
Do. Recordare, C. & S.—Do.
Boccherini. Fac ut portem, A.—Stabat.
Do. Stabat Mater, A.—Do.
Do. Recordare, T.—Do.
Do. Inflammatus, A.—Do.
Borri, B. Laudamus Te, A.—Mass.
Do. Domine, T.—Do.
Do. Quoniam, T. from Mass.
Do. Christe, C.—Do.
Brassetti. Praise the Lord, C.—Confitebor.
Cafaro, P. Stabat Mater, D. & C.—Stabat.
Caldara. Benedictus, T.—Mass.
Do. Et incarnatus, A.—Do.
Do. Agnus, D.—Do.
Do. Et incarnatus, C.—Mass.
Do. Crucifixus, D.—Do.
Do. Et resurrexit, C.—Do.
Do. Agnus, C.—Do.
Ciampi, F. O my God, A.—Miserere.
Do. Ecce enim, D.—Do.
Do. Cor mundum, D.—Do.
Danzi, Salve Redemptor, C.—Salve.
Do. Agnus Dei, C.—Mass.
Durante. I will call, A.—Lamentatio.
Do. O remember, C.—Do.
Do. Omnis populus, C.—Service for Passion Week.
Do. Quaerens me, D.—Requiem.
Do. Agnus, C.—Litany.
Felici. Or che è nate, D.—Oratorio.
Galuppi. Sacro horrore, D.—Oratorio.
Gänsbacher. Quid sum miser, C. from Requiem.
Gluck. De profundis, C.—De Profundis.
Gossec. Lachrymosa, D.—Requiem.
Do. Pie Jesu, C.—Do.
Graun. Te Deum, C.—Te Deum.
Do. Te gloriosus, C.—Do.
Do. Tu Rex gloriae, C.—Do.
Do. Tu ad liberandum, A.—Do.
Do. Tu ad dexteram, C.—Do.
Do. Te ergo quaesumus, D.—Do.
Do. Et rege, C.—Do.
Do. Dignare Domine, A.—Do.
Do. O Zion, mark, C.—Tod Jesu.
Do. He was despised, C.—Do.
Do. Thou hast brought me, C.—Do.
Do. Sing to Jehovah, C.—Do.
Graun. Astonish'd Seraphim, R.—Tod Jesu.
Do. Weep, Israel, Ch.—Do.
Do. Behold us here, C.—Do.
Do. Behold the Lamb of God, C.—Passione.
Do. He was despised, C.—Do.
Do. God, my strength, D.—Do.
Do. Bless the Lord, A.—Do.
Do. Let us run, C.—Do.
Do. In songs of joy, Ch.—Do.
Do. Bow down, A.—Do.
Häser. Against thee only, C.—Miserere.
Hasse. Inspiro O Deus, C.—Augustino.
Do. Laudate coeli Patrem, C.—Do.
Do. Uti furentibus, A.—Do.
Do. Jesu mea pax, D.—Magdalena.
Do. O portenta, A.—Do.
Do. Mea tormenta, A.—Do.
Do. Ad te clamamus, A.—Salve.
Do. O give thanks, C.—Caduta.
Do. Finche solvo, A.—Do.
Do. Blow the sacred trumpet, C.—Do.
Do. Lauda, Qu. & C.—Pellegrini.
Do. Viva fonte, A.—Do.
Do. D'Aspri legati, A.—Do.
Do. Senti il mar, A.—Do.
Do. Pellegrino e l'uomo, C.—Do.
Do. Defende populum, C.—Giuseppe riconosciuto.
Do. Dic quaeso, A.—Do.
Do. Plebes inepte consilia, C.—Do.
Do. Agnus Dei, D.—Litany.
Do. O Lord, save thy people, A.—Depositione.
Do. Rex tremendae, C. & A.—Requiem.
Do. Miserere mei Deus, C.—Miserere.
Haydn, J. Tu di grazia, C.—Passione.
Do. Padre celeste, C.—Do.
Do. Kyrie, C.—Mass No. I. in B♭.
Do. Gloria, C.—Do.
Do. Et incarnatus, C.—Do.
Do. Sanctus, C.—Do.
Do. Qui tollis, A. & C.—Mass No. II. in C.
Do. Gloria, C.—Mass No. III. in D.
Do. Et incarnatus, A. & C.—Do.
Do. Quoniam, A.—Mass No. V.
Do. Cum sancto, C.—Do.
Do. Et incarnatus, S. & D.—Do.
Do. Agnus, A.—Do.
Do. Kyrie, C.—Mass No. VII. in G.
Do. Et incarnatus, S. & Qu.—Do.
Do. Sanctus, C.—Do.
Do. Benedictus, Q.—Do.
Do. Sanctus, C.—Mass No. VIII. in B♭.
Do. Benedictus, A.—Do.
Do. Agnus Dei, C.—Do.
Do. Kyrie, C.—Mass No. XII.
Do. Stabat Mater, C.—Stabat.
Do. Vidit suum, A.—Do.
Do. Quis est homo, C.—Do.
Do. Pro peccatis, A.—Do.
Do. Flammis orci, A.—Do.
Do. Fac me cruce, A.—Do.
Do. Quando corpus, C.—Do.

[1] A. = Aria; D. = Duet; T. = Terzetto; Q. = Quartet; Qu. = Quintet; C. = Coro; Ch. = Chorale; M. = Motet; Of. = Offertorium; S. = Solo.

Haydn, J. Salve Redemptor, C.—Salve.
Do. Pietà d' un infelice, C.—Tobia.
Do. Non parmi, A. from Tobia.
Do. O di le nostre, C.—Do.
Do. My soul shall cry, Q.—Motetto.
Haydn, M. Lord, grant us thy, Ch.—Service for Country Church.
Do. O full of all, Ch.—Do.
Do. While conscious, Ch.—Do.
Do. Blest Jesus, gracious, Ch.—Do.
Do. O Love, all love excelling, Ch.—Do.
Do. While with her fragrant, Ch.—Do.
Do. Worship, honour, Ch.—Do.
Do. Tenebrae, C.—Tenebrae.
Do. Sanctus, C.—Requiem.
Do. Agnus, C.—Do.
Do. Oro supplex, C.—Do.
Do. Lauda Sion, Q.—Litany.
Hummel. Holy, Holy, C.—Mass.
Jommelli. Rex tremendae, D.—Requiem.
Do. Kyrie, D.—Mass.
Do. Agnus, D.—Do.
Leo. Dal nuvoloso monte, A.—S. Elena.
Do. Dal tuo soglio, D.—Do.
Do. Christus factus est, S.—Verse.
Do. O Jesu, A.—Salve.
Lotti. Qui tollis, C.—Mass.
Do. Gloria, C.—Do.
Do. Et in terra, Qu.—Do.
Do. Miserere mei, C.—Miserere.
Marcello. Save, O save, D.—Psalms.
Morari. Agnus Dei, T.—Mass.
Moriari. Cum sancto, C.—Do.
Mozart. Recordare, Q.—Requiem.
Do. Sanctus, C.—Mass No. I.
Do. Benedictus, Q.—Do.
Do. Agnus, A.—Do.
Do. Gloria, C.—Mass No. II.
Do. Benedictus, Q.—Mass No. III.
Do. Agnus, C.—Do.
Do. Agnus, D.—Mass No. VI.
Do. Bless the Lord (Kyrie), D.—Mass No. X.
Do. Benedictus, A. & C.—Do.
Do. Agnus, C.—Do.
Do. Benedictus, Q.—Mass. No. XI.
Do. O God, when thou appearest, C.—Motetto I. II.
Do. Ne pulvis, C.—Do.
Do. Kyrie, D.—Litany I.
Do. Jesu Domine, A.—Do.
Do. Jesu Christe, D.—Litany II.
Do. Verbum caro, C.—Do.
Do. Enter unto his gates, A.—Do.
Do. Kyrie, C.—Do.
Do. Agnus, D.—Do.
Do. Tho' by threatening storms, A.—Davidde.
Naumann. Christe, T.—Mass No. I.
Do. Kyrie, C.—Do.
Do. Et incarnatus, D.—Do.
Do. Agnus, D.—Do.
Do. Quoniam, D.—Mass No. II.
Do. Cum sancto, C.—Do.
Do. Benedictus, D. & C.—Do.
Do. Agnus, C.—Do.
Naumann. Qui tollis, C.—Mass No. III.
Do. Et incarnatus, A.—Do.
Do. Sanctus, C.—Do.
Do. Et incarnatus, A.—Mass No. IV.
Do. Agnus, D. & C.—Do.
Do. Lauda Sion, C.—Offertorium.
Do. Le porte a noi, Q.—Pellegrini.
Do. O ye kindreds, C.—Psalm xcvi.
Negri. Qui sedes, A.—Mass.
Neukomm. Rex tremendae, C.—Requiem.
Do. Sanctus, D.—Do.
Pergolesi. Kyrie, D.—Grand Mass.
Do. Gloria, D.—Do.
Do. Laudamus, D.—Do.
Do. Gratias, C.—Do.
Do. Domine, D.—Do.
Do. Qui tollis, C.—Do.
Do. Quoniam, A.—Do.
Do. Cum sancto, C.—Do.
Do. Hear my prayer, D.—Salve.
Do. Ad te suspiramus, C.—Do.
Do. O Jesu Salvator, D. from Salve.
Do. Asperges, C.—Miserere I.
Do. Redde mihi, D.—Do.
Do. Domine labia, A.—Do. II.
Do. Quoniam si voluisses, C.—Do.
Do. Sacrificium Deo, T.—Do.
Ricci. Recordare, A.—Dies Irae.
Righini, Qui tollis, C.—Mass.
Do. Benedictus, Q.—Do.
Do. O Lord, who shall not, Q.—Gerus. lib.
Rolle. In thee, O Lord, C.—Death of Abel.
Do. Out of the deep, A.—Do.
Do. Great God, to Thee, C.—Thirza.
Do. O Lord, most holy, D.—Do.
Sabbatini. God be merciful, T. & C.—Dixit Dominus.
Do. In my distress, D.—Do.
Do. Dominus a dextris, A.—Do.
Sala. Qui tollis, A.—Mass.
Salvatore. Tenebrae, C.—Tenebrae.
Do. Recessit Pastor, C. from Responsorio.
Do. In monte Oliveti, C.—Do.
Sarti. Miserere, D.—Miserere.
Do. Amplius, T.—Do.
Serini. O fallaces, A.—Motetto.
Do. Sum in medio, A.—Do.
Siroli. Praise the Lord, D.—Miserere.
Suidell. Crucifixus, D.—Mass.
Telemann. Mercy, Judgment, A.—Orat. Passion.
Türck. Heavenly Branch, D.—Christm. Oratorio.
Vogler. Agnus Dei, C.—Requiem.
Winter. O quam tristis, C. & Q.—Stabat Mater.
Do. Quando corpus, C.—Do.
Do. Quid sum miser, A.—Requiem.
Wolf. Saints and Angels, C.—Funeral Anthem.
Do. The Prince of Life, D.—Easter Anthem.
N. N. Tantum ergo, D.—Chorale.

W. H. H.

LAUB, FERDINAND, one of the most remarkable violin players of his day, was born Jan. 19, 1832, at Prague, where his father was a musician. His talent showed itself very early; at six he mastered Variations by De Bériot, and at nine performed regularly in public. He was a pupil of the Prague Conservatorium under Mildner, and at eleven years old he attracted the notice of Berlioz and Ernst, and shortly after was taken up by the Grand Duke Stephen, and by him sent to Vienna in 1847. After this he visited Paris, and, in 1851, London, where he played at the Musical Union, and in 1853 succeeded Joachim at Weimar. Two years later we find him at Berlin as Kammervirtuos and Concertmeister of the Court band, teacher in the Stern Conservatorium and leader of quartet-concerts of his own. At length, after considerable wandering, he settled at Moscow in 1866 as head Professor of the Violin in the Conservatorium, and first violin at the Musikgesellschaft, with great liberty of action. But Russia did not agree with him, and the state of his health compelled him in 1874 to take the baths at Carlsbad. The benefit, however, was but temporary, and on March 17, 1875, he died of a disordered liver, at Gries, near Botzen, in the Tyrol. Laub was certainly one of the greatest violin-virtuosi of recent times. He had a fine and very powerful tone and a brilliant technique, and played with much feeling and passion. His répertoire was very large, comprising all the important classical works and a great many modern compositions. His frequent performances of Joachim's Hungarian Concerto deserve special mention. He had also much success as a quartet player, but his style, especially in latter years, was not unjustly reproached with mannerism and a tendency to exaggeration.

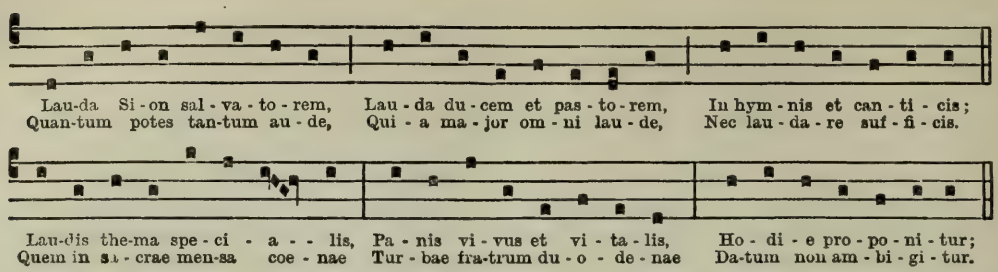
P. D.

LAUDA SION. The name of a Sequence, sung at Mass on the Feast of Corpus Christi, between the Gradual—*Oculi omnium*—and the Gospel for the Day. [See SEQUENTIA.]

The text of the *Lauda Sion*, written, about the year 1264, by S. Thomas Aquinas, has always been regarded as a masterpiece of mediæval scholarship; and differs, in at least one very important point, from the four other Sequences still retained in use by the Roman Church. Not only does the rhythmic swing of its rhymed Trochaic Dimeters—strengthened by the introduction of a large proportion of Spondees—stamp it, at once, with the character of a glorious hymn of praise; but it serves, also, as a vehicle for the exposition of some of the most abstruse problems of dogmatic theology, which are everywhere defined with an exactness as close as that shown in the statements of the 'Athanasian Creed.' And, strange to say, some of the verses which exhibit this lucidity of definition in the most marked degree, are precisely those in which the swing of the metre seems least encumbered by extraneous trammels. [See METRE; SEQUENTIA.]
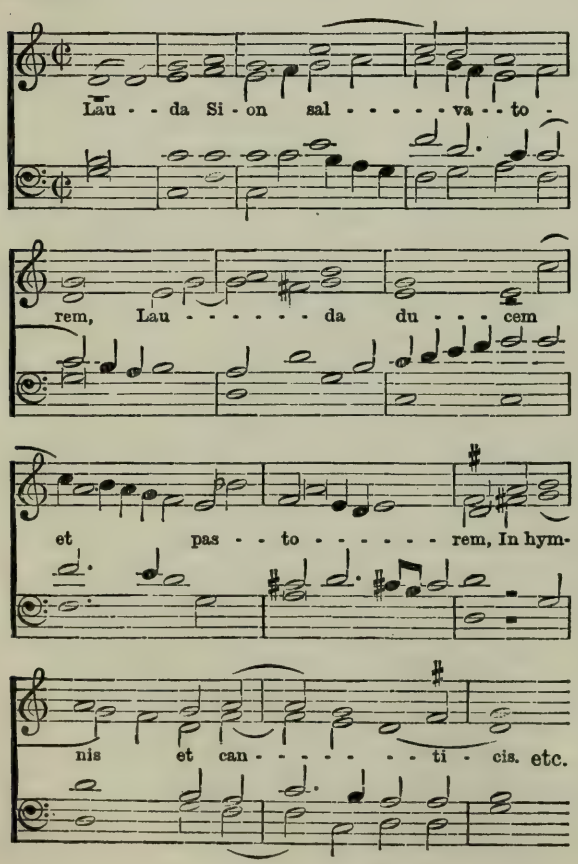
This jubilant swing is finely brought out by the Plain-song to which the Sequence is adapted—a fiery Melody, [originally belonging to the Sequence 'Laudes Crucis attollamus'] written in Modes VII. and VIII. combined, exhibiting considerable variety of treatment and expression.

The entire melody is divided, like the portion we have selected as our example, into short strains, consisting of three, or more lines, according to the requirements of the metre: and the



whole concludes with an *Amen. Alleluia*, of unusual beauty.

The poetry of the *Lauda Sion* has been many times subjected to polyphonic treatment of a very high order. Palestrina has left us two settings of the Sequence for eight voices, arranged in a double choir, and a shorter one for four. The first, and best known, was printed, in 1575, by Alex. Gardanus, in the Third Book of Motets for five, six, and eight voices ; and is one of the earliest examples of that peculiar combination of two choirs, consisting of unequally balanced voices, which Palestrina has made so justly famous—the voices selected being, in this case, Cantus I. and II., Altus, and Bassus, in the first choir, and Altus, Tenor I. and II., and Bassus, in the second. Its style is, in many respects, analogous to that of the celebrated *Stabat Mater*. As in that great work, several of the verses—from *Bone Pastor*, to *In terra viventium*, inclusive—are written in triple measure. But—as may be seen from the following example—the *Lauda Sion* is also remarkable for its close adherence, as a general rule, to the Plain-song melody.



A reprint of this beautiful composition will be found in vol. iii. of the complete edition of Palestrina's works published by Breitkopf & Härtel. The other eight-part setting, in triple measure throughout, formerly known only through the medium of a MS. in the Library of the Collegio Romano, at Rome, has been published in vol. vii. of the same series.

Mendelssohn has also chosen the text of the *Lauda Sion* as the framework of a delightful Cantata, for four solo voices, chorus, and orchestra, composed in 1846, and first performed, in that year, at Liège, on the Feast of Corpus Christi (June 11). Though less elaborate in form than the 'Lobgesang' and some of its fellow cantatas, this fine production is strikingly characteristic of its author's best style. It would be difficult to find a happier example of his treatment of the Arioso than that exhibited in *Caro cibus*. In *Sit laus plena* every phrase dictated by the soprano solo is immediately repeated in chorus, in a way which forcibly reminds us of the well-known movement, 'The enemy shouteth,' from 'Hear my prayer.' In *Docti sacris*, a fragment of the Plain-song is treated after the manner of a Chorale,—but changed from the Eighth into the Tenth Mode, and, therefore, invested with a totally new character. In *Sumit unus* the dramatic element is introduced, with almost startling effect ; and the whole concludes with a noble chorus, adapted to the words *Bone Pastor*, and the concluding verses of the hymn. The student will find it interesting to compare this essentially modern adaptation of the text with the purely ecclesiastical treatment adopted by Palestrina. W. S. R.

LAUDI SPIRITUALI. A name given to certain collections of Devotional Music, compiled for the use of the 'Laudisti'—a Religious Confraternity, instituted, at Florence, in the year 1310, and afterwards held in great estimation by S. Charles Borromeo, and S. Philip Neri.

The poetry of the 'Laudi'—some ancient specimens of which are attributed, by Crescentini, to S. Francis of Assisi—was originally written entirely in Italian, and bears no trace of classical derivation. The music to which it is adapted—inclining rather to the character of the Sacred Canzonet, than to that of the regular Hymn—was, at first, unisonous, and extremely simple ; though, after a time, the *Laudisti* cultivated part-singing with extraordinary success.

A highly interesting MS. volume, once belonging to a company of 'Laudisti,' enrolled, in

the year 1336, at the Chiesa d' Ogni Santi, at Florence, is now preserved in the Magliabecchi Library : and, from this, Burney (*Hist.* ii. 328) quotes a very beautiful example—'Alla Trinità beata'—which, of late years, has become popular in this country, though, in all the English editions we have seen, the melody is sadly mutilated, and strikingly inferior in character to the original reading. The earliest printed collection is dated 1485. This, however, would seem to have been either unknown to, or unrecognised by, the disciples of S. Philip Neri ; for, in 1565, Giovanni Animuccia, who acted as his Maestro di Capella, published a volume entitled 'Il primo libro delle Laudi,' followed by a 'Secondo libro,' of more advanced character, in 1570. These sacred songs, which formed the germ of the performances afterwards called Oratorios, became so popular among the youths who flocked to S. Philip for instruction, that, in 1588—seventeen years after the death of the saintly Animuccia—P. Soto thought it desirable to edit a third volume, containing unacknowledged works, for three and four Voices, by some of the greatest composers of the age. In 1589, the same zealous editor published an amended reprint of the three volumes, consolidated into one ; succeeded, in 1591, by a fourth volume, dedicated to the Duchessa d'Aquasparta. Serafino Razzi published a large collection, in 1563, and many others followed—for, at this period, almost every large town, and even many an important parish, had its own Company of Laudisti, who sang the poetry of Lorenzo de' Medici, Poliziano, Pulci, Bembo, Ludovico Martelli, Giambellari, Filicaia, and other celebrated writers, with undiminished interest, though, as time progressed, the character of the music sensibly deteriorated.

In the year 1770, Burney heard the Company of Laudisti attached to the Church of S. Maria Maddalena de' Pazzi, in Florence, sing, with excellent effect, in some street processions, as well as in some of the churches, from a book then just published for their use ; and, however true it may be that part-singing in Italy is not what it was some centuries ago, representatives of the confraternity are said to be still in existence, striving to do their best in a more modern style. W. S. R.

LAUDS (Lat. *Laudes*). The name given to that division of the Canonical Hours which immediately follows Matins.

The Office of Lauds opens, according to the Ritual of the Western Church, with the series of Versicles and Responses beginning, 'Deus in adjutorium meum intende,' followed by select Psalms and a Canticle, sung, in five divisions, with five proper Antiphons. These are succeeded by the 'Capitulum' (or 'Little Chapter') ; the Hymn for the Day, with its proper Versicle and Response ; and the 'Benedictus.' On festivals this, with its Antiphon, is sung while the Officiating Priest and his Ministers are engaged in censing the Altar. The Service then concludes with the Collect for the Day ; the Commemorations (as at Vespers) ; and the 'Antiphon of the Blessed Virgin,' proper for the Season.

On certain Festivals, the Antiphons, at Lauds, are doubled, as at Matins. The Plain-song Music adapted to it will be found in the Antiphonal. [See MATINS ; ANTIPHON.]

In the Prayer-Book the name of 'Mattins' is given to the English service which was made up out of the combined Offices of Matins, and Lauds. W. S. R.

LAUFENBERG (LOUFENRERG), HEINRICH VON, mediæval ecclesiastic and poet, was, in 1434, dean at Zofingen between Basle and Lucerne, later at Freiburg-im-Breisgau, and in 1445 entered the Johanniter-kloster at Strasburg. He deserves mention as being one of the first to adapt German sacred words to old secular tunes, so as to save the beautiful tunes while rejecting the objectionable words with which they were at first associated, a practice which was afterwards so much in vogue at the time of the Reformation. His poems may be found in Wackernagel, *Das deutsche Kirchenlied*, Bd. II. Nos. 701-798. Ambros (*Geschichte der Musik*, ii. pp. 256-59) quotes his German paraphrase of the Salve Regina, words and music, but mistakenly attributes the melody to Laufenberg, though he afterwards so far corrects himself as to describe it as 'eine volksthümliche Umbildung der kirchlichen Melodie.' R. von Liliencron (*Monatschrift für Gottesdienst und Kirchliche Kunst*, 1896, p. 265) has shown that the melody is nothing else but that of the Plain-song Salve Regina, the text of which Laufenberg has so paraphrased in German verses, that every note of the plain-song melisma is sung to a separate syllable. The whole piece is an interesting example of the practice by which the originally textless melismata on the final syllable of the Gradual Alleluias were developed into the Proses and Hymns called Sequences. For the use of his choir at Leipzig, Carl Riedel edited several 'Altdeutsche Geistliche Lieder' by Laufenberg, arranged for four voices, and published by E. W. Fritzsch. J. R. M.

LAUTE. Germ. for LUTE, *q.v.*

LAUTENCLAVICYMBEL, 'lute-harpsichord,' invented by J. S. Bach in 1740, strung with gut strings for the two 'unison' stops, and with an octave stop of wire. Its tone, when checked by a damper of cloth, was so like a lute as to deceive a lute-player by profession. (See HARPSICHORD, p. 332, and Adlung's *Mus. Mech.* ii. 139 ; Spitta's *J. S. Bach*, Engl. transl. ii. 47.)

LAUTERBACH, JOHANN CHRISTOPH, distinguished violinist, was born July 24, 1832, at Culmbach in Bavaria. His education he received at the school and gymnasium of Würzburg, where he also learnt music from Bratsch and Prof. Fröhlich. In 1850 he entered the

Conservatoire at Brussels as pupil of De Bériot and Fétis; in 1851 received the gold medal, and during Léonard's absence took his place as Professor of the violin. In 1853 he became Concertmeister and Professor of the violin at the Conservatorium of Munich; in 1861, on the death of Lipinski, was appointed second Concertmeister of the royal band at Dresden, and in 1873 succeeded to the first place. From 1861 to 1877 he also held the post of principal teacher of the violin in the Conservatorium of Dresden, with great and increasing renown. He has travelled much, and always with success. He spent the seasons of 1864 and 1865 in England, appearing at the Philharmonic on May 2 of the former, and May 15 of the latter year, and playing also at the Musical Union. In Paris he played at the last concert at the Tuileries before the war; and received from the Emperor Napoleon a gold snuff-box set with diamonds. He is decorated with many orders, both of North and South Germany. In the summer of 1876 he met with a serious mountain accident in Switzerland, by which several of his companions were killed and he himself severely injured. He, however, completely recovered. Lauterbach's style unites the best peculiarities of the Belgian school, great polish and elegance, with the breadth of tone and earnestness of the Germans. P. D.

LAVENU, Lewis, an important London music-publisher, who was in business in 1796 at 23 Duke Street, St. James's. About 1800 he had removed to 29 New Bond Street, and in 1803 he entered into partnership with Mitchell. In 1809 Mitchell dropped out of the firm, and L. Lavenu was sole proprietor.

Elizabeth Lavenu, probably a relative, was in business on her own account about 1820 at 24 Edwards Street, Manchester Square, but she appears shortly before 1822 to have succeeded to the business at 28 Bond Street, where in 1838 Louis Henry Lavenu was in partnership with Nicholas Mori the violinist.

The Lavenu family issued great quantities of sheet music, vocal and instrumental, almost always printed on coarse, blue-tinged paper. F. K.

Louis Henry Lavenu, son of a flautist and music-seller, born in London in 1818. He was a pupil of the Royal Academy of Music, where he studied composition under Bochsa and Potter. Before leaving the Academy he was engaged as a violoncellist at the Opera and the Westminster Abbey Festival of 1834. He was also in business as a music-seller in partnership with his stepfather, Nicholas Mori, the eminent violinist, after whose death, in 1839, he continued the business alone for a few years. During this time he published a few songs and short pianoforte pieces composed by himself. His opera, 'Loretta, a Tale of Seville,' words by Bunn, was produced at Drury Lane, Nov. 9, 1846, with success. Dissatisfied with his position, Lavenu emigrated to Australia, obtained the post of director of the music at the Sydney Theatre, and died at Sydney, August 1, 1859. W. H. H.

LAVIGNAC, Alexandre Jean Albert, was born in Paris, Jan. 22, 1846, and was a pupil of the Conservatoire, carrying off the first prize for solfège in 1857, the first prize for piano in 1861, the first for harmony and composition in 1863, the second for organ in 1865, and the first for counterpoint and fugue in 1864. He was appointed professor of solfège in 1882, and in 1891 professor of harmony; he is now the *doyen* of the teaching staff. His educational works are Solfèges (in six volumes); a *Cours complet théorique de dictée musicale*, a work which suggested to many French conservatoires the practical value of musical dictation; *Cinquante leçons d'harmonie*, *L'École de la Pédale* (for pianists), piano pieces for four hands, ten preludes, and many pianoforte solos, and pieces for various instruments. His works in musical literature have made his name famous outside France; they are *La Musique et les Musiciens* (1895) and *Le Voyage artistique à Bayreuth* (1897). The latter, expanded from the original, and translated by Esther Singleton, was published in London in 1898 as *The Music Drama of Richard Wagner*, and is considered one of the most useful of the many handbooks to Wagner's works. G. F.

LAVIGNE, Antoine Joseph, born at Besançon, March 23, 1816, received his early musical education from his father, a musician in an infantry regiment. On Jan. 24, 1830, he was admitted a pupil of the Conservatoire at Paris, where he studied the oboe under Vogt, but was obliged to leave on May 3, 1835, on account of his father's regiment being ordered from Paris. He resumed his position on Oct. 17, 1836, and obtained the first prize in 1837. He was for several years principal oboe at the Théâtre Italien at Paris. In 1841 he came to England, and appeared as oboe soloist at the Promenade Concerts at Drury Lane, and was for many years a member of Hallé's orchestra at Manchester. [He fell into great poverty and distress, and was admitted into the infirmary of St. Saviour's, Southwark, in 1885, and removed thence to the Royal Infirmary, Manchester, where he died Aug. 1, 1886. W. H. C.] He addressed himself with great earnestness to applying to the oboe the system of keys which Boehm (or Gordon) had contrived for the flute, and devoted several years to perfecting the instrument. This admirable player had great execution and feeling; but what was most remarkable was his power and length of breath, which, by some secret known to himself, enabled him to give the longest phrases without breaking them. W. H. H.

LAVOIX, Henri Marie François (known as Lavoix fils, to distinguish him from his

father, the conservateur of the collection of coins in the Bibliothèque Nationale), eminent writer on music, was born in Paris, April 26, 1846, was educated at the university of the Sorbonne, where he took the degree of bachelier, while studying harmony and counterpoint with H. Cohen. His writings on musical history are as follows:—*Les Traducteurs de Shakespeare en musique* (1869); *La Musique dans la Nature* (1873); *La Musique dans l'imagerie du moyen-âge* (1875): *Histoire de l'instrumentation* (1878, crowned by the Academy): *Les principes et l'histoire du chant* (with Th. Lemaire): *La Musique au siècle de Saint-Louis*; *Histoire de la Musique*; *Histoire de la Musique française*; and many articles in magazines, etc. He was appointed librarian of the Bibliothèque Nationale in 1865, and died in Paris, Dec. 17, 1897. G. F.

LAWES, HENRY, son of Thomas Lawes [who was probably identical with a vicar-choral of Salisbury of that name] was born at Dinton, Wiltshire, probably in Dec. 1595, as he was baptized Jan. 1, 1595-96. He received his musical education from Giovanni Coperario. On Jan. 1, 1625-26, he was sworn in as epistler of the Chapel Royal, and on Nov. 3 following, one of the gentlemen, and afterwards became clerk of the cheque. In 1633 he furnished music for Thomas Carew's masque, 'Coelum Britannicum,' performed at Court, Feb. 18, 1633-34. In this masque the Earl of Bridgewater's two sons took part, and this circumstance



very probably led to his being employed as music-teacher in the family, and so to the production of Milton's masque, 'Comus,' produced at Ludlow Castle on Michaelmas night, Lawes performing the part of the Attendant Spirit. Both Hawkins and Burney have printed 'Sweet Echo,' one of the songs in 'Comus.' The whole of the songs are in the British Museum, Add. MS. 11,518, [and the music was published entire by the Mermaid Society in 1904. In Peck's *New Memoirs*, etc., p. 12, it is stated that the choice of Milton to write the masque originated with Lawes.] In 1637 appeared 'A Paraphrase vpon the Psalmes of David. By G[eorge] S[andys]. Set to new Tunes for private Devotion. And a thorow Base, for Voice or Instrument. By Henry Lawes'; and in 1648 'Choice Psalmes put into Musick for Three Voices. . . . Composed by Henry and William Lawes, Brothers and Servants to His Majestie. With divers Elegies set in Musick by several friends, upon the death of William Lawes. And at the end of the Thorough Base[1] are added nine[2] Canons of Three and Four Voices made by William Lawes.' A copper-plate portrait of Charles I., believed to be the last published in his lifetime, accompanies each part, and amongst the commendatory verses prefixed to the work is the sonnet, addressed by Milton to Henry Lawes in Feb. 1645-46, beginning 'Harry, whose tuneful and well-measured song.' [As to the difficulties connected with this date, and the original title, see *Notes and Queries*, 2nd ser. vi. 337, 395, 492.] Lawes composed the Christmas songs in Herrick's 'Hesperides,' and the songs in the plays and poems of William Cartwright, *Comedies, and tragi-Comedies, with other poems by Mr. William Cartwright. . . . The Ayres and Songs set by Mr. Henry Lawes . . .* London, 1651. It contains no music, however. In 1652 some of his songs appeared in Playford's 'Select Musical Ayres,' and in 1653 Lawes published 'Ayres and Dialogues for One, Two and Three Voyces,' with his portrait, from which the above is taken, finely engraved by Faithorne on the title. This was received with such favour as to induce him to issue two other books with the same title in 1655 and 1658. In 1656 he was engaged with Capt. Henry Cooke, Dr. Charles Colman, and George Hudson in providing the music for Davenant's 'First Day's Entertainment of Musick at Rutland House.' On the Restoration in 1660, Lawes was reinstated in his Court appointments. He composed the anthem 'Zadok the Priest,' for the coronation of Charles II. He died Oct. 21, 1662, and was buried Oct. 25 in the cloisters of Westminster Abbey. Many of his songs are to be found in 'Select Musical Ayres and Dialogues,' 1652, 1653, and 1659, and 'The Treasury of Musick,' 1669.

Henry Lawes was highly esteemed by his contemporaries, both as a composer and performer. Milton praises him in both capacities, and Herrick in an epigram places him on a level with some of the most renowned singers and players of his time; but later writers have formed a lower estimate of his abilities as a composer. Burney declares his productions to be 'languid and insipid, and equally devoid of learning and genius'; and Hawkins speaks of his music as deficient in melody and 'neither recitative nor air, but in so precise a medium between both that a name is wanting for it.'

[1] The work is in separate parts. [2] Really ten.

But both appear to judge from a false point of view. It was not Lawes's object to produce melody in the popular sense of the word, but to set 'words with just note and accent,' to make the prosody of his text his principal care; and it was doubtless that quality which induced all the best poetical writers of his day, from Milton and Waller downwards, to desire that their verses should be set by him. To effect his object he employed a kind of 'aria parlante,' a style of composition which, if expressively sung, would cause as much gratification to the cultivated hearer as the most ear-catching melody would to the untrained listener. [His songs, by a natural consequence, appeal forcibly to modern ears.] Lawes was careful in the choice of words, and the words of his songs would form a very pleasing volume of lyric poetry. Hawkins says that notwithstanding Lawes 'was a servant of the church, he contributed nothing to the increase of its stores'; but, besides the coronation anthem before mentioned, there are (or were) in an old choir book of the Chapel Royal fragments of eight or ten anthems by him, and the words of several of his anthems are given in Clifford's 'Divine Services and Anthems,' 1664. A portrait of Henry Lawes is in the Music School, Oxford. [Another painted in 1622, is in the bishop's palace at Salisbury. See a reference to him in Aubrey's *Miscellanies*, ed. 1890, p. 139.]

JOHN LAWES, a brother of Henry, was a lay vicar of Westminster Abbey. He died in Jan. 1654-55, and was buried in the Abbey cloisters.

THOMAS LAWES, probably the father of William and Henry Lawes, was a vicar choral of Salisbury Cathedral. He died Nov. 7, 1640, and was buried in the north transept of the cathedral.

WILLIAM LAWES, elder brother of Henry, received musical instruction from Coperario at the expense of the Earl of Hertford. He became a member of the choir of Chichester Cathedral, which he quitted in 1602, on being appointed a gentleman of the Chapel Royal. He was sworn in Jan. 1, 1602-3. On May 5, 1611, he resigned his place in favour of Ezekiel Waad, a lay vicar of Westminster Abbey, but on Oct. 1, following, was readmitted 'without paie.' He was also one of the musicians in ordinary to Charles I. In 1633 he joined Simon Ives in the composition of the music for Shirley's 'Triumph of Peace.' [In 1635 he wrote the music for Davenant's masque, 'The Triumph of the Prince d'Amour,' preserved in the Bodleian (Music Sch. MSS. B, 2, 3, and D, 229.)] An anthem by him is printed in Boyce's 'Cathedral Music'; songs and other vocal compositions in 'Select Musicall Ayres and Dialogues,' 1653 and 1659; 'Catch that catch can,' 1652; 'The Treasury of Musick,' 1669; and 'Choice Psalms,' 1648; and some of his instrumental music in 'Courtly Masquing Ayres,' 1662. His portrait is in the Music School, Oxford. 'The Royal Consort' for viols, consisting of sixty-six short pieces, and some 'Airs' for violin and bass are in the British Museum, Add. MSS. 10,445, 31,431-2; [the latter MS. contains also a canon, ''Tis joy to hear,' and fifty-five vocal compositions. Add. MSS. 29,410-4, and 17,798 contain more of his pieces, and in the Christ Church Library are his 'Great Consorte' (I. 5. 1-6) and other works (I. 4, 79-82, 91-3, K. 3, 32, and H. I. 12 and 18). Canons and MS. songs are contained in Brit. Mus. Eg. MS. 2013, Add. MSS. 29,396-7, 30,273, 31,423, 31,433, 31,462. His best-known work is the part-song 'Gather ye rose-buds while ye may.'] On the breaking out of the Civil War he joined the Royalist army, and was made a commissary by Lord Gerrard, to exempt him from danger, but his active spirit disdaining that security, he was killed by a stray shot during the siege of Chester, 1645. W. H. H.

LAWROWSKA, MME. ELIZABETH ANDREJEWNA LAWROWSKAJA, well known as Mme. Lawrowska, was born Oct. 12, 1845, at Kaschin, Twer, Russia. She was taught singing by Fenzi, at the Elizabeth Institute, and by Mme. Nissen-Saloman at the Conservatorium, St. Petersburg. In 1867 she made her début as Orpheus at three performances of Gluck's opera, given by the students of the Conservatorium under Rubinstein, at the Palace of the Grand Duchess Helena, thanks to whose kindness she was enabled to study abroad. From 1868 to 1872 she was engaged at the Russian Opera-Theatre Marie, and on July 31, 1871, she married the Prince Zeretelew at Odessa. In 1868 she was announced to sing at the Italian Opera, Covent Garden, but did not appear. She left the opera for a time and sang in concerts all over Europe, having received further instruction from Mme. Viardot-Garcia. She visited this country in 1873, and made her first appearance, Feb. 24, at the Monday Popular Concerts, and March 1 at Crystal Palace. During her stay she made a great impression by her grand mezzo-soprano voice and fine declamatory powers of singing in operatic airs of Handel and Glinka, and in the Lieder of Schubert, Schumann, etc. In 1881 she reappeared in England in concerts, but for a very short period. In 1878 she returned to the St. Petersburg Opera. The principal Russian operas in which she has performed are 'La Vie pour le Czar' and 'Russlan and Ludmila' of Glinka, 'Russalka' of Dargomijsky, and 'Wrazyïa Silow' of Serov. A. C.

LAY. A Provençal word, originally probably Celtic, meaning at first a sound or noise, and then a song, especially the tune, as the quotations from Spenser, Milton, and Dryden in Johnson's Dictionary prove. Beyond this general sense the term has no application to music. The German 'Lied' is another form of the word. G.

LAY VICAR or LAY CLERK, a singer in Cathedral Choirs. [See VICAR CHORAL.]

LAYOLLE, Franciscus de, or Francesco dell' Aiolle, a French composer of the earlier part of the 16th century, who settled as organist at Florence about 1540, and was Benvenuto Cellini's teacher in music. He edited, for the Lyons music-printer, Jacques Moderne or Modernus, a book of ten Masses ('Liber decem Missarum,' 1532-40), among which are three masses and three motets by himself. His mass 'Adieu, mes amours' Ambros describes as a remarkable work. His other works are canzoni *a* 5 and *a* 4 published by Modernus, 1540 and later, and other madrigals and motets in various collections. From a rare work entitled *Contrapunctus seu figurata musica super plano Cantu*, etc., Lyons, 1528, Kade in his *Beilagen zu Ambros* has reprinted two motets by Layolle, 'Salve Virgo singularis' and 'Media vita,' both *a* 4, which, as the title of the work indicates, are contrapuntal studies on a plain-song tenor. From this connection of Layolle with works printed in Lyons, it would seem as if Lyons had been his birthplace, and it appears that Aleman Layolle, his son, was for a while organist at Lyons, but afterwards returned to Florence, and was music-teacher to a daughter of Benvenuto Cellini. J. R. M.

LAYS, François, a famous French singer, whose real name was Lay, born Feb. 14, 1758, at La Barthe de Nestés in Gascony. He learned music in the monastery of Guaraison, but before he was twenty his fame as a singer had spread, and in April 1779 he found himself at Paris to be tried for the Grand Opéra. His name first appears in Lajarte's catalogue of first representations, as Pétrarque, in a 'pastoral héroïque' by Candeille, called 'Laure et Pétrarque,' July 2, 1780, and is spelt Laïs. His next mention is in the 'Iphigénie en Tauride' of Piccinni, Jan. 23, 1781, where he has the rôle of a coryphée.[1] After that he appears frequently in company with Mlle. Saint-Huberti, a famous soprano of that day. He was also attached to the concerts of Marie Antoinette, and to the Concert Spirituel. He was a poor actor, unless in parts specially written for him; but the splendour of his voice made up for everything, and he preserved it so well as to remain in the company of the Grand Opéra till Oct. 1822. Lays was a violent politician on the popular side, which did not please his colleagues, and some quarrels arose in consequence, but with no further result than to cause him to write a pamphlet, and to force him, after the 9th Thermidor, to appear in parts distasteful to him, and to sing before the Bourbons after the Restoration. He was professor of singing at the Conservatoire from 1795 to 1799, when he retired from the post; and from 1819 to 1826 held the same office in the 'École royale de chant et de déclamation.' He had been principal singer in the chapel of Napoleon from 1801 till the fall of the Emperor, but was cashiered by Louis XVIII. After leaving the École he retired to Ingrande near Angers, where he died March 30, 1831. We have said that he was not a good actor, but Fétis pronounces him not even a good singer, saying that his taste was poor, and that he had several bad tricks; but he had warmth and animation, and the beauty of his voice so far atoned for all, that for a long time no opera could be successful in which he had not a part. G.

[1] The rôle of the 'Seigneur bienfaisant' is said by Fétis to have been written for him, but his name does not appear in the company at the first performance of that piece.

LAZARUS, Henry, born in London, Jan. 1, 1815, commenced the study of the clarinet when a boy under Blizard, bandmaster of the Royal Military Asylum, Chelsea, and continued it under Charles Godfrey, sen., bandmaster of the Coldstream Guards. After fulfilling engagements in various theatrical and other orchestras he was, in 1838, appointed as second to Willman at the Sacred Harmonic Society. On the death of Willman in 1840 Lazarus succeeded him as principal clarinet at the Opera and all the principal concerts, festivals, etc. in London and the provinces, a position he retained for many years with great and ever-increasing reputation. In both orchestral and solo-playing the beauty and richness of his tone, his excellent phrasing, and his neat and expressive execution, were alike admired. He was a professor of his instrument at the Royal Academy of Music from 1854, and at the Military School of Music, Kneller Hall, near Hounslow, from 1858. [He gave a farewell concert in St. James's Hall, May 31, 1892, and died in London, March 6, 1895.] W. H. H.

LAZZARI, Sylvio, though born at Botzen, Tyrol, Jan. 1, 1858, ranks as a French composer, for after studying law at Innsbruck and Munich, he entered the Paris Conservatoire in 1882, but his chief studies were carried on under César Franck. The following works have been publicly performed:—The pantomime, 'Lulu,' brought out in 1887; the musical drama, 'Armor,' at the Landestheater in Prague in 1898, and 'L'Ensorcelé,' in Paris in 1903. For orchestra he has written a 'Rhapsodie espagnole,' 'Ophélie,' a symphonic poem; 'Impressions'; 'Effet de Nuit,' 'Marche de Fête,' a fantasia for violin and orchestra, and a concertstück for piano and orchestra. His chamber compositions include a sonata for piano and violin, a trio, a string quartet, an octet for wind instruments, duets and choruses for female voices, and numerous songs and piano pieces. G. F.

LAZZARINI, Gustavo, was born (as some biographers say) at Padua, or (according to others) at Verona, about 1765. His début was made at Lucca in 1789, in Zingarelli's 'Ifigenia in Aulide,' with great éclat. In the two following years he appeared in London, singing both in serious and comic operas, such as Bertoni's 'Quinto Fabio' and the 'Locanda' of Paisiello, in the former with Pacchierotti, but taking the principal rôle in the latter. Lord Mount-

Edgcumbe thought him 'a very pleasing singer with a sweet tenor voice.' During the Carnival of 1794 he sang at Milan, with Grassini and Marchesi, in Zingarelli's 'Artaserse' and the 'Demofoonte' of Portogallo, and bore the comparison inevitably made between him and those great singers. He sang there again in 1795, and once more in 1798, appearing on the latter occasion in Cimarosa's 'Orazzi' and Zingarelli's 'Meleagro,' with Riccardi and Crescentini. In 1801 he was one of the *Opera Buffa* troupe at Paris, where he was again heard to advantage by Lord Mount-Edgcumbe (1802), singing in company with La Strinasacchi and Georgi Belloc. But his voice had now lost much of its freshness, though the great style remained. Lazzarini published two volumes of Italian airs, and a Pastoral, both at Paris (Carli). His portrait was engraved there by Nitôt Dufrêne, an operatic singer. J. M.

LEACH, JAMES, born at Wardle, near Rochdale, Lancashire, in 1762, was at first a handloom weaver. From 1789 he was a tenor singer and teacher in Rochdale, and at Salford a few years later. He published a 'New Sett of Hymn and Psalm Tunes, etc.' (Preston, London, 1789); and a 'Second Sett' of the same, probably about 1794. His tunes are found in several of the American collections, as the *Easy Instructor* (Albany, New York, 1798), and the *Bridgewater Collection* (Boston, 1802). *The David Companion or Methodist Standard* (Baltimore, 1810) contains forty-eight of his pieces. For more details see a letter signed G. A. C. in the *Musical Times* for April 1878, p. 226. In the Rev. H. Parr's 'Church of England Psalmody' will be found Mount Pleasant, Oldham, and Smyrna, by him, which used to be favourites in certain congregations. His 'Psalmody' was brought out in 1886, with a biographical sketch by Thomas Newbigging. Leach died from a stage-coach accident, near Manchester, Feb. 8, 1798, and is buried at Rochdale. G.

LEAD, TO, in fugues or imitative music is to go off first with a point or subject, which is afterwards taken up by the other parts successively. Thus in the Amen Chorus in the 'Messiah' the bass 'leads,' the tenor taking up the subject at the sixth bar, the alto at the tenth, and so on. In the separate voice parts the fact is often stated ('Tenors lead,' etc.), that the singers may be on their guard, and the part is then said 'to have the lead.' G.

LEADER. The chief of the first violins is the leader of the orchestra, the *Concertmeister* of the Germans, and *Chef d'attaque* of the French. He is close to the conductor's left hand. The position is a most important one, as the animation and 'attack' of the band depend in great measure on the leader. The great precision and force of the Gewandhaus orchestra, for instance, is said to have been mainly due to David being for so long at the head of them. It is the leader's duty to play any passages for solo violin that may occur in works other than violin concertos; and in orchestras that are not organised institutions the leader often makes the engagement with the individual members. G.

LEADING NOTE (Fr. *Note sensible*; Germ. *Leitton*). In modern music it is absolutely indispensable for all harmonic progressions to have an appreciable connection with a tonic or keynote, and various lines converge to indicate that note with clearness; among these an important place is occupied by the Leading Note, which is the note immediately below the keynote, and separated from it by the smallest interval in the system, namely a semitone. Helmholtz has pointed out that in actual relationship to the tonic it is the most remote of all the notes in the scale, since the supertonic, which also appears to be very remote, at least comes nearer in being the fifth to the dominant, while the leading note is only the third. For this reason, and also from its not being capable of standing as a root note to any essential diatonic chord in the key, it seems to have no status of its own, but to exist mainly as preparatory to the tonic note, for which, by reason of its close proximity, it seems to prepare the mind when it is heard: and the melodic tendency to lead up to the most important note in the scale is the origin of its name.

In many scales, both of civilised and barbarous peoples, it has found no place. In many of the mediæval ecclesiastical scales, as in the Greek scales from which they were derived, the note immediately below the tonic was separated from it by the interval of a whole tone, and therefore had none of the character of a leading note; but as the feeling for tonality gained ground in the Middle Ages hand in hand with the appreciation of harmonic combinations, the use of the leading note, which is so vital to its comprehension, became more common. Ecclesiastics looked upon this tampering with the august scales of antiquity with disfavour, and Pope John XXII. passed an edict against it in 1322; consequently the accidental which indicated it was omitted in the written music; but the feeling of musicians was in many cases too strong to be suppressed, and the performers habitually sang it, wherever the sense of the context demanded it, nor do we learn that the ecclesiastics interfered with the practice as long as the musicians did not let the world see as well as hear what they were doing. Notwithstanding this common practice of performers, the scales maintained their integrity in many respects, and there resulted a curious ambiguity, which is very characteristic of mediæval music, in the frequent interchange of the notes, a tone and a semitone below the tonic. Musicians were long beguiled by the feeling that the true scales should have the note below the tonic removed from it by the interval of a tone, and

that it was taking a liberty and pandering to human weakness to sharpen it; and the clear realisation of those principles of tonality upon which modern music is based was considerably retarded thereby, so that works both vocal and instrumental are characterised by a vagueness of key-relationship, which the use of the leading note alone can remove, till far on into the 17th century; by the time of Bach and Handel, however, the ancient scales had been fused into the major and minor modes of the modern system, and the leading note assumed the office it has ever since occupied. The gradual realisation of the importance of the leading note and the influence it had upon the development of modern music is traced in the article HARMONY, and reference may also be made to chap. xiv. of the Third Part of Helmholtz's *The Sensations of Tone*, etc. [In some modern treatises the melodic fall of a semitone to the key-note is called a 'downward leading note.'] C. H. H. P.

LEBERT, SIGMUND (real name Levy), the virtual founder of the Stuttgart Conservatorium, was born at Ludwigsburg, in Würtemberg, Dec. 12, 1822, and got his musical education from Tomaschek and D. Weber at Prague. He settled in Munich as a pianoforte teacher for some years before 1856, where with Faisst, Stark, and others, he started the music school. He was a very accomplished and successful teacher, though the merit of his system—the *percussive* one, which often leads to thumping—may be questioned. [The *Grosse Pianoforte Schule* which he edited with Stark, was published by the house of Cotta, and afterwards revised by Max Pauer (1904); the famous edition of Beethoven's sonata, issued by the same firm, was begun by these editors and continued by Hans von Bülow. Lebert died at Stuttgart, Dec. 8, 1884.] G.

LEBHAFT, *i.e.* lively, the German equivalent for *Vivace*. Beethoven uses it, during his temporary preference for German terms, in the pianoforte sonata op. 101, where we find the two directions 'Etwas lebhaft' etc. and 'Lebhaft, marschmässig,' which is exactly equivalent to 'Vivace à la marcia.' Schumann uses it constantly; 'Äusserst lebhaft' is *Vivacissimo*. G.

LE BORNE, FERNAND, born March 10, 1862, is of Belgian origin, but ranks as a French composer, having been a pupil of Massenet, Saint-Saëns, and César Franck, so that he has passed under varied influences. He has brought out the following works for orchestra:—'Scènes de Ballet,' 'Suite intime,' 'Symphonie dramatique,' 'Aquarelles,' 'Temps de Guerre' (Concerts de l'Opéra, 1896), 'Fête Bretonne,' 'Marche solennelle,' 'Ouverture guerrière,' 'Ouverture symphonique,' and a 'symphonie-concerto' for piano, violin, and orchestra. His chamber music includes a string quartet, a trio, and a violin sonata. A mass in A, and some motets, represent his work for the Church, and numerous songs ('L'Amour de Myrto,' 'L'Amour trahi,' etc.), pianoforte pieces, etc. have become popular. Le Borne's dramatic works are as follows:—'Daphnis et Chloé,' a pastoral drama (Brussels, May 10, 1885); 'Hedda,' symphonic legend in three acts (Milan, 1898); 'Mudarra,' lyric drama in four acts (Berlin, April 18, 1899); incidental music for G. Mitchell's 'L'Absent' (Odéon, 1903); 'Les Girondins,' lyric drama in four acts (Lyons, March 25, 1905). Another three-act opera, 'Le Maître,' has not yet been performed. In 1901 Le Borne obtained the Chartier prize of the Institut, for his chamber music. He contributes musical criticisms to the *Monde artiste*. G. F.

LEBRUN, FRANCESCA, the daughter of Danzi the violoncellist, was born at Mannheim in 1756. Endowed by nature with a voice remarkable alike for its purity and extent, ranging as high as *f'''* without difficulty, she improved her natural advantages by careful study, and became one of the best singers that Germany has produced. She made her first appearance (1771) when scarcely sixteen years old, and charmed the court; in the next year she was engaged at the Mannheim Opera. Fétis says that in 1775 she became the wife of Lebrun the oboist, whom she accompanied to Italy, singing first at Milan (1778) in Salieri's 'Europa riconosciuta.' The Milanese were delighted with her clear and beautiful voice and easy vocalisation, in spite of the intrigues of La Balducci, the *prima donna* of La Scala, who endeavoured to set them against her young rival. This account must, however, be corrected; for, whereas Fétis says that she only came to England in 1781, there is no doubt that she was here five years earlier, then unmarried, arriving with Roncaglia, with whom she sang in Sacchini's 'Creso.' It is clear that she did not marry Lebrun until after 1777. She reappeared in London as Mme. Lebrun in 1779, being again the *prima donna* for serious opera, and continued with Pacchierotti to sing in London for two or three seasons.

She sang in 1785 at Munich, after which she returned to Italy, achieving the same brilliant success at Venice and Naples as elsewhere. In 1788 and 1789 she appeared at Munich in Mozart's 'Idomeneo,' Prati's 'Armida,' and the 'Castor and Pollux' of Vogler. She started for Berlin in Dec. 1790 to fulfil an engagement, but on her arrival lost her husband, and herself died May 14, 1791.

Mme. Lebrun, besides being a great singer, was an accomplished pianist, and published at Offenbach (1783) some sonatas with violin accompaniment, and some trios for piano, violin, and violoncello, which contain pretty melodies, and are written with facility.

Of her two daughters, the elder, SOPHIE, better known as Mme. Dulcken,[1] was born in London, June 20, 1781, and became celebrated as a

[1] Not to be confounded with the later artist of that name.

pianist. She was remarkable for quick and true feeling, as well as a good style of execution, and made successful concert-tours through France, Italy, and Germany. On April 18, 1799, she married Dulcken, a famous maker of pianos at Munich. She composed, but never published, some sonatas and other pieces for the piano.

ROSINE, her younger sister, was born at Munich, April 13, 1785. She was at first taught by Streicher for the piano, but afterwards studied singing under her uncle, Danzi, the capellmeister. She made a successful début ; but, having married Stenzsch, an actor of the Court Theatre, Nov. 30, 1801, gave up the opera to play in comedy, in which she displayed a fair amount of talent. J. M.

LECHNER, LEONHARD, was born before 1550, somewhere in the Etschthal of the Austrian Tyrol, hence the designation Athesinus, which he usually appended to his name. He was brought up as a chorister in the Bavarian Court Chapel at Munich under Orlando Lassus, of whose works he always remained an ardent admirer. In 1570 he held some post as schoolmaster in Nuremberg, and while still there, began to be known as a diligent composer of motets and German songs in the madrigal or villanella style, also as editor of various collections of music. Thus in 1579 he introduced some degree of order into the chaos of the frequent republications of earlier works of Lassus, by bringing out, evidently in concert with the composer himself, a revised and enlarged edition of his two books of motets of 1568, one *a* 4 and 5, the other *a* 6-10, incorporating more of Lassus' earlier work of the same kind. In 1581 he brought out a book of five previously unpublished masses by Lassus ; and in 1583, a collection entitled *Harmoniae Miscellae*, containing motets *a* 5 and 6, mostly by composers connected at one time or another with the Bavarian chapel. Dehn in his *Sammlung aelterer Musik*, published a selection from this latter work, including a good motet by Lechner himself, *Ne intres in judicium*. In 1584, probably on the recommendation of Lassus, he was appointed capellmeister at Hechingen to Count Eitel Friedrich of Hohenzollern, but suddenly gave up his post in 1585, without any ostensible reason. Religion may have been the determining motive, as we know that he was succeeded at Hechingen by Ferdinand Lassus, the son of Orlando ; and it was also in 1585 that Orlando dedicated to Count Eitel Friedrich a book of motets, and meanwhile Lechner, after an unsuccessful application for the post of capellmeister at Dresden to the then Lutheran court of Saxony, in 1587 became capellmeister at Stuttgart to the court of Würtemberg, where he remained till his death in 1604. It would almost appear as if he continued to cherish a hankering after the Saxon court, and endeavoured to keep up some relation with it, since his last work was the composition of a wedding-motet ('Laudate Dominum,' for fifteen voices) for the marriage of the Elector Johann Georg I. of Saxony. Besides his editorial work already referred to, Lechner's own works may be summarised as follows :—

1. Two books of Motettae or Sacrae Cantiones *a* 4-6, containing eighty-six numbers, 1575, 1581.
2. Liber Missarum 6 et 5 voc. 1584, containing three masses and ten introits.
3. Magnificat sec. octo tonos, 1578, eight numbers.
4. Septem Psalmi Poenitentiales, etc., 6 *v.*, 1587.
5. Various collections of Teutsche Lieder, geistliche und weltliche *a* 3, 4, and 5, 1575-89.

F. Commer, in his volume of 'Geistliche und Weltliche Lieder,' republished four good specimens of Lechner's work : two geistliche lieder, 'Christ ist erstanden,' *a* 4, and 'Herr Jesu Christ dir lebe ich,' *a* 5 ; two weltliche, 'Wol komt der Mey,' *a* 4, and 'Will uns das Meidlein nimmer han,' *a* 5. Also in the *Publikation der Gesellschaft für Musikforschung*, Bd. xix. 1895, Eitner has republished Lechner's lieder, 1579, containing his rearrangement, *a* 5, of twenty-one lieder *a* 3, from Regnart's *Tricinia*, and three Italian madrigals of Lechner's own. J. R. M.

LECLAIR, JEAN-MARIE, l'aîné (so called to distinguish him from his brother Antoine-Remi), an eminent violin player, and composer for his instrument, was born in Paris, May 10, 1697. He began his public life not as a musician but as a dancer at the Rouen theatre.[1] In 1722 he went to Turin, as ballet master, where [he composed some interludes for the 'Semiramide' of Orlandini, and where] SOMIS was so much pleased with some ballet music of his, that he induced him to take up the violin, which up to this time he had cultivated as a secondary pursuit only, and to place himself under his tuition for two years. At the end of that period Somis declared that he had nothing more to teach him. Nevertheless Leclair appears to have continued his studies for a considerable time before going to Paris in 1728. In Paris his success was never great ; whether from want of ambition and a retiring disposition, or, as has been suggested, owing to the jealousy of the violinists of the French school, we have no means of deciding. As a fact we know that Leclair, although he can hardly have had a worthy rival among the players of that time, got nothing better than the insignificant post of ripieno-violinist at the Opera. During this period he studied composition under Chéron. In 1734 he became a member of the royal band, but owing to a dispute with Guignon as to the leadership of the second violins, gave up his post again, and about 1735 retired from the Opera. [His name ceases to appear in the programmes of the Concerts Spirituels about 1736.] For the rest of his life he appears to have been exclusively occupied with the composition and publication of his works, and with teaching. He was

[1] But see, with regard to the whole of Leclair's early life, the article by L. de la Laurencie, in the *Sammlungen* of the *Int. Mus. Ges.* vi. 250.

already an old man when he made a journey to Holland at the invitation of the Princess of Orange, for the purpose of hearing and meeting Locatelli, of whose powers as a violinist he, led by the extraordinary and novel difficulties presented in the caprices of that artist, had probably formed a great idea. [On his return he visited the court of Don Philip of Spain at Chambéry, in 1743-44. His opera, 'Scylla et Glaucus,' was performed in 1746, and in 1748 the Duc de Gramont appointed Leclair first violin in his private orchestra at Puteaux. Here he wrote various ballets and divertissements.] On Oct. 22, 1764, soon after his return from Holland, he was assassinated, late at night, close to the door of his own house. Neither motive nor author of the crime has ever been discovered.

Owing to the merit of his compositions for the violin, Leclair occupies a prominent place among the great classical masters of that instrument. As to his powers as a performer we have but the indirect evidence of the difficulties presented in his compositions. These are very considerable; and, barring Locatelli's eccentricities, greater than any that we find in the works of his predecessors or contemporaries. He very freely employs—in fact not seldom writes whole movements in—double-stops; and altogether, even according to the modern standard of technique, his music is exacting both for the left hand and the bow. [In one instance he directs a note to be stopped with the left thumb.] As a composer, judging him after his best works, Leclair must be accorded the first place among French writers for the violin. It has been justly remarked, that a great deal of what he wrote is antiquated; but much remains that is truly charming. He is no mere imitator of the Italians, but there is a distinct individuality in many of his movements; and also a definite national French element. On the whole, gracefulness and vivacity are more prominent than depth of feeling; his frequent employment of double-stops, already mentioned, giving much richness and brilliancy of sound.

The two Sonatas of his, edited by Ferd. David ('Hohe Schule des Violinspiels'), are good examples of his higher powers, especially the pathetic one, surnamed 'Le tombeau.' On the other hand, a Saraband and Tambourin, often played with great success by Joachim and others, are good specimens of his lively style. This is a list of his works, as appended to his op. 12:—

Op. 1. Sonatas for violin with a bass. (1st book) (1723).
2. Sonatas. (2nd book.) Another set is called 'opus 1' and published by Walsh.
3. Sonatas for two violins. (c. 1732.)
4. Sonatas en trio. (The same number is added to a book of Sonatas for two violins, published in Paris in 1730.)
5. Sonatas for violin with bass. (3rd book.)
6. Trios (faciles), two violins and bass.
7. Concerti grossi.
8. Trios. Continuation of op. 6.
9. Sonatas. (4th book.)
10. Concerti grossi.
11. Scylla et Glaucus. Opera.
12. Sonatas for two violins. (2nd book.)
13. Ouvertures et sonatas en trios.
14. Trio for two violins and bass.
15. Sonatas for violin and bass.

As a rule his works were engraved by his wife, [whose name was Louise Roussel, and whom he married in 1730.] P. D.; with additions and corrections from an article by L. de la Laurencie, in the *Sammlungen* of the *Int. Mus. Ges.* vi. 250.

LECOCQ, Alexandre Charles, born in Paris, June 3, 1832; entered the Conservatoire in 1849, and in 1850 obtained the first prize for harmony and accompaniment. He took the second prize for fugue in Halévy's class in 1852, and at the same time greatly distinguished himself in the organ class. After this, however, he obtained no further scholastic distinctions, and either because he tired of Halévy's want of method, or because he was anxious to come before the public, left the Conservatoire towards the close of 1854. He found the usual difficulty in obtaining access to the stage, and would probably have had to wait a long time, but for a competition for an operetta opened by Offenbach in 1856. He was bracketed with Bizet, and 'Le Docteur Miracle' was produced at the Bouffes Parisiens, April 8, 1857. The operetta was evidently the work of a clever musician, who understood how to write for the voice. Notwithstanding this good beginning the small theatres still closed their doors to him, and Lecocq was driven to teaching for a livelihood. He then tried a different line, publishing, in conjunction with Besozzi, a collection of sacred songs for women's voices called 'La Chapelle au Couvent' (1865)—less incongruous when we remember that he was a good organist; but the stage was irresistible, and after the failure of 'Huis Clos' (1859), a little one-act piece 'Le Baiser à la Porte' (1864) was followed by 'Liline et Valentin' (1864), 'Les Ondines de Champagne' (1865),[1] 'Le Myosotis' (1866), 'Le Cabaret de Ramponneau' (1867), and 'Fleur de Thé,' three acts (1868).[2] This last piece was a brilliant success. Lecocq at last found himself established with the public, and produced in rapid succession 'L'Amour et son carquois,' two acts (1868); 'Gandolfo' and 'Le Rajah de Mysore,'[3] both in one act (1869); 'Le beau Dunois,' one act (1870);[4] 'Le Barbier de Trouville' and 'Le Testament de M. de Crac,' both in one act (1871); 'Sauvons la caisse,' one act, and 'Les Cent Vierges,'[5] three acts (Brussels, 1872); 'La Fille de Mme. Angot,' three acts (Brussels, 1872),[6] which ran for 500 nights consecutively; 'Les Prés St. Gervais'[7] and 'Giroflé- Girofla,'[8] both in three acts (1874); 'Les Jumeaux de Bergame,' one act, and 'Le Pompon,' three acts (1875); 'La petite Mariée,' three acts (1876);[9] 'Kosiki'

1 Folly Theatre, London, Sept. 1877.
2 Lyceum Theatre, 1871, and (in English) at the Criterion, 1875.
3 Park Theatre, London, 1875.
4 Lyceum Theatre, 1871.
5 In London, at St. James's Theatre (French), June 21, 1873.
6 In London at St. James's Theatre (French), May 17, 1873; at Royal Philharmonic Theatre (English, Byron), Oct. 4, 1873; in another version at the Gaiety, Nov. 10, 1873.
7 In London at Criterion Theatre (English, Reece), Nov. 28, 1874.
8 In London at Opéra Comique (French), June 6, 1874; at Royal Philharmonic Theatre (English), Oct. 3, 1874.
9 Opéra Comique, London, 1876.

and 'La Marjolaine,'[1] both in three acts (1877); 'Le petit Duc'[2] and 'Camargo,' both in three acts (1878); 'La jolie Persane,' 1879; 'La petite Mademoiselle,' three acts (1879)[3]; 'Le Grand Casimir,' 1879[4]; 'Le Marquis de Windsor,' Janot's 'La Roussotte,' 'Le Jour et la Nuit,'[5] 1881; 'Le Cœur et la Main,' 1882; 'La Princesse des Canaries,'[6] 1883; 'L'Oiseau bleu' (1884). An attempt at a higher class of music, 'Plutus,' produced at the Opéra Comique, Paris, March 31, 1886, failed and was withdrawn after eight representations; the earlier style was returned to in 'Les Grenadiers de Monte-Cornette' (Paris, 1887); 'Ali-Baba' (Brussels, 1887); 'La Volière' (Paris, 1888); 'L'Égyptienne' (Paris, 1890); 'Nos bons Chasseurs' (*ib.* 1894); 'Ninette' (*ib.* 1896); 'Ruse d'Amour' (1897); 'Barbe-Bleue' (1898); 'Le Cygne' (Opéra Comique, 1899), and 'La Belle au Bois Dormant' (1900). To this long list must be added detached songs and other trifles thrown off by his rapid and untiring pen. Lecocq has profited by the false system momentarily in the ascendant among French musicians. Our learned composers, encouraged by some of the managers, overload their operas with orchestral writing, and substitute the lyric for the dramatic element—to the ruin of French opéra-comique. But Lecocq realises that what the public really like are light, gay, sparkling melodies. His aim has been to dethrone Offenbach, and as he has the advantage of writing correctly, he has had little trouble in attaining a popularity even greater than that formerly possessed by the composer of 'Orphée aux Enfers.' His style is not a very elevated one, and makes no demand on the poetry or the intellect of the composer; but it requires tact, ease, freedom, and, above all, animation. These qualities are conspicuous in Lecocq's operettas, which have become universally popular, owing to the life, *brio*, and easy gaiety which pervade them. G. C.; additions by A. C. and G. F.

LE COUPPEY, Félix, born in Paris, April 14, 1811, was a pupil of the Conservatoire, where, in his seventeenth year, he was an assistant teacher of harmony. In 1837 he became a regular teacher, and in 1843 succeeded his master, Dourlens, as professor of harmony. In 1848 he took the place of Henri Herz as pianoforte teacher, and in this capacity wrote many studies and similar things, for his instrument, some of which are still in use. He died in Paris, July 5, 1887. (Riemann's *Lexikon.*)

LEDGER LINES are the short lines drawn above and below the staff for those notes which exceed its limits. The origin of the term is not known. It is proposed to derive it from the French *léger*, light, or from the Latin *legere*, to read, or as if it were equivalent to *layer*—additional lines laid on above or below; but neither of these is quite satisfactory. The term came into use in the year 1700 (see Mr. C. J. Evans in the *Musical Times* for June 1879, and the *Oxford Dictionary*, s.v. The analogous use of the word ledger, as 'a horizontal timber in a scaffolding, lying parallel to the face of the building,' is interesting.) In French they are called 'lignes postiches,' or 'supplémentaires'; and in German 'Hilfslinien,' or 'Nebenlinien,' *a*, *c'*, etc. being said to be 'durch den Kopf,' and *b*, *d'*, etc. 'durch den Hals.' G.

LEDUC, a music-publishing firm in Paris, founded in 1841; in 1868, Alphonse Leduc succeeded to his father as head of the business, and after his death in 1892, his widow (*née* Ravina) carried it on. Since 1904, the firm has been directed by E. Leduc and P. Bertrand. Besides the publication of methods and educational music of all kinds, the firm has brought out numerous works by the younger French and Russian composers, such as Hillemacher, Huë, Leroux, Pierné, and Cui, Borodine, Liadov, Rimsky-Korsakov, etc. The important collection, *Les Maîtres Musiciens de la Renaissance Française*, edited by H. Expert, is one of the most interesting of the publications of the house. *L'Orgue moderne*, a quarterly magazine, edited by Widor and Guilmant, is mainly devoted to the praiseworthy task of making known the work of the younger men; and *L'Art musical*, a periodical founded by the firm in 1860, was amalgamated with *Le Guide Musical* of Brussels in 1895. G. F.

LEE, George Alexander, son of Harry Lee, a pugilist and landlord of the Anti-Gallican tavern, Shire Lane, Temple Bar, was born in 1802. When a boy he entered the service of Lord Barrymore as 'tiger,' being the first of the class of servants known by that name; but on the discovery that he had a fine voice and a natural taste for music, he was withdrawn from that position and placed under a master for instruction. In 1822 he appeared as a tenor singer at the Dublin theatre [where he acted as conductor for a year], and in 1826 in London at the Haymarket Theatre [where he became conductor in 1827], and soon afterwards commenced business as a music-seller in the Quadrant. In 1829, with Melrose, the tenor singer, and John Kemble Chapman, he entered upon the management of the Tottenham Street Theatre, and gave performances of popular English operas. Lee seceded in 1830 [on account of the heavy penalties incurred through the infringement of the right of the 'patent theatres'], and became lessee of Drury Lane Theatre. He was soon afterwards joined by Captain Polhill, but at the end of the season he withdrew, leaving Polhill sole manager. In 1831 he undertook the management of the Lenten oratorios at both Drury Lane and

[1] Royalty Theatre, London, 1877.
[2] Philharmonic Theatre, London, 1878.
[3] Alhambra, London, 1879.
[4] Gaiety Theatre, London, 1879.
[5] Strand Theatre, London, as 'Manola,' 1882.
[6] Liverpool, as 'Pepita,' 1886, and Toole's Theatre, London, 1888.

Covent Garden. In 1832 he was composer and music director at the Strand Theatre, and in 1845 the same at the Olympic. [He had a music shop at 59 Frith Street, Soho, in 1835-36.] Lee composed the music for several dramatic pieces, amongst which were 'The Sublime and Beautiful,' and 'The Invincibles,' 1828; 'The Nymph of the Grotto' and 'The Witness,' 1829; 'The Devil's Brother' (principally from Auber's 'Fra Diavolo') and 'The Legion of Honour,' 1831; 'Waverley' (with G. Stansbury), 1832; 'Love in a Cottage,' 'Good Husbands make good Wives,' 'Sold for a Song,' 'The Fairy Lake,' and 'Auld Robin Gray,' the last composed about 1838 but not performed until 1858. He was also composer of many songs and ballads, highly popular in their day ('Away, away to the mountain's brow,' 'Come where the aspens quiver,' 'The Macgregors' Gathering,' etc.) and author of a 'Vocal Tutor.' [As other publishers brought out his works, it would appear that the business referred to above, was either of short duration or very unimportant. He must not be confounded with Leoni Lee of Albemarle Street, who had a large publishing business.] Lee married Mrs. Waylett, the popular singer and actress, whose death (April 26, 1851) so seriously affected him that he died on the 8th of the following October. W. H. H.; additions from W. H. G. F. and F. K.

LEE, SAMUEL, a distinguished Irish violinist and musical director, who flourished during the second half of the 18th century. Handel often visited his house in 1742, and employed him as copyist. In 1751 he was appointed conductor of the 'City Music,' or Corporation Band, and in 1753 his salary was increased from £40 to £60 a year (*Calendar of Ancient Records of Dublin*). In the autumn of 1750 he opened a music-shop at the Little Green, off Bolton Street, and printed much music, including 'Lee's Masque, a collection of popular songs,' four in each number, 'price a British sixpence each' (1753-56). In July 1751, he was one of the syndicate (the others being Signor Marella, Joseph de Boeck, Daniel Sullivan, and Stephen Storace) that took a lease of Crow Street Music Hall, for six years, at an annual rent of £113 : 15s. He led the band at Marlborough Green from 1752 to 1756, and in 1758 was appointed musical director of Crow Street Theatre. In 1761 he removed his music-shop to No. 2 Dame Street, and published a miscellaneous lot of music. Ten years later he opened a coffee-house in Essex Street, which was largely patronised by theatrical folk. He died Feb. 21, 1776. See O'Keefe's *Recollections*, i. 320. W. H. G. F.

LEEDS MUSICAL FESTIVAL. The first of these important meetings took place on Sept. 7-10, 1858, and formed part of the ceremony connected with the opening of the Town Hall by Queen Victoria. Sterndale Bennett was the conductor, and his 'May Queen' was the chief novelty of the festival. In spite of the great success (£2000 was given out of the profits to the Leeds medical charities) there were difficulties in the way of establishing the festival as a triennial event; and the second did not take place until 1874, Oct. 14-17, when Sir Michael Costa conducted. At the third festival, Sept. 19-22, 1877, Costa was again the conductor, and Macfarren's 'Joseph' was the most important new work. From 1880 (Oct. 13-17) until 1898 inclusive, Sir Arthur Sullivan was the conductor. In the former year, Sullivan's 'Martyr of Antioch' and J. F. Barnett's 'Building of the Ship' were commissioned. Oct. 10-13, 1883, was the date of the fourth meeting, at which Macfarren's 'David,' Alfred Cellier's 'Gray's Elegy,' Barnby's 'Psalm xcvii.,' were commissioned, and Raff's 'End of the World' was performed for the first time in England. In 1886 (Oct. 13-17) Sullivan's 'Golden Legend,' Stanford's 'Revenge,' Mackenzie's 'Story of Sayid,' and Dvořák's 'Saint Ludmilla' were commissioned, and a memorable performance took place of Bach's B minor Mass. In 1889, (Oct. 9-12) the profits of the festival rose to the high figure of £3142; the new works were Parry's 'Ode on St. Cecilia's Day,' Stanford's 'Voyage of Maeldune,' Corder's 'Sword of Argantyr,' and Creser's 'Sacrifice of Freya.' In 1892 (Oct. 5-8) two new works only were given, Alan Gray's 'Arethusa,' and a symphony by Frederick Cliffe. Instead of the choir being drawn only from Leeds, the influence was extended this year (and until 1898) by obtaining singers from different centres in the West Riding of Yorkshire, who were trained in their separate towns, and met occasionally at Leeds for general rehearsals. In 1895 (Oct. 2-5) Parry's 'Invocation of Music,' Somervell's 'Forsaken Merman,' and orchestral pieces by Massenet and Edward German, were the new works. In 1898 (Oct. 5-8) Stanford's 'Te Deum,' Elgar's 'Caractacus,' Cowen's setting of Collins's 'Ode on the Passions,' Otto Goldschmidt's 'Music,' Alan Gray's 'Song of Redemption,' and a symphonic poem by Humperdinck, were the novelties, and the *diapason normal* was employed for the first time. For the festival of 1901 (Oct. 9-12) Sir C. V. Stanford was appointed in succession to Sir Arthur Sullivan, and the programme was commemorative of the music of the 19th century. Among actual novelties were Coleridge Taylor's 'Blind Girl of Castel-Cuillé,' and a Memorial Cantata by Glazounov; a most interesting performance of Beethoven's Mass in D took place, in which Dr. Joachim took part, as well as playing a concerto of Mozart. In 1904 (Oct. 5-8) Sir C. V. Stanford was again the conductor, and the new works were Mackenzie's 'Witch's Daughter,' Walford Davies's 'Everyman,' Stanford's 'Songs of the Sea,' Charles Wood's 'Ballad of Dundee,' Joseph Holbrooke's 'Queen Mab,'

and Stanford's violin concerto (played by Kreisler. A *History of the Leeds Festivals* (1858-89) by Joseph Bennett and F. R. Spark, was published by Novello in 1892. M.

LEEVES, Rev. William, born at Kensington, June 11, 1748, [entered the first regiment of Foot-Guards in 1769, and was promoted lieutenant 1772. After taking holy orders he was appointed] in 1779 rector of Wrington, Somerset, the birthplace of John Locke, the philosopher, and the home of Hannah More. He was a good violoncellist, and composed much sacred music, but will be remembered only as the author of the air of 'Auld Robin Gray' (words by Lady Anne Barnard, born Lindsay of Balcarres), written in 1772 [(autograph in the Brit. Mus. Add. MS. 29,387), published by Corri and Sutherland in 1783, but not publicly acknowledged by the composer until 1812, when in the dedication of 'Six Sacred Airs,' he admitted the authorship of 'Auld Robin Gray.'] He died at Wrington, May 28, 1828. W. H. H.; additions from the *Dict. of Nat. Biog.*, W. H. G. F., etc.

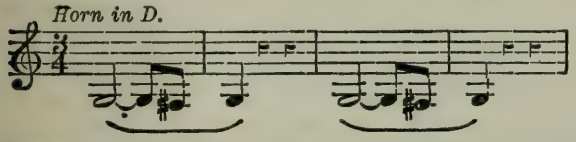
LEFÉBURE-WÉLY, Louis James Alfred, born in Paris, Nov. 13, 1817, son of Antoine Lefébvre, organist and composer, who took the name of Lefébure-Wély, and died 1831. He learned his notes before the alphabet, and as soon as he could speak showed a marvellous aptitude for music. At eight he was his father's deputy at the organ, accompanying the plain-song and playing short pieces. Though only fifteen when his father died, he was appointed his successor at St. Roch through the influence of Queen Marie Amélie. Feeling the need of solid study, he entered the Conservatoire in 1832, and obtained the second prizes for pianoforte and organ in 1834, and the first for both in the following year. He then took lessons in counterpoint from Halévy, and in composition from Berton, but, not satisfied with these professors, studied privately with Adolphe Adam, and with Séjan, the organist, who initiated him in the art of improvising and in the management of the stops. He told the author of this article that he owed much to both these men, widely different as they were, and he often sought their advice after he had left the Conservatoire in order to marry. To support his young family he took to teaching, and composed a quantity of pianoforte pieces, some of which were popular at the time. But it is as an organist that he will be remembered. His improvisations were marvellous, and from the piquancy of his harmonies, the unexpectedness of his combinations, the fertility of his imagination, and the charm which pervaded all he did, he might justly be called the Auber of the organ. The great popularity in France of the free-reed instruments of Debain and Mustel is largely owing to him; indeed, the effects he produced on the instruments of the harmonium class were really astonishing. Endowed with immense powers of work, Lefébure-Wély attempted all branches of composition—chamber music; symphonies for full orchestra; masses; an opéra-comique in three acts, 'Les Recruteurs' (Dec. 13, 1861); etc. Among his best works are his 'Cantiques,' a remarkable 'O Salutaris,' his 'Offertoires,' many of his fantasias for harmonium, and his organ-pieces. He received the Legion of Honour in 1850, being at the time organist of the Madeleine, where he was from 1847 to 1858. After this he had for some time no regular post, but in 1863 accepted the organ of St. Sulpice, so long held with success by his friend and master Séjan. Here he remained till his death, which took place, of consumption, in Paris on Dec. 31, 1869. G. C.

LEFEBVRE, Charles Édouard, born in Paris, June 19, 1843, was a pupil of the Conservatoire, and gained the first Prix de Rome with his cantata, 'Le Jugement de Dieu.' A composer of sincere and delicate accomplishment, he has written music in many forms. His church music includes a setting of Psalm xxiii. and some motets; his 'Judith,' of which portions had been given at concerts of the Conservatoire, was brought out as a whole at the Pasdeloup concerts in 1879, being later heard in many other French towns, as well as in Belgium and Germany; an 'Ouverture dramatique' was played at the Colonne Concerts; and 'Dalila,' orchestral scenes, and a symphony in D are important works for orchestra. For the stage Lefebvre has written, 'Lucrèce,' three-act opera, not performed; 'Le Trésor' a one-act opéra-comique, (Angers, 1883); 'Zaïre,' four-act opera (Lille, 1887); 'Djelma,' three-act opera (Paris, Opéra, May 25, 1904); 'Singoalla,' three-act opera, unperformed. 'Eloa,' a poème lyrique; 'Melka,' a 'legend' given at the Lamoureux Concerts; 'Sainte Cécile,' for soli, chorus, and orchestra, (Concerts de l'Opéra, 1896); 'La Messe du Fantôme,' for voice and orchestra (Colonne Concerts); a Serenade, an Overture, 'Toggenburg' (Colonne Concerts, 1904); sonatas, trios, quartets, suites, etc. for various instruments, a suite for wind instruments, etc. In 1884 he obtained the Prix Chartier for his concerted compositions, and in 1895 he succeeded Benjamin Godard as professor of the instrumental ensemble class in the Conservatoire. G. F.

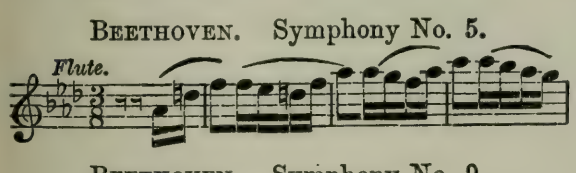
LEFFLER, Adam, born in London, 1808, son of James Henry Leffler, bassoon player and organist of St. Katherine's Hospital by the Tower, the German Lutheran Church in the Savoy, and Streatham Chapel, who died suddenly in the street in 1819—was soon after his father's death admitted a chorister of Westminster Abbey. On attaining manhood he was endowed with a bass voice of exceptionally fine quality and extensive compass, from E below the stave to *g'* above it,—and a natural gift for singing. He first attracted notice in October 1829 at a Festival at Exeter, when the casual absence of

another performer gave him the opportunity of appearing as a principal singer. He acquitted himself so satisfactorily that he was immediately appointed a deputy at Westminster Abbey, and shortly afterwards took and maintained a good position on the English operatic stage and in the concert-room. But for a constitutional carelessness and neglect of close study he might, with his natural and acquired qualifications, have occupied the highest place in his profession. He died of apoplexy in London, March 28, 1857. W. H. H.

LEGATO (Ital., sometimes written *ligato*; Ger. *gebunden*; Fr. *lié*), 'connected'; the sound of each note of a phrase being sustained until the next is heard. In singing, a legato passage is vocalised upon a single vowel, on stringed instruments it is played by a single stroke of the bow, and on the pianoforte or organ by keeping each finger upon its key until the exact moment of striking the next. On wind instruments with holes or keys, a legato passage is played in one breath, the notes being produced by opening or stopping the holes; but a wind instrument on which the different sounds are produced by the action of the lips alone, as the horn, trumpet, etc., is incapable of making a true legato, except in the rare cases in which one of the notes of the phrase is produced by stopping the bell of the instrument with the hand, as in the following example from the Scherzo of Beethoven's Seventh Symphony—
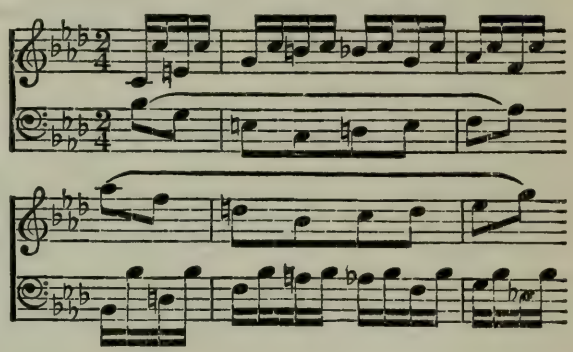


The sign of legato is a curved line drawn above or beneath the notes. In music for wind or stringed instruments the curve covers as many notes as are to be played with a single breath, or a single stroke of the bow; thus—



In vocal music the same sign is often used, as in Handel's chorus, 'And he shall purify,' but it is not necessary, since the composer can always ensure a legato by giving a single syllable to the whole passage, and it is in fact frequently omitted, as in the air 'Every valley.'

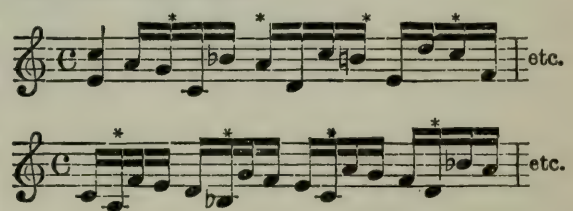
In pianoforte music, all passages which are without any mark are played legato, inasmuch as the notes are not detached; the curved line is, therefore, used more for the sake of giving a finished appearance to the passage than from any practical necessity. Nevertheless, passages are sometimes met with in which it appears to have a special significance, and to indicate a particularly smooth manner of playing, the keys being struck less sharply than usual, and with slightly increased pressure. Such a passage occurs in the Allegro of Beethoven's Sonata in A♭, op. 26, in which the quavers alone are marked legato, the semiquavers being left without any mark, thus—



The same plan is followed on each recurrence of the phrase throughout the movement, and since this regularity can scarcely have been accidental, it appears to indicate a corresponding variety of touch.

Instead of the sign, the word *legato* is sometimes written under the passage, as in Beethoven's Bagatelle, op. 119, No. 8, or Variation No. 30 of op. 120. When the word is employed it generally refers to the character of the whole movement rather than to a single passage.

In playing legato passages wholly or partly founded upon broken chords, some masters have taught that the principal notes of the harmony should be sustained a little longer than their written length. Thus Hummel, in his *Pianoforte School*, gives the following passages (and many others) with the intimation that the notes marked with an asterisk are to be sustained somewhat longer than written, 'on account of the better connection'—



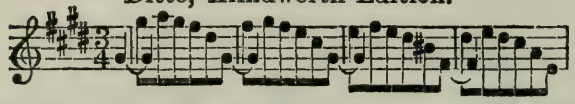
This method of playing passages, which is sometimes called *legatissimo*, would doubtless add to the richness of the effect, especially upon the light-toned pianofortes of Hummel's day, but it is not necessary on modern instruments, the tone of which is so much fuller. Nevertheless it is sometimes of service, particularly in certain passages by Chopin, which without it are apt to sound thin. Klindworth, in his edition of Chopin, has added a second stem, indicating a greater value, to such notes as require sustaining, and a comparison of his version with the

original edition will at once show the intended effect; for example—

CHOPIN, 'Valse,' Op. 64, No. 2, Original Ed.



Ditto, Klindworth Edition.



An example of legatissimo touch, in which the notes are written of their full value, may be found in No. 5, Bk. ii. of Cramer's *Studies*.

The opposite of legato is *staccato*—detached [see STACCATO], but there is an intermediate touch between legato and staccato, in which the notes, though not connected, are separated by a barely perceptible break. When this effect is intended the passage is marked *non legato*. An example occurs in the first movement of Beethoven's Sonata in C minor, op. 111, in the passage immediately following the first appearance of the short *Adagio* phrase. [See PHRASING.] F. T.

LEGGIERO (Ital. also *Leggieramente*), lightly. The word is usually applied to a rapid passage, and in pianoforte playing indicates an absence of pressure, the keys being struck with only sufficient force to produce the sound. Leggiero passages are usually, though not invariably, *piano*, and they may be either legato or staccato; if the former the fingers must move very freely and strike the keys with a considerable amount of percussion to ensure distinctness, but with the slightest possible amount of force. Examples of legato passages marked *leggieramente* are found in the twenty-fifth variation of Beethoven's op. 120, and in the finale of Mendelssohn's Concerto in G minor (which also contains the unusual combination of *forte* with *leggiero*); and of staccato single notes and chords in the finale of Mendelssohn's Concerto in D minor.

On stringed instruments leggiero passages are as a rule played by diminishing the pressure of the bow upon the strings, but the word generally refers rather to the character of the movement than to any particular manner of bowing. The Scherzo of Beethoven's Quartet in E♭, op. 74, is marked *leggiermente*, although it begins *forte*, and the same indication is given for the second variation of the Andante in the Kreutzer Sonata, which is *piano* throughout. F. T.

LEGRENZI, GIOVANNI, composer and conductor, born about 1625 at Clusone near Bergamo; in which town he learned music, and received his first appointment, that of organist to the church of St. Maria Maggiore. He next became maestro di cappella of the church of the Spirito Santo at Ferrara, where he still was in 1664. When Krieger, capellmeister to the Duke of Weissenfels, visited Venice in 1672, he found Legrenzi settled there as director of the Conservatorio dei Mendicanti. In 1681 he became vice-maestro, and in 1685 maestro di cappella of St. Mark's, and exercised both functions till his death, July 26, 1690. He entirely reorganised the orchestra of St. Mark's, augmenting it to thirty-four performers, thus disposed—eight violins, eleven violette, two viole da braccia, two viole da gamba, one violone, four theorbos, two cornets, one bassoon, and three trombones. He composed industriously, and left specimens of his skill in most departments of music—[church sonatas, 1654, 1655 1663, and 1677], motets [1655, 1660, 1670, 1692], masses, psalms [1657, 1667], instrumental music of various kinds, and seventeen operas, of which the most remarkable are 'Achille in Sciro,' his first (1664); 'La Divisione del Mondo' (1675); 'I due Cesari' (1683), mentioned in the Paris *Mercure Galant* (March 1683); and 'Pertinace' (1684), his last. [The number in the *Quellen-Lexikon* is 14.] They were nearly all produced in Venice. Like Scarlatti, and other composers of his time, he did not attempt to banish the comic element from his serious operas. One of his orchestral compositions is in seven real parts, and all are important. His best pupils were Lotti and Gasparini.

Legrenzi's name will be handed down to posterity by Bach and Handel, both of whom have treated subjects from his works, the former in an organ fugue in C minor on a 'Thema Legrenzianum elaboratum cum subjecto pedaliter'[1] (B.-G. xxxviii. p. 94); and the latter in the phrase 'To thy dark servant light and life afford,' in the Chorus 'O first-created beam' from 'Samson.' This is taken from a motet of Legrenzi's—'Intret in conspectu,' of which a copy in Handel's handwriting is to be found among the MSS. at Buckingham Palace (Chrysander, *Händel*, i. 179). F. G.

LE HEURTEUR, GUILLAUME, a French composer in the earlier part of the 16th century, was a canon in the Church of St. Martin at Tours. His works appeared chiefly in Attaingnant's collections from 1530 to 1543, among them four masses, which Ambros ranks with those of Sermisy, a few magnificats and motets, and a number of chansons. Two of the chansons are given in Eitner's Selection of Chansons, 1899, Nos. 28, 29. Fétis mentions some independent works of Le Heurteur, which, however, Eitner has not been able to verify. (See *Quellen-Lexikon*.) J. R. M.

LEHMANN, ELIZABETTA NINA MARY FREDERIKA, known as Liza Lehmann, born July 11, 1862, in London; daughter of the late Rudolf Lehmann, the painter, by his wife Amelia, daughter of Robert Chambers of Edinburgh, the author and publisher. She was first taught singing by her mother, a highly cultivated amateur,

[1] This is the fugue about the autograph of which Mendelssohn writes, June 18, 1839.



LILLI LEHMANN

and well known in the musical world, both as a composer and arranger of old classical songs under the initials 'A. L.' Later she studied singing with Randegger, and composition with Raunkilde at Rome, Freudenberg at Wiesbaden, and Hamish MacCunn. On Nov. 23, 1885, she made her début at the Monday Popular Concerts with great success, and was a favourite at these concerts during the nine years she remained in the vocal profession. She also appeared at the Crystal Palace, Philharmonic, Novello's Oratorio Concerts, Norwich Festivals, and all the chief concerts in the kingdom, receiving especial encouragement from Frau Clara Schumann and Dr. Joachim.[1] On July 14, 1894, she gave a farewell concert at St. James's Hall, previous to retiring from the vocal profession on her marriage to Mr. Herbert Bedford[2] in October of the same year. Her voice is a light soprano, not large, but with an extensive compass from the low A to B in alt, and of a carrying nature—always perfectly produced. She created a distinctive position for herself by her varied répertoire in four languages, and by her revival of many fine old songs, notably by the early English composers. Since her retirement, Madame Liza Lehmann has devoted herself to composition, and with conspicuous success. In 1896 her song-cycle, 'In a Persian Garden,' the words taken from FitzGerald's translation of the Rubáiyát of Omar Khayyám, was introduced in private at a concert in the house of Mrs. E. L. Goetz, by Mesdames Albani and Hilda Wilson, Mr. Ben Davies and Mr. Bispham. It was afterwards produced publicly at the Monday Popular Concerts and elsewhere, being received with remarkable enthusiasm, both in America and England.

Several other song-cycles followed: 'In Memoriam' (from Tennyson), 'The Daisy-Chain,' 'More Daisies,' 'Songs of Love and Spring,' etc.

Madame Liza Lehmann may be said to have established a vogue for song-cycles in England. She was the first woman to be commissioned to undertake the composition of a Musical Comedy, 'Sergeant Brue' (book by Owen Hall), produced at the Strand Theatre, June 14, 1904, transferred to the Prince of Wales's Theatre, and later retransferred to the Strand. She has also written incidental music for plays, ballads for voice and orchestra, and many songs and pianoforte pieces, several of which have gained considerable popularity. A. C.

[1] On March 15, 1888, at the Philharmonic, Mme. Schumann accompanied her in Schumann's 'Nussbaum' and 'Frühlingsnacht.'

[2] BEDFORD, HERBERT, born Jan. 23, 1867, in London. Studied music and composition at the Guildhall School of Music. On May 30, 1892, a concert of his works was given at the Meistersingers' Club. His compositions include an Opera, 'Kit Marlowe,' and several works for voices and orchestra; a love scene from 'Romeo and Juliet,' written for the Norwich Festival of 1902, and produced by Madame Clara Butt and Mr. Kennerley Rumford; a Nocturne produced by Madame Clara Butt at a London Philharmonic Society's Concert in 1902; two ballades, 'La Belle dame sans merci,' 'La joie fait peur'; and a Symphonic Poem for soprano voice and orchestra. His orchestral works include a suite, 'Queen Mab'; a concert overture, 'Sowing the Wind'; and a melody for strings, etc. He has also published an Album of English songs, a group of French songs, many detached songs, etc.

LEHMANN, LILLI, born May 15, 1848, at Würzburg, was taught singing by her mother, Marie Lehmann, formerly a harp player and prima donna at Cassel under Spohr, and the original heroine of some of the operas of that master. The daughter made her début at Prague as the First Boy ('Zauberflöte'), and was engaged successively at Dantzig in 1868 and at Leipzig in 1870. She made her début at Berlin as Vielka (Meyerbeer's 'Feldlager in Schlesien'), August 19, 1870, with such success that she was engaged there as a light soprano, remaining there till 1885. In 1876 she played Woglinde and Helmwige, and sang the 'Bird' music in Wagner's trilogy at Bayreuth. In that year she was appointed Imperial chamber singer. She made a successful début at Her Majesty's as Violetta, June 3, as Philine ('Mignon'), June 15, 1880, and sang there for two seasons. She appeared at Covent Garden in German with great success as Isolde, July 2, 1884. In passing through England to America, she gave a concert with Franz Rummel at the Steinway Hall, Oct. 22, 1885. From 1885 to 1890, she sang in German opera in America, but returned to Her Majesty's in June 1887, singing three times in Italian as Fidelio, to the Florestan of her husband, Herr Kalisch. In 1890 she returned to Germany, singing both in operas and concerts. In 1899 she reappeared at Covent Garden as Fidelio, Sieglinde, Norma, Isolde, Ortrud, and Donna Anna, and won warm appreciation. She also sang in Paris at the Lamoureux Concerts, and appeared at the Nouveau Théâtre as Donna Anna in 1903.

A younger sister, MARIE, born 1851, also a soprano, sang at Bayreuth as Wellgunde and Ortlinde in the 'Trilogy' in 1876, and was for many years a valued member of the company at Vienna, and an excellent concert singer. A. C.

LEIGHTON, SIR WILLIAM, Knight, one of the band of Gentlemen Pensioners of Elizabeth and James I. published in 1614 'The Teares or Lamentacions of a Sorrowfvll Soule; Composed with Musicall Ayres and Songs both for Voyces and Divers Instruments.' The work consists of fifty-four metrical psalms and hymns, seventeen of which are for four voices, with accompaniments, in tablature, for the lute, bandora, and cittern; and thirteen for four voices, and twenty-four for five voices without accompaniment. The first eight pieces are of Leighton's own composition, and the rest were contributed by the following composers:—John Bull, William Byrd, John Coperario, John Dowland, Alfonso Ferrabosco, Thomas Ford, Orlando Gibbons, Nathaniel Giles, Edmond Hooper, Robert Johnson, Robert Jones, Robert Kindersley, Thomas Lupo, John Milton, Martin Pearson, Francis Pilkington, Timolphus Thopul (a pseudonym), John Ward, Thomas Weelkes, and John Wilbye. From the dedication to Prince Charles we learn that the collection was compiled

while the worthy knight was—unjustly, as he alleges—incarcerated for debt. He had in the preceding year published the poetry alone in a duodecimo volume. [Some verses by him were prefixed to Allison's 'Psalms' (1599), and he wrote a poem in praise of James I., called *Vertue Triumphant* (1603); this latter was probably what procured him his knighthood. *Dict. of Nat. Biog.*] W. H. H.

LEIPZIG (*i.e.* the place of Lime-trees), in Saxony, on the junction of the Pleisse and the Elster, has for a long time been the most musical place in North Germany. When Rochlitz visited Beethoven[1] at Vienna in 1822, the first thing which the great composer did was to praise Leipzig and its music—'If I had nothing to read but the mere dry lists of what they do, I should read them with pleasure. Such intelligence! such liberality!' The main ostensible causes of this pre-eminence have been (1) the long existence of the St. Thomas school as a musical institution with a first-class musician as its cantor; (2) the Gewandhaus concerts; (3) the presence of the great music-publishing house of Breitkopfs, almost equal in importance to a public institution; (4) the existence for fifty years of the principal musical periodical of the country—the *Allgemeine musikalische Zeitung*; (5) in later times, the long residence there of Mendelssohn, and the foundation by him of the Conservatorium, with its solid and brilliant staff of professors—a centre, for many years, of the musical life not only of Germany, but of other countries; and lastly (6) several very remarkable private musical institutions.

1. The *Thomasschule*, or School of St. Thomas, is an ancient public school of the same nature as our cathedral and foundation grammar-schools, but with the special feature that about sixty of the boys are taught music, who are called *Alumni*, and are under the charge of a cantor, forming the 'Thomaner-Chor.' This body is divided into four choirs, with a Prefect at the head of each, and serve the Churches of St. Thomas, St. Nicholas, St. Peter, and the Neukirche or New-Church. On Sundays the first choir joins the town orchestra for the morning service at St. Thomas or St. Nicholas; and on Saturday afternoons at 1.30 the whole four choirs unite in a performance under the direction of the cantor. The boys are remarkable for the readiness and correctness with which they sing the most difficult music at sight.

In 1877 the school was removed from its old building in the Thomaskirchhof to a new one near the Plagwitzerstrasse in the western suburb of Leipzig. A minute account of the history of the school and of its condition in the time of Kuhnau and Bach will be found in Spitta's *Bach* (Engl. transl.) ii. 189-203, and iii. 301-315.

The CANTOR, in German towns and villages, corresponds to the Precentor or leader of the choir in English cathedrals and churches, and the cantor of the St. Thomas School at Leipzig has for long been acknowledged as the head and representative of them all. For more than two centuries the office has been filled by very distinguished musicians, as will be seen from the following list, taken from Riemann's *Lexikon*:—

Johann Urban	1439	Johann Schelle	1676-1701
Martin Klotsch	1470	Johann Kuhnau	1701-22
Ludwig Götze		Joh. Sebastian Bach	1723-50
Joseph Scharnagel	c. 1505	Gottlob Harrer	1750-55
George Rhaw	1519-20	Joh. Friedrich Doles	1755-89
Johannes Herrmann	1531-36	Joh. Adam Hiller	1789-1800
Wolfgang Jünger	1536-40	A. Eberhard Müller	1800-10
Joh. Brückner	c. 1541	Joh. Gottfried Schicht	1810-23
Ulrich Lange	1540-49	Christoph Theodor Weinlig	1823-42
Wolfgang Figulus	1549-51	Christoph A. Pohlenz, Mar.-Sept.	1842
Melchior Heyer	1551-64		
Valentin Otto	1564-94		
Sethus Calvisius	1594-1615	Moritz Hauptmann	1842-68
Joh. Hermann Schein	1615-30	Ernst Friedrich Richter	1868-79
Tobias Michael, Joh. Rosenmüller	1630-57	Wilh. Rust	1879-92
Sebastian Knüpfer	1657-76	Gustav Schreck	1892-

2. The GEWANDHAUS CONCERTS have been already described under their own head. [See *ante*, pp. 163, 164.]

3. For the great publishing establishment of BREITKOPF & HÄRTEL, we refer the reader to vol. i. pp. 393-95.

4. The ALLGEMEINE MUSIKALISCHE ZEITUNG, or *General Musical Times*, was begun by the firm just mentioned in 1798, on October 3 of which year the first number was published. See PERIODICALS, MUSICAL.

5. The idea and the foundation of the CONSERVATORIUM were entirely due to Mendelssohn, by whom the King of Saxony was induced to allow a sum of 20,000 thalers, bequeathed by a certain Hofkriegsrath Blümner 'for the purposes of art and science,' to be devoted to the establishment of a 'solid musical academy at Leipzig.' The permission was obtained in Nov. 1842, the necessary accommodation was granted by the corporation of the town in the Gewandhaus—a large block of buildings containing two Halls, a Library, and many other rooms—and the Conservatorium was opened on April 3, 1843. Mendelssohn was the first chief, and the teachers were:—harmony and counterpoint, Hauptmann; composition and pianoforte, Mendelssohn and Schumann; violin, Ferdinand David; singing, Pohlenz; organ, Becker. There were ten scholarships, and the fees for the ordinary pupils were seventy-five thalers per annum. In 1846, at Mendelssohn's urgent entreaty, Moscheles left his London practice, and became professor of the pianoforte at the modest salary of £120; and at that date the staff also embraced Gade, Plaidy, Brendel, Richter (afterwards Cantor), and others whose names have become inseparably attached to the Conservatorium. The management of the institution is in the hands of a board of directors chosen from the principal inhabitants of the town, and not professional musicians. The first name inscribed in the list of pupils is Theodor Kirchner, and it is followed by those of Otto Goldschmidt, Bargiel, Grimm,

[1] *Für Freunde der Tonkunst*, iv. 354.

Norman, etc. Amongst Englishmen are found J. F. Barnett, Sullivan, Walter Bache, Franklin Taylor, etc., and the American names include Dannreuther, Willis, Mills, Paine, and others.

6. Of the private institutions we may mention :—(1) the 'Riedelsche Verein,' a choral society founded in 1854 by Carl Riedel, its conductor, and renowned throughout Germany for its performances of sacred music of all periods, from Palestrina and Schütz down to Brahms and Liszt. (2) The 'Euterpe,' an orchestral concert society, which, though its performances cannot come into competition with those of the Gewandhaus, is yet of importance as representing a more progressive element in music than prevails in the exclusively classical programmes of the older institution. The names of Berlioz, Liszt, Raff, Rubinstein and others, appear prominently in the concerts of the Euterpe. Verhulst, Bronsart, and other eminent musicians, have been its conductors. (3) The 'Paulus,' an academical choral society of male voices, deserves mention as one of the best of its kind in Germany. G.

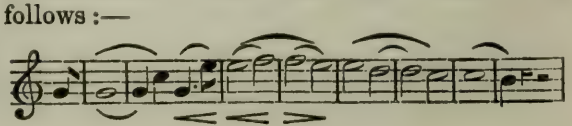
LEIT-MOTIF, *i.e.* 'guiding theme.' The principle of 'Leit-motive' is so simple and obvious that it would seem strange that they have so lately found recognition in music, were it not remembered that music in general has progressed but slowly towards a sufficiently logical condition to admit of their employment. They consist of figures or short passages of melody of marked character which illustrate, or as it were label, certain personages, situations, or abstract ideas which occur prominently in the course of a story or drama of which the music is the counterpart ; and when these situations recur, or the personages come forward in the course of the action, or even when the personage or idea is implied or referred to, the figure which constitutes the leit-motif is heard.

Their employment obviously presupposes unity and continuity in the works in which they occur. For as long as it is necessary to condescend to the indolence or low standard of artistic perception of audiences by cutting up large musical works into short incongruous sections of tunes, songs, rondos, and so forth, figures illustrating inherent peculiarities of situation and character which play a part throughout the continuous action of the piece are hardly available. Musical dramatic works of the old order are indeed, for the most part, of the nature of an 'entertainment,' and do not admit of analysis as complete and logical works of art in which music and action are co-ordinate. But when it becomes apparent that music can express most perfectly the emotional condition resulting from the action of impressive outward circumstances on the mind, the true basis of dramatic music is reached ; and by restricting it purely to the representation of that inward sense which belongs to the highest realisation of the dramatic situations, the principle of continuity becomes as inevitable in the music as in the action itself, and by the very same law of artistic congruity the 'leit-motive' spring into prominence. For it stands to reason that where the music really expresses and illustrates the action as it progresses, the salient features of the story must have salient points of music, more marked in melody and rhythm than those portions which accompany subordinate passages in the play ; and moreover when these salient points are connected with ideas which have a common origin, as in the same personage or the same situation or idea, these salient points of music will probably acquire a recognisable similarity of melody and rhythm, and thus become 'leit-motive.'

Thus judging from a purely theoretical point of view, they seem to be inevitable wherever there is perfect adaptation of music to dramatic action. But there is another important consideration on the practical side, which is the powerful assistance which they give to the attention of the audience, by drawing them on from point to point where they might otherwise lose their way. Moreover, they act in some ways as a musical commentary and index to situations in the story, and sometimes enable a far greater depth of pregnant meaning to be conveyed, by suggesting associations with other points of the story which might otherwise escape the notice of the audience. And lastly, judged from the purely musical point of view, they occupy the position in the dramatic forms of music which 'subjects' do in pure instrumental forms of composition, and their recurrence helps greatly towards that unity of impression which it is most necessary to attain in works of high art.
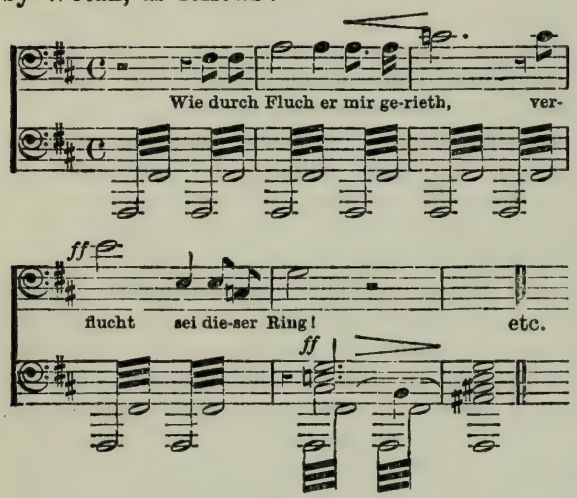
As a matter of fact 'leit-motive' are not always identical in statement and restatement ; but as the characters and situations to which they are appropriate vary in their surrounding circumstances in the progress of the action, so will the 'leit-motive' themselves be analogously modified. From this springs the application of variation and 'transformation of themes' to dramatic music ; but it is necessary that the treatment of the figures and melodies should be generally more easily recognisable than they need to be in abstract instrumental music.

Leit-motive are perfectly adapted to instrumental music in the form known as 'programme music,' which implies a story, or some definite series of ideas ; and it is probable that the earliest distinct recognition of the principle in question is in the Symphonie Fantastique of Berlioz (written before 1830), where what he calls an 'idée fixe' is used in the manner of a leit-motif. The 'idée fixe' itself is as follows :—
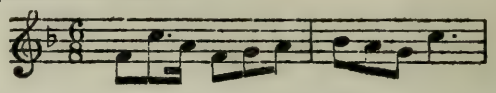


It seems hardly necessary to point to Wagner's works as containing the most remarkable examples of 'leit-motive,' as it is with his name that they are chiefly associated. In his earlier works there are but suggestions of the principle, but in the later works, as in 'Tristan' and the 'Trilogy,' they are worked up into a most elaborate and consistent system. The following examples will serve to illustrate some of the most characteristic of his 'leit-motive' and his use of them.

The curse which is attached to the Rheingold ring is a very important feature in the development of the story of the 'Trilogy,' and its 'leit-motif,' which consequently is of frequent occurrence, is terribly gloomy and impressive. Its first appearance is singularly apt, as it is the form in which Alberich the Niblung first declaims the curse when the ring is reft from him by Wotan, as follows :—

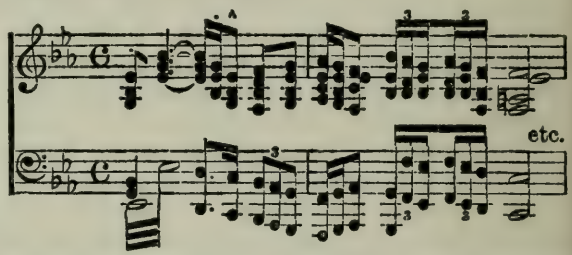


Among the frequent reappearances of this motif, two may be taken as highly characteristic. One is towards the end of the 'Rheingold,' where Fafner kills his brother giant Fasolt for the possession of the ring, and the leit-motif being heard reminds the hearers of the doom pronounced on the possessors of the ring by Alberich.
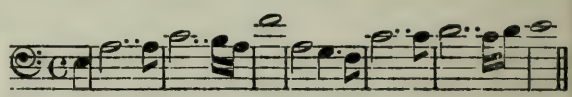
A yet more pregnant instance is in the 'Götterdämmerung.' When Siegfried comes to the Hall of the Gibichungs on the Rhine, with the ring in his possession, having obtained it by slaying Fafner, who had taken the form of a dragon to preserve it, the first person to greet him is Hagen, the son of Alberich, who looks to compass Siegfried's death, and regain the ring for the Niblungs by that means. As Hagen says 'Heil Siegfried, theurer Held,' the greeting is belied by the ominous sound of the leit-motif of the curse, which thus foretells the catastrophe in the sequel of which Hagen is the instrument and Siegfried the victim, and lends a deep and weird interest to the situation. Siegfried himself has 'motive' assigned to him in different circumstances and relations. For instance, the following figure, which he blows on the horn made for him by Mime, is the one which most frequently announces his coming. It implies his youthful and light-hearted state before he had developed into the mature and experienced hero :—



This figure is frequently subjected to considerable development, and to one important transformation, which appears, for instance, in the death march as follows :—

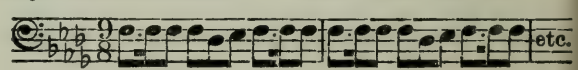


In his character as mature hero he is notified by the following noble figure,
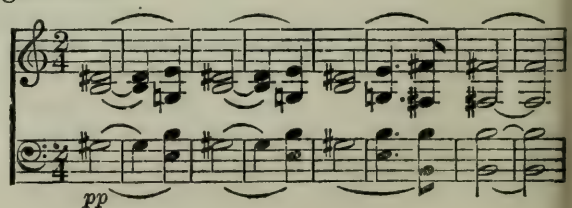


which occurs as above in the last act of the 'Walküre,' when Wotan has laid Brünnhilde to sleep on the 'Felsenhöhe,' with a wall of fire around her ; and the sounding of the motif implies that Siegfried is the hero who shall pass through the fire and waken Brünnhilde to be his bride. A happy instance of its recurrence is when, in the first act of 'Siegfried,' the youthful hero tells how he had looked into the brook and saw his own image reflected there.

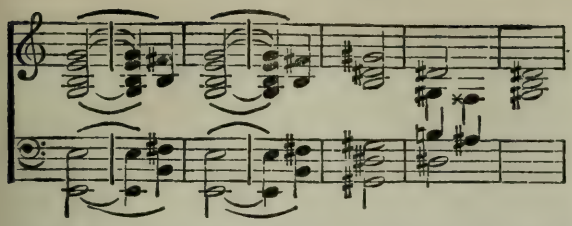
In the above examples the marked character of the figure lies chiefly in their melody. There are others which are marked chiefly by rhythm, as the persistent motif of Mime imitating the rhythmic succession of blows on an anvil—



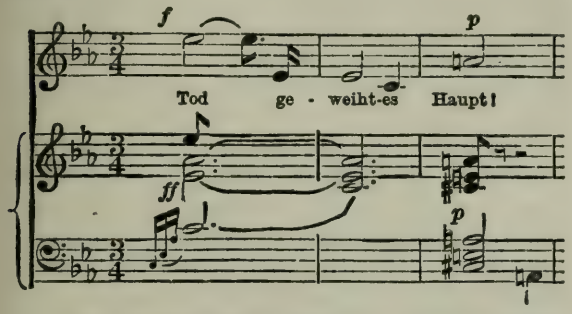
which points to his occupation as a smith. This motif occurs in connection with the rattling blows of the hammers of the Nibelung smiths underground, at the end of the second scene of the 'Rheingold,' and thus shows its derivation.

Other 'motive' again are chiefly conspicuous by reason of impressive and original progressions of harmony. Of this kind that of the Tarnhelm is a good example. It occurs as follows, where Alberich first tests the power of the helm at the beginning of the third scene of the 'Rheingold'—

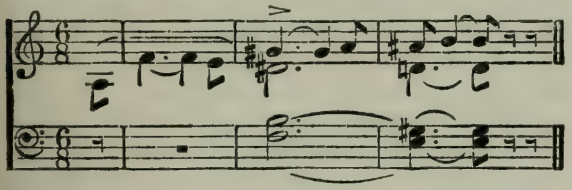




Another instance, where a strongly marked melodic figure is conjoined with an equally striking progression of harmony, is the 'death motif' in 'Tristan und Isolde,' which first appears in the second scene, where Isolde sings as follows :—



A figure which it is difficult to characterise, but which has a marvellous fascination, is the motif of the love-potion in 'Tristan und Isolde.'



The love-potion is the key to the whole story, and therefore the musical portion of the work appropriately commences with its leit-motif. Among the numerous examples of its recurrence one is particularly interesting. When King Mark has discovered the passionate love which existed between Tristan and Isolde he is smitten with bitter sorrow that Tristan, whom he had so loved and trusted, should have so betrayed him, and appeals to Tristan himself. Then as Tristan slowly answers him the motif is heard, and, without its being so expressed (for Tristan does not excuse himself), conveys the impression that Tristan and Isolde are not to blame, but are the victims of the love-potion they had unwittingly shared.

Prior to contemporary composers, though subsequent to the *idée fixe* of Berlioz, a few hints of the spirit of leit-motive may be found in various quarters: for instance, in Meyerbeer's 'Prophète,' when the prophet in the early part of the work speaks of the dream of future splendour in store for him, the first strain of the processional march is heard. Again, the system of giving a particular instrumental tone to the accompaniment of particular characters which is clearly analogous, is notable in the string accompaniment of Christ's words in Bach's 'Passion,' and in the sounding of the trombones when the Commendatore appears in 'Don Giovanni,' and the adoption of a similar quality of tone or definite phrase as the accompaniment to special utterances of Elijah in Mendelssohn's oratorio, and to the appearance of Don Quixote in his opera of 'Camacho's Hochzeit' (1825).

Among other instances of the use of what is practically a 'leading motive,' apart from the advanced school of composers, should be mentioned 'La Clochette' of Hérold, in which the melody 'Me voilà,' allotted to Lucifer, appears at every entrance of the character. See *Rev. et Gazette Mus.* for 1880, p. 227. [Instances of the use of 'leit-motives' in modern music, from Macfarren downwards, are too numerous to mention; it is obviously a device which is useful alike to composers and listeners, and it has been stated that even Balfe used them. Weber's employment of them is conspicuous in many of his works.] C. H. H. P.

LE JEUNE, CLAUDE, or CLAUDIN, born at Valenciennes probably about 1540, for we first find his name as a composer in 1564, in 'Dix Pseaumes de David.' The only part of his life of which we have any record was spent in Paris. Thus in 1581 he attended the marriage of Henry III.'s favourite, the Duc de Joyeuse, and noted the magical effect of his own music.[1] About this time also, Leroy printed 5 vols.[2] of chansons (*a* 4), thirty-nine of them by Le Jeune, and the publisher, himself a first-rate musician, seems to have valued them highly, placing the author by the side of Lassus, and filling the last 2 vols. with their works alone. Still the Huguenot composer met with slender encouragement for many years, and there is a pathetic story of his attempted flight at the siege of Paris in 1588, when bowed down by the weight of his unpublished MSS., he was caught by the catholic soldiers, and would have seen his treasures committed to the flames, but for the timely aid of Mauduit, a Catholic musician, who saved the books and aided the escape of his brother artist.

Better times came late in life. In Henry IV.'s reign, Leroy printed 'Recueil de plusieurs chansons et airs nouveaux,' par Cl. le J. (Paris, 1594), and in 1598 Haultin, at La Rochelle, the 'Dodecacorde,' twelve psalms written according to Glarean's twelve Church modes. On the title-page of the latter we see *for the first time* 'compositeur de la musique de la chambre du roy,' so perhaps the permission to print such a work, and the possibility of holding the appointment, were a result of the Edict of Nantes in the same year. In any case the

[1] The story goes that an officer was so excited by an air of the composer's that he cried out, with oaths, that he must attack some one, and was only pacified when the character of the strain was altered. Whatever truth there may be in the story, the effect was more probably produced by some martial rhythm in the music than by any superior intelligence which Claude possessed in the use of the modes, to which it is attributed by the narrator.

[2] The last 5 of 25 vols. of chansons published between the years 1569 and 1587.

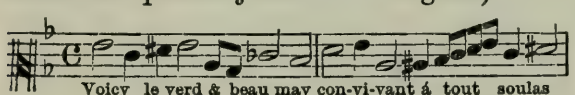
appointment was quite a recent one, and Le Jeune did not long enjoy it, for the next publication, 'Le Printemps' (dedicated to our king James I.[1]), was posthumous, and on the fourth page an ode appears 'Sur la musique du *defunct* Sieur Cl. le J.,' the second stanza of which begins thus—

> Le Jeune a faict en sa viellesse,
> Ce qu'un bien gaye jeunesse,
> N'auseroit avoir entepris.

The sixth page contains a general essay on music, claiming for Le Jeune the honour of uniting ancient rhythm to modern harmony. 'Le Printemps' contains thirty-three chansons with 'vers mesurez,' followed by longer settings of 'vers rimez.' Amongst the latter is Jannequin's 'Chant de l'Alouette' (*a* 4) with a fifth part added by Le Jeune, 'Le chant du Rossignol' in 6 nos., 'Ma mignonne' in 8 nos., and a Sestine (*a* 5) 'Du trist Hyver.'

The prefaces give no full explanation of 'vers mesurez.' On p. 6 we read that 'the wonderful effects produced by ancient music, as described in the fables of Orpheus and Amphion, had been lost by the modern Masters of Harmony,' that Le Jeune was 'the first to see that the absence of Rhythm accounted for this loss; that he had unearthed this poor Rhythm, and by uniting it to Harmony, had given the soul to the body,' and that 'Le Printemps' was to be an example of this new kind of music, but on account of its novelty, might fail to please at first.

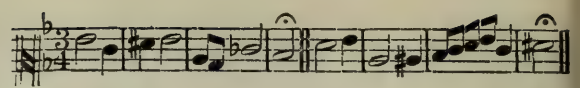
The editor next tells us (p. 7) that M. Baif[2] and M. Le Jeune had meant to print the words with suitable spelling and without superfluous letters, and to make the scanning as clear in the French poetry as it would be in Latin; but that he (the editor) had been advised to abandon this as too great a novelty. We are, therefore, left uncertain as to the method which the authors meant to employ, and have little to guide us as to the interpretation of such a passage as this (the bars drawn and quavers joined as in original):—



We have, however, above the ode 'Sur la musique mesurée de Cl. le J.' on p. 3 of this same book a scheme of the quantities of the four lines in each stanza. The first line of this scheme being –ᴗᴗ –ᴗᴗ– –ᴗᴗ –ᴗᴗ–; the corresponding line of the ode would then be accented

| Maĭnts mŭzĭ | ciēns dĕ cĕ | tēmps cī ‖ pār lĕs ă | cōrs grăvĕ | doūs.

and any music set to this would take the same accents. And so we might suppose that by some suitable directions as to the scanning of the words he might intend the above passage to be sung thus—



using the bars in the original as a mere division of the lines in the poem, where there should always be a pause and the measure completed. In any case this is only an adaptation to French music of what had been already done by Lassus and others in using the metres of Latin verses, though their efforts at Rhythm may have been accidental, while Le Jeune's had a set purpose. It is interesting, at least, to see the importance of Rhythm being recognised, and some attempt at a notation to express it. It also seems clear from what is said in the preface, of making the French lines like the Latin, that the authors saw the impetus which the Latin odes had given to music in this direction.

The music (*a* 3) to the Psalms (Paris, 1607) was apparently not reprinted, being doubtless cast in the shade by the more important setting (*a* 4 and 5) of Marot and Beza's Psalms, printed at La Rochelle by Haultin, and dedicated by Cecile Le Jeune,[3] in pursuance of the composer's expressed wishes, to the Duke of Bouillon, a great Protestant champion. This work, on which Le Jeune's great reputation entirely rests, went through many editions in France, found its way into Germany with the translation of Lobwasser, and, except in Switzerland, was soon used universally in all Calvinistic churches. 'It went through more editions, perhaps, than any musical work since the invention of printing.'[4] The melodies in the Tenor are the same as those used by Goudimel, and earlier still by Guillaume Franc.[5] The other parts are written in simple counterpoint, note against note. The simplicity of the style, and its consequent fitness for congregational use, was not the only cause of its supplanting earlier works of the kind. There is real beauty in the music, which modern critics do not cease to recognise. 'Claude Le Jeune,' says Burney, speaking specially of this work, 'was doubtless a great master of harmony.' Ambros finds 'the discant so melodious that it might be mistaken for the principal part.'[6] 'These psalms,' thinks Fétis, 'are better written than Goudimel's.'[7]

Other posthumous publications are the 'Airs à 3, 4, 5, 6' (Paris, Ballard, 1608), and a collection of thirty-six chansons, three on each of the twelve modes, under the title 'Octonaires de la vanité et inconstance du monde' (*id.* 1606).

Lastly, in 1612, Louis Mardo, Le Jeune's nephew, published a second book of Meslanges, in which, judging from the miscellaneous contents, he must have collected all that he could

[1] See Hawkins's *History* (chap. 110). The copy we have seen had the first page torn out, on which this dedication probably appeared, and the words 'roy' and 'majesté' erased on the second.

[2] Poet and musician, 1532-1589.

[3] All doubt as to Le Jeune being a family name seems to be dispelled by the sister's signature as above.

[4] Burney's *History*, iii. 46.

[5] The belief which at one time existed in England that Le Jeune was the author of the melody of the 'Old 100th Psalm,' and which gains some support from the vague terms in which Burney (iii. 47) speaks of it, has no foundation in fact. [See OLD HUNDREDTH.]

[6] *Geschichte der Musik*, iii. 344

[7] *Biographie*, v. 261.

still find of his uncle's works, French chansons *a* 4, 5, 8, canons, psalms, a magnificat, a fantaisie, Latin motets, and Italian madrigals.

In the higher branches of composition Le Jeune never met with great success. The Belgian and Italian masters would not look at his writings.[1] Burney regarded him as a man of study and labour rather than of genius and facility, but this judgment was only passed on some of his very earliest works.[2] Fétis, on the other hand, considered him naturally gifted, but without the education of a great master; and this opinion seems to be borne out by the success of his simpler, and the failure of his more elaborate works.

Le Jeune is generally regarded as a Frenchman, though his birthplace did not become part of France till 1677. It would, however, be no great honour to be called the chief musician of an ungrateful country, which suffered Jannequin in his old age to bewail his poverty, which had killed poor Goudimel, and could now only boast of a decaying and frivolous school. It is more to his honour to remember him as the composer of one little book which was destined, after his death, to carry God's music to the hearts of thousands in many lands. J. R. S.-B.

LEKEU, Guillaume, born at Heusy, in the province of Liège, Jan. 20, 1870, was a pupil of the Conservatoire of Verviers, and subsequently studied with César Franck and Vincent d'Indy in Paris. He obtained the second prix de Rome in Belgium, with his scène lyrique 'Andromède,' which was followed by various symphonic compositions, works for voice and different instruments, many of which were unfortunately left incomplete at his early death. This took place at Angers, Jan. 31, 1894. His works include a sonata in G for piano and violin, dedicated to Ysaye; a trio for piano and strings, in which passages of very high rank alternate with weak and confused portions; a string quartet, finished by d'Indy; and, lastly, a 'fantaisie sur deux airs populaires angevins,' frequently played in Belgium and France. M. Ysaye has often conducted Lekeu's Étude symphonique on 'Hamlet,' an intimately poetical work, and an adagio for quartet and orchestra, of finely elegiac character. Most of Lekeu's compositions are published by Baudoux of Paris and Muraille of Liège. M. K.

LE MAISTRE, Matthäus, a Flemish musician of the 16th century, supposed to have come originally from Liège, succeeded Johann Walther in 1554 as capellmeister to the Saxon Court at Dresden. He retired on a pension in 1568, and died about 1577. Otto Kade, in his otherwise excellent monograph on this composer (published 1862), made the mistake of identifying him with Matthias Hermann, surnamed Werrecorensis, who was choirmaster at the Duomo of Milan, and so represented Le Maistre as having come from Milan to Dresden; but the Milan choirmaster has since been proved to be a different person altogether from Le Maistre the Dresden capellmeister. Le Maistre's publications are (1) Catechesis (Nuremberg, 1563); this work consists mainly of a few simple, note-for-note settings of the chief parts of the Lutheran Catechism in Latin, the Paternoster for four voices on the Plain-Song Melody, the Creed, and other pieces, for three voices. (2) Geistliche und weltliche Gesänge *a* 4 and 5 (Wittenberg, 1566), seventy sacred songs and twenty-two secular. (3) Liber I. sacrarum cantionum (Dresden, 1570), fifteen Latin Motets *a* 5. (4) Deutsche und Lateinische geistliche Gesänge (Dresden, 1577), twenty-four numbers *a* 3. Two motets by Le Maistre were received into the great collection *Thesaurus Musicus* (Nuremberg, 1564), one of which *Estote Prudentes* for four voices, has been reprinted by Commer in his *Collectio*, etc., tom. viii. Also a mass *a* 5 was published in 1568. Other masses and officia have remained in MS. Kade's Monograph contains ten of Le Maistre's Geistliche Gesänge, and five weltliche Gesänge, two of which are Quodlibets, that is, pieces with various texts and melodies combined. Two other pieces are contained in the *Beilagen zu Ambros Geschichte.* J. R. M.

LEMARE, Edwin Henry, born at Ventnor, Isle of Wight, Sept. 9, 1865, was elected to the Goss scholarship at the Royal Academy of Music in 1878, and became an associate on the completion of his studies. He was subsequently elected to a fellowship of the same institution, and in 1884 was made a fellow of the Royal College of Organists. His successive appointments as organist are as follows:—St. John the Evangelist's, Brownswood Park; St. Andrew's Church, and the Public Hall, Cardiff; the Parish Church, Sheffield (1886); Holy Trinity, Sloane Street; and St. Margaret's, Westminster. During his tenure of these last two posts, he became famous as a solo player and a giver of recitals of more than the usual interest. He excels in the representation of orchestral works upon the organ, but his playing of legitimate organ music is remarkably artistic and intelligent. He has written much for his instrument, and has edited various series of compositions for it. Since the death of W. T. Best, Lemare has been generally considered the most brilliant of contemporary organists. In 1902 he accepted the post of organist and director of the music at Carnegie Hall, Pittsburgh, U.S.A., but after two years' tenure of this post he returned to England. (*Brit. Mus. Biog.*; *Mus. Times*, 1899, p. 164, and 1902, p. 96.) M.

LEMLIN (=LÄMMLEIN), Lorenz, a German composer of the earlier part of the 16th century, came from Eichstätt in Bavaria, and in 1513 attended the University of Heidelberg. He was afterwards singer and capellmeister to the Elector Palatine at Heidelberg. Georg Forster mentions him with respect as his worthy

[1] Mersenne, *Harm. Univ.* iv. 197, and Burney, iii. 273.
[2] Except a canon, the pieces of Le Jeune's in Dr. Burney's MS. notebooks are among the composer's first publications in 1554.

preceptor in music, and inserts fifteen of his master's Lieder in his collections of 1539 and 1549. Eitner speaks very slightingly of these Lieder (*Monatshefte*, xxvi. 1894, p. 89), while on the other hand Ambros judges them very favourably (*Geschichte der Musik*, iii. pp. 403-4). The only one accessible in a modern reprint is a humorous 'cuckoo' song for six voices, which Ambros describes as quite a charming piece *im Volkston*, 'Der Gutz-gauch auf dem Zaune sass.' This was first republished by C. F. Becker in his book, *Die Hausmusik in Deutschland*, Leipzig, 1840, and is also contained in Eitner's recent republication of Forster's *Liederbuch* of 1540. The only other known works of Lemlin are a few Latin motets in collections from which Ambros singles out for special mention 'a very beautiful' 'In manus tuas.' J. R. M.

LEMMENS, Nicholas Jacques, was born Jan. 3, 1823, at Zoerle-Parwys, Westerloo, Belgium, where his father was provost and organist. His career was attached to the organ from the first. At eleven years of age he was put under Van der Broeck, organist at Dieste. In 1839 he entered the Conservatoire at Brussels, but soon left it owing to the illness of his father, and was absent for a couple of years. In the interval he succeeded his former master at Dieste, but fortunately gave this up and returned to the Conservatoire at the end of 1841. There he became the pupil of Fétis and was noted for the ardour and devotion with which he worked. He took the second prize for composition in 1844 and the first in 1845, as well as the first for organ-playing. In 1846 he went, at the government expense, to Breslau, and remained there a year, studying the organ under A. Hesse, who sent him back at the end of that time, with a testimonial to the effect that 'he played Bach as well as he himself did.' In 1849 he became professor of his instrument at the Conservatoire, and M. Fétis, as the head of the establishment, bears strong testimony to the vast improvement which followed this appointment, and the new spirit which it infused through the country; and gives a list of his pupils, too long to be quoted here. Though distinguished as a pianist, it is with the organ that his name will remain connected. In 1857 M. Lemmens married Miss Sherrington, and from that time resided much in England. His great work is his *École d'orgue*, which has been adopted by the Conservatoires at Paris, Brussels, Madrid, etc. He also published Sonatas, Offertoires, etc., for the organ, and was engaged for twenty years on a Method for accompanying Gregorian Chants, which was edited by J. Duclos after the author's death, and published at Ghent in 1886. Four volumes of *œuvres inédites* were published by Breitkopf & Härtel. Lemmens died Jan. 30, 1881, at Castle Linterport near Malines. On Jan. 1, 1879, he opened a college at Malines, under the patronage of the Belgium clergy, for training Catholic organists and choirmasters, which was soon largely attended. Madame Lemmens, *née* Sherrington, was born at Preston, where her family had resided for several generations, Oct. 4, 1834. Her mother was a musician. In 1838 they migrated to Rotterdam, and there Miss Sherrington studied under Verhulst. In 1852 she entered the Brussels Conservatoire, and took first prizes for singing and declamation. On April 7, 1856, she made her first appearance in London, and soon rose to the position of leading English soprano, both in sacred and secular music, a position which she maintained for many years. In 1860 she appeared on the English, and in 1866 on the Italian operatic stage, and her operas included 'Robin Hood,' 'Amber Witch,' 'Helvellyn,' 'Africaine,' 'Norma,' 'Huguenots,' 'Roberto,' 'Don Giovanni,' 'Domino Noir,' 'Fra Diavolo,' 'Marta,' etc., etc. G.

LEMOINE, a well-known Paris firm of music-publishers. It was founded in 1793 by Antoine Marcel Lemoine (born at Paris, Nov. 3, 1763; died there in April 1817), who was a performer on the guitar, and played the viola in the orchestra of the Théâtre de Monsieur. His son, Henri (born at Paris, Oct. 21, 1786; died there May 18, 1854), was a pupil of the Conservatoire in 1798-1809, and was one of the most successful piano-teachers of Paris; he took over the business on his father's death, and raised it to a high position. His educational compositions include a *Petite méthode élémentaire* for piano; a *Traité d'harmonie pratique*; a *Solfège des Solfèges*, in ten small volumes; *Tablettes du Pianiste*, etc., which are still in use. Achille Philibert Lemoine, the son of Henri (born at Paris, 1813; died at Sèvres, August 13, 1895), was a partner from 1850, and two years afterwards undertook the sole direction of the firm. In 1858 he added to it an establishment for engraving and music-printing, which gave a great impulse to the business; this was carried still farther by the acquisition of the 'fonds Schoneberger.' In 1885 Lemoine founded a branch establishment at Brussels, in association with his sons, Henri and Léon, who, since his death have carried it on. Among the numerous publications of the house, may be mentioned the *Répertoire classique du chant français*, and the *Répertoire de l'ancien chant classique*, both edited by Gevaert, and both remarkably useful and universally known. G. F.

LENEPVEU, Charles Ferdinand, born at Rouen, Oct. 4, 1840. After finishing his classical studies at his native place, he came to Paris by his father's desire to study law, and at the same time he learnt solfège from Savard, a professor at the Conservatoire. His first essay as a composer was a cantata composed for the centenary of the Société d'Agriculture et de Commerce of

Caen, which was crowned and performed July 29, 1862. After this success he resolved to follow the musical profession, and through the intervention of Savard he entered the Conservatoire and joined Ambroise Thomas's class. He carried off the Prix de Rome in 1865 as the first competitor, and his cantata, 'Renaud dans les jardins d'Armide,' was performed at the opening of the restored Salle du Conservatoire, Jan. 3, 1866. It was thought at the time that this work showed promise of a great future, but opinions have since undergone modification, for Lenepveu has never risen above the crowd of estimable musicians. When he was at Rome he took part in the competition instituted by the Minister of Fine Arts in 1867, and his score of 'Le Florentin,' written on a poem by St. Georges, was accepted from among sixty-two compositions, without hesitation on the part of the judges, or murmurs on the part of the rival competitors. The prize work was to have been given at the Opéra Comique, but political events and the war delayed the fulfilment of the promise, and Lenepveu, instead of composing for the Concerts Populaires, which were always ready to receive new works, made the mistake of holding aloof, resting on his laurels, while his companions, Massenet, Dubois, Guiraud, Bizet, etc., all of whom were waiting for admittance into the theatres, devoted themselves to symphonic music, and thereby acquired skill in orchestration, as well as the recognition of the public. Lenepveu, who on his return from Rome had resumed his contrapuntal studies with the celebrated organist CHAUVET, while waiting for the production of 'Le Florentin,' brought forward nothing except a funeral march for Henri Régnault, played under Pasdeloup, Jan. 21, 1872. In the preceding year he had produced a Requiem at Bordeaux for the benefit of the widows and orphans of those killed in the war, May 20, 1871; fragments of these works given at the Concerts du Conservatoire, March 29, 1872, and at the Concerts Populaires, April 11, 1873, showed an unfortunate tendency in the composer to obtain as much noise as possible. At length, after long delays and repeated applications, 'Le Florentin' was given at the Opéra Comique, Feb. 26, 1874, and was wholly unsuccessful. Since then Lenepveu has never been able to get any work represented in France. Having completed a grand opera, 'Velléda' (on the subject of Chateaubriand's 'Martyrs'), he determined to produce it in London, where it was performed in Italian, with Mme. Patti in the principal part (Covent Garden, July 4, 1882). Besides a number of songs and pieces for the piano, Lenepveu has only produced one important work, a 'drame lyrique,' 'Jeanne d'Arc,' performed in the Cathedral at Rouen (June 1, 1886). [A 'Hymne Funèbre et Triomphale,' was performed at Rouen in 1889; an 'Ode à Jeanne d'Arc' at the same place in 1892; and a requiem in 1893.] His music, which is naturally noisy, is also wanting in originality, and his style is influenced by composers of the most opposite schools. The artist is now entirely sunk in the professor. Since Nov. 1880 he has taken a harmony class for women at the Conservatoire in the place of Guiraud, now professor of advanced composition. In this capacity Lenepveu was decorated with the Légion d'Honneur on August 4, 1887. [He has been professor of composition in the Conservatoire since 1894, and was elected a member of the Institute in 1896.] A. J.; with additions by G. F.

LENTO, *i.e.* 'slow,' implies a pace and style similar to a slow Andante. Beethoven rarely uses it. One example is in his last Quartet, op. 135, Lento assai. Mendelssohn employs it for the introduction to his 'Ruy Blas' overture, but he chiefly uses it, like 'con moto,' as a qualification for other tempos—as Andante lento ('Elijah,' No. 1, and op. 35, No. 5), Adagio non lento (op. 31, No. 3), Adagio e lento (op. 87, No. 3). G.

LENTON, JOHN, [sworn gentleman of the Chapel Royal in 1685], one of the band of music of William and Mary and of Queen Anne, [from 1692 to 1718], in 1694 published 'The Gentleman's Diversion, or the Violin explained,' with some airs composed by himself and others at the end. A second edition, with an appendix, and the airs omitted, appeared in 1702, under the title of 'The Useful Instructor on the Violin,' It is remarkable that in neither edition is there any mention of 'shifting,' and the scale given reaches but to c'''. About 1694, in conjunction with Thomas Tollet, he published 'A Consort of Musick in three parts.' Lenton composed the overtures and act tunes to the following plays:—'Venice Preserved,' 1682; 'The Ambitious Step-mother,' 1700; 'Tamburlain,' 1702; 'The Fair Penitent,' 1703; 'Liberty asserted' and 'Abra Muley,' 1704. Songs by him are in several of the collections of the period, and other vocal pieces in 'The Pleasant Musical Companion' (1685). He contributed to D'Urfey's 'Third Collection of New Songs,' [to 'Apollo's Banquet'] and revised the tunes for the earlier editions of his 'Pills to purge Melancholy.' [The second vol. of Playford's *Dancing Master*, 1713, is 'carefully corrected by J. Lenton, one of Her Majesties Servants.'] The date of his death has not been ascertained, but it was probably soon after 1718, when his name disappears from the royal band. W. H. H.; additions from *Dict. of Nat. Biog.* etc.

LENZ, WILHELM VON, born 1808, Russian councillor at St. Petersburg, and author of *Beethoven et ses trois styles* (2 vols. Petersburg, 1852), in which the idea, originally suggested by Fétis, that Beethoven's works may be divided into three separate epochs, has been carried out to its utmost limits. This was followed by *Beethoven: Eine Kunststudie*, in 6

vols., i.-iii. Cassel, 1855-56; iv.-vi. Hamburg, 1860. This is an entirely different work from the foregoing, and though often extravagant in expression, has a certain value from the enthusiasm of the writer and the unwearied manner in which he has collected facts of all kinds about Beethoven's works. It contains a Life, an Essay on Beethoven's style, a detailed analysis of every one of his works in order, with various Lists and Catalogues not without use to the student, though in regard to the chronology of Beethoven's works, the minute investigations of Thayer and Nottebohm have superseded many of Lenz's conclusions. He also published *Die grossen Pianofortevirtuosen unserer Zeit* (Berlin, 1872), a collection of articles on Liszt, Chopin, Tausig, Henselt, and many other great artists, from personal knowledge, well translated in the *Monthly Musical Record* for 1878. [*Aus dem Tagebuche eines Livländers* appeared in Vienna, without date, and Lenz died at St. Petersburg, Jan. 31, 1883.] F. G.

LEO, LEONARDO, more correctly Lionardo Oronzo Salvatore de Leo, was born of humble parents at S. Vito degli Sclavi, now called S. Vito dei Normanni, not far from Brindisi, on August 5, 1694. He was the youngest of the three sons of Leonardo de Leo and Saveria Martino, and was named Leonardo after his father, who died before his birth, Oronzo after an ancestor whose name has been perpetuated in the family up to the present day, and Salvatore because he came into the world poor like our Saviour. According to the family traditions recorded by Cavaliere Giacomo Leo, a descendant of his brother Giuseppe, he was educated at S. Vito by the Dominicans, who discovered his musical talent and persuaded his mother and his uncles Don Stanislao de Leo, Cantor of the church of S. Vito, and Doctor Teodomiro de Leo to send him to pursue his musical studies at Naples. He was admitted to the Conservatorio della Pietà dei Turchini in 1703, being then nine years old, and remained there until he came of age in 1715. He must not be confused with a relative of his, Leonardo Leo (not de Leo), son of Corrado Leo, who was in easy circumstances, and was living at Naples 'in domibus Conservatori,' *i.e.* in a house belonging to the Conservatorio della Pietà dei Turchini at this time. This Leonardo married in 1713; his namesake would not have been allowed to do so while still a pupil of the Conservatorio, and indeed he remained single all his life.

At Naples Leonardo studied first under Provenzale, and later under Nicola Fago il Tarentino. It has been stated that he was also a pupil of Pitoni at Rome, and of Alessandro Scarlatti at Naples; but although his work was certainly much influenced by both these masters, he cannot have received direct tuition from either of them. He could not have gone to Rome for lessons while a poor student at a Neapolitan Conservatorio, and A. Scarlatti on his return to Naples towards the close of the year 1708 was teaching, not at the Pietà dei Turchini, but at the Poveri di Gesù Cristo.

Leo made his first appearance as a composer with a sacred drama on the subject of Santa Chiara, entitled 'L' Infedeltà abbattuta,' performed by the students of the Conservatorio during the carnival of 1712, and repeated on Feb. 14 of that year at the royal palace, by command of the Viceroy. Florimo names as his first composition another sacred drama, 'Il trionfo della castità di S. Alessio,' produced, according to him, on Jan. 4, 1713, at the Conservatorio, but no trace of either score or libretto is to be found, and it is not mentioned in the newspapers of the time. His first secular opera was 'Pisistrato' (Teatro di S. Bartolomeo, May 13, 1714), which was much admired. In the following year the young composer was made second master at the Pietà dei Turchini, and (according to Florimo) organist of the cathedral; in 1716 he appears to have been appointed supernumerary organist of the royal chapel, and on June 23, 1717, organist, with a stipend of 12.75 lire a month. This promotion was probably connected with the departure for Rome of A. Scarlatti, which took place in the autumn, after which he received no stipend, but continued to hold the title of Primo Maestro della Real Cappella. Leo also became maestro di cappella at the church of S. Maria della Solitaria, which belonged to a convent of Spanish nuns. In 1718 he produced 'Sofonisba,' hitherto supposed to have been his first opera, and in any case the first which definitely established his reputation as a composer for the stage. The scores of most of his operas of this time have disappeared, and only the more important ones need be mentioned here. In 1722 he composed recitatives and comic scenes for Gasparini's 'Bajazette,' first produced under the name of 'Tamerlano' at Venice in 1710. The comic scenes were written by Bernardo Sabdumene, who afterwards became famous as a writer of comic libretti in Neapolitan dialect. This seems to have been the beginning of Leo's brilliant career as a composer of comic opera. 'La mpeca scoperta' ('L' imbroglio scoperto') was produced in 1723 at the Teatro dei Fiorentini, a theatre already celebrated for the comedies of A. Scarlatti and Leonardo Vinci, and was the first of a long series of successes in this line.

In 1725 Alessandro Scarlatti died, and a number of promotions took place on the staff of the royal chapel, Leo now becoming first organist. It was probably at this date that he became master at the Conservatorio di S. Onofrio. His fame now extended outside Naples. 'Timocrate' had been given in Venice in 1723, and in 1726 his 'Trionfo di Camilla' was produced at Rome. The charming pastorale 'In van la gelosia,' which occurs in this opera, enables

us to fix the date of the Neapolitan comic opera 'La semmeglianza di chi l'ha fatta,' in which the same air is sung as a show-piece by one of the minor characters. In 1732 he succeeded Vinci as Pro-vice-maestro of the royal chapel, and in the same year produced his two celebrated oratorios 'La Morte di Abele' and 'Sant' Elena al Calvario.' 'Demofoonte,' perhaps the most successful of all his operas, appeared in 1735; in this opera occur the well-known duet 'La destra ti chiedo' and the pathetic air 'Misero pargoletto,' considered by Piccinni as a model of dramatic expression. In 1737 he was at Bologna for the production of 'Siface,' which was given twenty-seven times at the Teatro Malvezzi, and for which the composer received 1595 lire. 'Farnace' (1737) was the last opera given at the old Teatro di S. Bartolomeo before its final conversion into a church, the newly built San Carlo having taken its place as court theatre. Leo's 'L'Olimpiade' (1737) was the second opera performed there. In 1738 he composed 'Le Nozze di Amore e di Psiche,' a 'festa teatrale' in honour of the marriage of Charles III. with Maria Amalia Walburga of Saxony, and was so much taken up with this work that he was unable to finish the opera Demetrio,' on which he was engaged in spite of being imprisoned in his house and guarded by soldiers to ensure his working. He wrote the first act and part of the second, which was finished by De Majo, Lorenzo Fago, and Logroscino, the third being written by Riccardo Broschi, brother of Farinelli. The whole opera was, however, eventually finished by Leo himself, and produced at Rome in 1742.

Two important compositions belong to the year 1739: the celebrated Miserere and the comic opera 'Amor vuol sofferenze.' The Miserere was composed in March, for the use of the royal chapel, and afterwards presented to King Charles Emmanuel of Savoy; Florimo tells a story of Leo's refusing to allow it to be copied after this, until his pupils contrived to do so secretly and perform it before him. The comic opera 'Amor vuol sofferenze' is that described with so great delight by the Président Des Brosses to M. de Neuilly—'Nous avons eu quatre opéras à la fois sur quatre théâtres différents (*i.e.* S. Carlo, Fiorentini, Nuovo, and della Pace). Après les avoir essayés successivement j'en quittai bientôt trois pour ne pas manquer une seule représentation de la Fresquatana, comédie en jargon dont la musique est de Leo . . . Quelle invention! Quelle harmonie! Quelle excellente plaisanterie musicale!' The heroine of the opera, Eugenia, disguises herself as a maidservant from Frascati; hence the title La Finta Frascatana, under which the opera was revived at Bologna in 1742, and by which it was no doubt conveniently known at the time of its first production. It was also known as 'Il Cioè,' from the absurd character Fazio, a muddle-headed person who is always explaining and contradicting himself with the word 'cioè'—'that is to say.' In Nov. 1740 Leo went to Turin for the production of 'Achille in Sciro,' and to Milan for that of 'Scipione nelle Spagne,' being absent from Naples for four months. On Jan. 1, 1741, he succeeded Nicola Fago as first master at the Pietà dei Turchini, and with the exception of a short visit to Rome in November of that year, he seems to have remained in Naples until his death. On Saturday morning, Oct. 31, 1744, he was found dead, having succumbed to apoplexy, while seated at his harpsichord: the romantic statement of Florimo that he was engaged at the moment on the composition of 'La Finta Frascatana' is obviously untrue. The records of his death are conflicting, owing to a confusion with his namesake mentioned above; for the various documents the reader may be referred to Cav. G. Leo's biography. He was buried at the church of Montesanto, the last resting-place of A. Scarlatti and many other musicians of his school.

In person, Leo was of middle height and handsome features; in manner he was dignified and urbane. He was a man of serious character, working hard at night when his other occupations left him little opportunity for composition in the daytime, and so careful in the preparation of music for performance that he would begin on Ash Wednesday rehearsing the Miserere to be sung in Holy Week. As a teacher he was severe, but greatly beloved of his pupils, the most distinguished of whom were Piccinni and Jommelli.

As a composer, his fame rests chiefly on his sacred music and his comic operas. He was the first of the Neapolitan school to obtain a complete mastery over modern harmonic counterpoint. In the fugal movements of his psalms and masses he is entirely free from modal influences, and is careful to secure a strong rhythmic contrast between his subjects and counter-subjects, a means of effect but vaguely attempted by A. Scarlatti. Leo is in this respect an important factor in the development of modern scholastic counterpoint. In other respects he presents little that is new. His melody is flowing and dignified, but rarely passionate; his harmony clear and logical, with no attempt at romantic expression. Of his ecclesiastical style the Dixit Dominus in C, published by Novello & Co., is a very typical specimen; another Dixit Dominus, for ten voices and orchestra in D, exhibits similar qualities.

Of his masses that in D major for five voices and orchestra is the best; the well-known Miserere and the series of Introits, etc., for Lent, composed in 1744, show a successful adaptation of old methods to modern needs of expression, combining poetic feeling with a studiously restrained style. His sacred music for solo voices

is less severe in manner; we may mention the beautiful Lamentations for Holy Week, a graceful and florid Salve Regina, and a fine motet, 'Inter tot vana insana blandimenta,' for soprano solo and double quartet of strings.

As a composer of serious opera Leo is not especially interesting, and the scarcity of his scores makes it difficult to trace his development. His comic operas, however, are full of life and humour. 'Amor vuol sofferenze' fully merits the praise bestowed on it by Des Brosses, and no more amusing 'plaisanterie musicale' could be found than Fazio's great air, 'Io non so dove mi sto,' in which the mock-ecclesiastical accompaniment admirably illustrates the grotesque pomposity of the character. 'La semmeglianza' shows a keen sense of musical parody; and all the comic operas are full of sparkling and vivacious music, generally including one or two ensemble movements which are spirited, though never developed to a strong climax, either dramatic or musical. Mention must also be made of his instrumental music, which includes a concerto for four violins, and six admirable violoncello concertos composed in 1737 and 1738, for the Duke of Maddaloni.

The best collection of Leo's operas is at Montecassino; the British Museum and Fitzwilliam Museum afford the best materials for the study of his sacred music. A complete catalogue of his works, with the libraries where they are to be found, is printed in Cav. G. Leo's biography. The writer's special thanks are due to Cav. Leo for help in the preparation of this article.

(Authorities for this article, Fétis, Florimo, Cav. G. Leo, *Leonardo Leo, musicista del secolo xviii e le sue opere musicali*, Naples, 1905; *I Signori Leo, i Di Leo ricchi e poveri nei secoli xvii e xviii*, etc., Naples, 1901; *Leonardo Leo ed il suo omonimo*, Naples, 1901; *S. Vito dei Normanni*, Naples, 1904.)

I. OPERAS AND OTHER DRAMATIC WORKS

Pisistrato (Naples, 1714). Score, Montecassino.
*Il Gran Giorno d' Arcadia (Naples, 1714). Serenata.
Diana Amante (Naples, 1717). Serenata. Libretto, Brussels Conservatoire.
Sesostri, Re d' Egitto (with Gasparini). Libretto, Brussels Conservatoire (Naples, 1717).
Le Nozze in Danza, favoletta pastorale (Naples, 1718).
Sofonisba (Naples, 1718). Libretto, Naples R.C.M.
*Serenata for Sir George Byng, British Ambassador (Naples, 1719).
Lucio Papirio (Naples, 1720). (?) (Revived at Venice, 1737; fragments, Brussels Conserv.)
Caio Gracco (Naples, 1720). Libretto, Naples R.C.M.
Arianna e Teseo (Naples, 1721). Libretto, Bologna, Liceo Musicale.
Bajazette Imperador de' Turchi, tragicomedia (Naples, 1722), a modification by Leo of an opera by Gasparini called Tamerlano. Libretto, Naples R.C.M., Bologna.
Artaserse?
*La Mpeca Scoperta (L' Imbroglio Scoperto) (Naples, 1723).
Timocrate (Venice, 1723). Libretto, Bologna, Venice (Bibl. Marc.).
*L' Ammore Fedele (Naples, 1724).
*Lo Pazzo Apposto (Il Finto Pazzo) (Naples, 1724).
Le ffeute Zingare (Naples, 1724). Libretto, Naples (Bibl. Naz.).
Turno Aricino (Naples, 1724.) By Leo and Vinci. Libretto, Brussels Conservatoire.
Zenobia in Palmira (Naples, 1725). Score and libretto, Naples R.C.M.
Il Trionfo di Camilla (Rome, 1726). Score, Montecassino, Vienna, Dresden; libretto, Bologna; fragments, Münster.
La Semmeglianza di chi l' ha fatta (Naples, 1726). Score, Montecassino; libretto, Naples R.C.M.; fragments, Naples R.C.M.
Dalli Sdegni d' Amore, ovvero L' Orismene (Naples, 1726). Score, Montecassino; libretto, Naples R.C.M.
Il Cid (Rome, 1727). Libretto, Brussels Conservatoire, Bologna; fragments, Münster?
Argene (Venice, 1728). Libretto, Bologna, Venice. Reproduced at Naples in 1731; the autograph score of this version is at Montecassino.
La Pastorella Commattuta (Naples, 1728). Libretto, Bologna. The composer's name appears under the anagram 'Onorio Ladel.'
Catone in Utica (Venice, 1729). Score, Brussels Conservatoire; libretto, Brussels Conservatoire, Bologna, Venice.
La Schiava per Amore (Naples, 1729). Libretto, Naples (Bibl. Naz.). The composer's name appears as 'Onorio Ladel.'
Rosmene (Naples, 1730). Libretto, Naples R.C.M.
Evergete (Rome, 1731). Score, Montecassino.
La Vecchia Trammera (Naples, 1732). By Orefice, airs added by Leo. Libretto, Naples (Bibl. Naz.).
Li mariti a forza (Naples, 1732)?
La festa di Bacco (Leo and Vinci) (Naples, 1732). Libretto, Brussels Conservatoire.
Rosilla (Leo and Orefice) (Naples, 1733). Libretto, Naples (Bibl. Naz.).
Amor dà senno (Naples, 1733). Libretto, Rome (Bibl. Angelica).
Il Castello d' Atlante (Naples, 1734). Libretto, Brussels Conservatoire.
La Clemenza di Tito (Venice, 1735). Libretto, Bologna, Venice; fragments, Naples R.C.M.
*Demetrio (Torre Maggiore, 1735).
Demofoonte (Naples, 1735). Score, Brit. Mus., Naples R.C.M., Montecassino.
Emira (Naples, 1735). Score, Naples R.C.M., Montecassino; libretto, Bologna, Naples R.C.M.
Onore vince Amore (Naples, 1736)?
Farnace (Naples, 1736). Score, Vienna, Paris Conservatoire; libretto, Naples R.C.M.
Siface (Bologna, 1737). Score, Montecassino; libretto, Bologna; fragments, Brussels Conservatoire.
Ciro Riconosciuto (Naples, 1737). Score, Montecassino, Naples R.C.M., Paris Conservatoire; fragments, representing a later revival, at Montecassino.
L' amico traditore (Naples, 1737). Libretto, Naples R.C.M.
La simpatia del sangue (Naples, 1737). Libretto, Naples R.C.M.; autograph overture, Paris Conservatoire.
L' Olimpiade (Naples, 1737). Score, Montecassino, Berlin, Venice, Paris Conservatoire; libretto, Bologna; fragments at Montecassino representing a later revival.
Il Conte (Naples, 1738).
Le Nozze di Amore e di Psiche (Naples, 1738). Festa Teatrale. Score, Berlin, Naples R.C.M., Paris Conservatoire.
Demetrio (Naples, 1738). A different opera from that produced in 1735. Leo was unable to finish it and was assisted by G. de Majo, Lorenzo Fago, Nicola Logroscino, and Riccardo Broschi. Leo completed the opera later (score at Paris Conservatoire), and it was given at Rome in 1742 (libretto at Brussels).
Choruses for Cammarota's tragedy Sofronia (1738).
Temistocle (Florence, 1739). Fragments, Brussels Conservatoire. Probably additions to an opera by G. B. Ristori.
*Intermezzo and *Festa Teatrale for the Spanish Court (Madrid, 1739), for the marriage of the Infante Philip.
Amor vuol sofferenze (also called Il Cioè, or La Finta Frascatana) (Naples, 1739). Score, Montecassino, Paris Conservatoire; libretto and fragments, Naples R.C.M.
Achille in Sciro (Turin, 1739). Fragments, Montecassino, Naples.
Alidoro (Naples, 1740). Score, Montecassino; libretto, Naples.
Scipione nelle Spagne (Milan, 1740). Libretto, Bologna.
Viriati (Pistoja, 1740). Libretto, Bologna.
L' Alessandro (Naples, 1741)?
L' Impresario delle Isole Canarine (Venice, 1742). Intermezzo; libretto, Brussels Conservatoire.
L' Andromaca (Naples, 1742). Score and libretto, Naples.
*Airs added to Hasse's Issipile (Naples, 1742).
L' Ambizione delusa (Naples, 1742). Score, Paris Conservatoire (partly autograph, a revised version). Libretto, Naples.
*Serenata pel felice parto della Regina di Napoli (1743, not performed). By Leo, Manna, and Logroscino.
Decebalo (?) festa teatrale. Score at Paris Conservatoire. A modern German manuscript apparently copied from an autograph. Apparently composed for the birth of the Archduchess Maria Elizabeth, daughter of the Empress Maria Theresa, born 1743.
Il Fantastico od Il Nuovo Don Chisciotte (Naples, 1743).
La Fedeltà Odiata (Naples, 1744)?
*Vologeso (Turin, 1744).
La Contesa dell' Amore colla Virtu (1744, for the marriage of the Dauphin of France with the Infanta of Spain). Autograph score, Paris Conservatoire.

OPERAS OF UNCERTAIN DATE

Il Medo. Score, Brussels.
Lo Matremonio annascuso. Score, Montecassino.
Nitocri, Regina d' Egitto. Score, Montecassino.
I Viaggiatori. Libretto (Paris, 1754), Brussels and Bologna.
Le Nozze di Iole ed Ercole. Score at Münster.
Andromeda. Score at Vienna. A pasticcio with some airs of Leo, 1750.

II. ORATORIOS

*S. Chiara o l' Infedeltà abbattuta (Naples, 1712).
Il Trionfo della castità di S. Alessio (Naples, 1713)?
*Dalla Morte alla Vita (S. Maria Maddalena). (Atrani near Amalfi, 1722.)
Oratorio per la B. V. del Rosario (Naples, 1730). Score at Münster.
La Morte di Abele (Naples, 1732). Score, Naples R.C.M., Montecassino, Bologna, Brussels Conservatoire, Munich, Dresden, Berlin, Paris Conservatoire, Vienna. Libretto, Bologna.
S. Elena al Calvario (Naples, 1732). Score, Brit. Mus., Naples R.C.M., Cambridge Fitzwilliam, Berlin, Dresden, Montecassino, Münster, Paris Conservatoire.
S. Francesco di Paola nel Deserto (Lecce, 1738).
S. Genoviefa. Score, Naples R.C.M. (by Leo?).

* Neither score nor libretto survive, but the work is mentioned in contemporary journals or other records.

Fragments of an oratorio (autograph) in which the characters are Abdia and Eliseo. Paris Conservatoire.

III. MASSES

?S.A.T.B. and orchestra in A (Kyrie and Gloria). Paris Conservatoire.

S.S.A.T.B. and orchestra in B flat (Kyrie and Gloria). Paris Conservatoire (autograph) Berlin, copied by Winterfeld from parts in the Mathiasstift at Breslau, 1817.

?S.S.A.T.B. and strings in D. Paris Conservatoire. Doubtful.

S.S.A.T.B. and orchestra in D (Kyrie and Gloria). Naples R.C.M., Dresden, Berlin, Paris Conservatoire.

S.S.A.T.B. and orchestra in F (Kyrie and Gloria). Brit. Mus., Berlin. Cambridge Fitzwilliam has a fragmentary copy of the voice part only.

S.S.A.T.B. and orchestra in G (Kyrie and Gloria). Two versions of this mass exist.

A	B
For S. Vincenzo Ferrero, 1733.	Berlin.
Berlin.	British Museum.
Cambridge.	Münster.
Dresden.	Munich.
London R.C.M.	
Paris Conservatoire.	

Gloria S.S.A.T.B. and orchestra in G (1734). Berlin.

Credo S.A.T.B. and strings in A. Berlin, Munich, Paris Conservatoire.

Credo, Sanctus and Agnus, S.S.A.T.B., S.S.A.T.B. and strings. Naples R.C.M.

Credo, Sanctus Benedictus and Agnus, S.S.A.T.B. and organ in C. Naples R.C.M.

Credo, S.A.T.B. strings and organ in C. Berlin, Münster, Brit. Mus.

IV. MOTETS, PSALMS, ETC.

A solis ortu, S.S.T. and organ (autograph). Naples R.C.M.

?Ave Regina Caelorum, T.T.B.B. Berlin.

Cessate eia cessate, S. and strings. Brit. Mus.

Christus factus est, S.S. and organ. Cambridge Fitzwilliam.

Christus factus est, S. and organ. Brit. Mus., Vienna, Naples.

Christus factus est, S. solo, S.A.T.B. and strings. Naples.

?Credidi propter quod, S.A.T.B. Berlin, Münster.

Dixit Dominus, S.S.A.T.B. and orchestra in A. Palermo R.C.M., Berlin, Cambridge Fitzwilliam, Paris Conservatoire.

Dixit Dominus, S.A.T.B., S.A.T.B. and orchestra in C (1742?). Cambridge Fitzwilliam; autograph (date cut off by binder). (Edited by Stanford, Novello.) Naples R.C.M. (1742), Dresden, Berlin, Münster, Vienna Gesellschaft der Musikfreunde, London R.C.M., Brit. Mus., Paris Conservatoire.

?Dixit Dominus, S.S.A.T.B. and orchestra in D. Paris Conservatoire.

Dixit Dominus, S.A.T.B., S.A.T.B. and orchestra in D. Münster.

Dixit Dominus, S.S.A.T.B., S.S.A.T.B. and orchestra in D. Cambridge Fitzwilliam (1730), Naples R.C.M. (1741), Berlin, Paris Conservatoire.

?Dixit Dominus, S.S.A.T.B. and orchestra in F. London R.C.M.

Dixit Dominus, S.S.A.T.B. and orchestra in G. Münster.

Dixit Dominus, S.A.T.B. and orchestra in G. Naples (an organ part only).

Heu nos miseros, S.S.A.T.B., S.A.T.B. Brit. Mus., Berlin, Cambridge, Darmstadt, Dresden, Munich, Naples, Paris Conservatoire. (The Dresden MS. is inscribed 'Fatto a richiesta de' Pittoni,' which might be an error for 'di' or 'del Pitoni,' but Cav. G. Leo reads de' Pittori, *i.e.* for the Congregazione dei Pittori in Naples.

Inter tot vana insana blandimenta, S. and double quartet of strings. Naples R.C.M.

Laudate Dominum omnes gentes, S.A.T.B. and strings. Dresden.

Laudate Pueri Dominum, S.S.S.S. soli, S.A.T.B., S.A.T.B. coro and organ. Naples R.C.M.

?Laudate Pueri, S.S.A. and orchestra. Dresden.

Lezioni della settimana santa, S.A. and organ. Munich. Berlin, Münster, Brit. Mus., Paris Conservatoire.

Magnificat, S.S.A.T.B., strings and organ in C minor. Berlin, Paris Conservatoire.

Magnificat, S.S.A.T.B., strings and organ in G minor. Berlin, Munich, Milan, Naples.

Miserere, S.A.T.B., S.A.T.B. and organ in C minor (1739). Naples R.C.M. (autograph) Cambridge Fitzwilliam, Munich, Berlin, Vienna, Brit. Mus., Paris Conservatoire, London R.C.M.

Miserere, S.A.T.B. and orchestra in C minor. Munich, Milan.

Introits, Graduals, Offertories, and Communions for the Sundays of Lent. Composed for the Royal Chapel, Naples, 1744:—

Ash Wednesday. Introit: Misereris omnium Domine. S.A.T.B. and organ. Brit. Mus.

First Sunday in Lent. Introit: Invocabit me et ego exaudiam eum. Gradual: Angelis suis Deus mandavit de te. Offertory: Scapulis suis obumbrabit tibi Dominus, S.A.T.B. and organ. Brit. Mus. Autograph. Berlin, Münster.

Second Sunday in Lent. Introit: Reminiscere miserationum tuarum. Gradual: Tribulationes cordis mei dilatatae sunt, S.A.T.B. and organ, Communion: Intellige clamorem meum, S. solo, S.A.T.B. and organ. Brit. Mus. Autograph.

Fourth Sunday in Lent. Introit: Laetare Jerusalem. Gradual: Laetatus sum in his; S.A.T.B. and organ. Brit. Mus. Autograph, Berlin, Münster. Offertory: Laudate Dominum quia benignus est, S.S. soli, S.A.T.B. and organ. Brit. Mus. Autograph.

Passion Sunday. Introit: Judica me Deus, S.A.T.B. and organ. Gradual: Eripe me Domine, S.A.T.B. and organ. Autograph, Brit. Mus., Berlin, Münster, Paris Conservatoire. Communion: Hoc corpus quod pro nobis traditur, S.S. soli, S.A.T.B. and organ. Brit. Mus. Autograph, Münster.

Pange Lingua (for the Cons. di S. Onofrio, 1744). S.A.T.B. and strings. Naples R.C.M., Dresden.

Praebe Virgo benignas aures, S. and organ. Berlin, Münster.

Quae Virtus infinita, S.A.T. and strings. Berlin.

Responsorij di S. Antonio di Padova (Si quaeris miracula). S.A.T.B. and strings. Naples R.C.M.

Responsorij for Holy Week, S.A.T.B. and organ (In monte Oliveti). Naples R.C.M., Berlin, Münster, Munich, Brit. Mus.

Salve Regina, S. and strings in C minor. London R.C.M.

Salve Regina, S. and strings in F. Berlin, Münster.

Te Deum, S.A.T.B. and orchestra in D. Berlin, Paris Conservatoire, London R.C.M. Chorus, S.A.T.B. and orchestra, with two sets of words, (*a*) Cum Sancto Spiritu, and (*b*) Alleluia. The Cum Sancto Spiritu, written *above* the notes, appears to be autograph. Naples R.C.M.

V. STUDIES IN COUNTERPOINT, ETC.

Fugues for two voices. Naples R.C.M.

Various. Berlin, Naples, Montecassino, Bologna, Milan.

VI. INSTRUMENTAL MUSIC.

Concerto for four violins and bass in D. Berlin, Dresden.

Six Concerti (one called a Sinfonia Concertata) for violoncello, with two violins and bass. Composed for the Duke of Maddaloni, autograph, 1737 and 1738. Naples R.C.M., Milan.

Toccatas for Cembalo. Milan, Montecassino, Naples; one in G minor, published in a modernised form under the name of 'Arietta' has become very popular.

Aria con variazioni per Cembalo. Montecassino.

In addition to the above works there are numerous cantatas for a single voice, arias from operas, etc. in various libraries. E. J. D.

LÉONARD, HUBERT, famous violinist, born April 7, 1819, at Bellaire in Belgium, entered the Paris Conservatoire in 1836, and studied under Habeneck. He established his reputation as a brilliant player by a tour through Germany in 1844, and was the first to play Mendelssohn's Violin Concerto in Berlin, under the immediate direction of the composer. In 1847 he succeeded de Bériot as first professor of the violin at the Brussels Conservatoire. In 1867 he resigned on account of ill-health and went to live in Paris, where he died, May 6, 1890. He was an eminently successful teacher, and counted among his pupils many of the best modern Belgian, German, and French violinists. Léonard was a brilliant virtuoso, excelling especially in arpeggios and staccatos.

Madame Léonard (*née* Antonia Sitcher de Mendi, a niece of Manuel Garcia) gained much distinction in concert singing, and was for many years a successful teacher of singing in Paris.

LEONCAVALLO, RUGGIERO, who is the son of a magistrate, was born at Naples, March 8, 1858. His musical studies began with the pianoforte, which he learnt, first, from a musician named Siri, and afterwards from Simonetti, a teacher of some repute at Naples, the author of an *Enciclopedia del Pianista*. In due course Leoncavallo was admitted to the Neapolitan Conservatoire, where he became the pupil of Beniamino Cesi for the piano, of Michele Ruta for harmony, and of Lauro Rossi for composition. At the age of eighteen he left the Conservatoire with the diploma of 'Maestro,' and set to work upon an opera. His subject was the tragic story of Chatterton, the libretto being an adaptation of Alfred de Vigny's well-known drama. At Bologna, whither he had gone to attend the lectures of the famous poet and littérateur Carducci, he completed the opera and arranged for its production, but at the last moment the *impresario* decamped, leaving the unfortunate composer almost penniless. In despair Leoncavallo was compelled to undertake any work that would keep him from starvation. He gave lessons in singing and in piano-playing, and

played accompaniments at café-concerts. In the latter capacity he travelled far, visiting England, France, Holland, and Germany, and going even as far as Cairo. After many years' wandering he returned to Italy, and presented himself to the house of Ricordi, with the scenario of a vast trilogy dealing with the history of the Renaissance in Italy, for which he had already completed the libretto of the first section, 'I Medici.' The latter was accepted, and in a year Leoncavallo had finished the music. For three years he waited vainly in the hope of seeing his opera produced, and then betook himself in despair to the rival house of Sonzogno. Here he was well received, and for this firm he wrote his two-act opera 'Pagliacci,' which was produced at the Teatro dal Verme, Milan, on May 21, 1892, with very great success. Leoncavallo's name soon became famous throughout Italy, and on Nov. 10, 1893, his 'Medici,' the first section of his Renaissance trilogy 'Crepusculum,' was produced at the Teatro dal Verme. The work, which deals with the Pazzi conspiracy and the murder of Giuliano de' Medici, was a failure; and the composer, discouraged by its unfavourable reception, has never completed, or at any rate never published, the remaining sections of the trilogy, 'Savonarola' and 'Cesare Borgia.' Leoncavallo's early opera 'Chatterton,' which was finally given at the Teatro Nazionale, Rome, on March 10, 1896, was no more successful than 'I Medici,' but 'La Bohème' (Teatro della Fenice, Venice, May 6, 1897), an adaptation of Henri Murger's novel, was far more favourably received, although handicapped by inevitable comparisons with Puccini's opera on the same subject, which had been produced with overwhelming success a few months earlier, and was actually being played to crowded audiences at another theatre in Venice at the same time. Leoncavallo's next opera, 'Zaza,' an adaptation of the well-known play by MM. Berton and Simon, was produced at the Teatro Lirico, Milan, on Nov. 10, 1900, with fair success, and has subsequently been performed in Germany, Holland, and Paris. 'Der Roland,' Leoncavallo's latest work, was written in response to a commission of the German Emperor, who heard 'I Medici' in Berlin in 1894, and believed that in the Italian poet and musician he had found a bard worthy of celebrating the glory of the house of Hohenzollern, as in 'I Medici' he had celebrated that of the great Florentine family. 'Der Roland' is founded upon Willibald Alexis's romance 'Der Roland von Berlin,' which deals with the subjugation of Berlin by the Elector Frederick II. Of this work an Italian translation was made for Leoncavallo's benefit by the Emperor's orders, from which he constructed his own libretto. This, after the music was finished, was translated back into German by Georg Droescher, and the opera was produced at the Royal Opera House in Berlin, on Dec. 13, 1904. In spite of the patronage of the Emperor, and the favour of the Court, 'Der Roland' proved anything but a permanent success. It is, in fact, in his most ambitious works, such as this and 'I Medici' that Leoncavallo shows to least advantage. In operas of the type of 'Zaza' and 'Pagliacci,' his strong feeling for theatrical effect serves him well, but his sheer musical inspiration is singularly deficient, and his more pretentious works are hardly more than strings of ill-digested reminiscences. In other ways, he is an expert musician; his orchestration is always clever and appropriate, and his mastery of modern polyphony is undeniable. As a librettist he shows uncommon dramatic ability. Not only has he invariably written the libretti for his own operas, but like Boito he has occasionally placed his talent at the service of his friends, as in the case, for instance, of 'Mario Wetter,' an opera by the Portuguese composer, Augusto Machado. Apart from his operatic works, Leoncavallo is the composer of a symphonic poem, 'Serafita,' founded upon Balzac's novel, and of a ballet entitled 'La Vita d' una Marionetta.' R. A. S.

LEONI, Leone, maestro di cappella at the Duomo of Vicenza from at least 1588, belongs to the Venetian school of composers, whose chief merit does not so much consist in the polyphonic interweaving of the separate voices in skilful and elaborate counterpoint, as in the variety and brilliance of colouring by expressive harmony and the contrasts of double choirs. His publications are five Books of Madrigals *a* 5, containing twenty or twenty-one each, Venice, 1588-1602; 'Penitenza,' a book of Spiritual Madrigals *a* 5, 21 *n*, 1596; 'Sacri Fiori,' four Books of Motets for one to four voices with organ accompaniment, 1606-22; 'Sacrae Cantiones,' Lib. I. *a* 8, with double Organ Score 20 *n*, 1608; 'Psalmodia,' with two magnificats *a* 8, 1613; 'Aurea Corona,' Concerti *a* 10 for four voices and six instruments, etc. 25 *n*, 1615. It will thus be seen that Leoni also followed in the wake of Giovanni Gabrieli in the combining of voices and instruments, using the instruments *obbligato*. The works of Leoni which would seem to have been most valued by his contemporaries are his motets for double choir *a* 8, fifteen of which appear in the *Promptuarium* of Schadaeus, 1611, and four in the *Florilegium* of Bodenschatz, 1621. Of these Ambros singles out two for special mention. A Passion motet, 'O Domine Jesu Christe adoro te,' he describes as of an almost heavenly beauty, and of 'Petre amas me' he says that hardly any one has given a more beautiful and touching expression to the rapturous utterance of divine love. None of these works have yet appeared in any modern collection. In Torchi's *L'Arte Musicale in Italia*, vol. ii., there are two Madrigals of Leoni from the volume of 1602, both interesting, one a nightingale echo song,

the two upper voices meant to represent one nightingale echoing the other in canon. J.R.M.

LEONORA OVERTURES, see FIDELIO, *ante*, p. 33.

LEONORE, OU L'AMOUR CONJUGAL. An opéra-comique in two acts; words by Bouilly, music by Gaveaux. Produced at the Opéra Comique, Feb. 19, 1798. The book was translated into Italian, composed by Paer, and produced at Dresden, Oct. 3, 1804. It was also translated into German by Jos. Sonnleithner (late in 1804), and composed by Beethoven. The story of the transformations and performances of the opera in its three shapes is given under FIDELIO, *ante*, p. 33.

LEONORE[1] PROHASKA. A romantic tragedy by Friedrich Duncker, for which Beethoven in the autumn of 1814 composed a soldiers' chorus for men's voices unaccompanied; a romance with harp accompaniment; and a melodram with harmonica, besides scoring the march in his Sonata, op. 26. The melodram has been already printed in this Dictionary (*ante*, p. 298). The opening-bars of the two others are given by Thayer, *Chron. Verzeichniss*, No. 187 (see the account in Thayer, iii. 317). The four pieces, as given in the article, have been published by Breitkopfs in the supplemental volume to their complete edition of Beethoven. The march from op. 26 is transposed into B minor, and scored for Flutes, Clarinets in A, Bassoons, two Horns in D and two in E, Drums, Violins 1 and 2, Viola, Violoncello, and Bass. The autograph is in possession of the Gesellschaft der Musikfreunde in Vienna. Dr. Sonnleithner —no mean authority—believed that Beethoven had also written an overture and entr'acte for the piece. For some reason or other the play was not performed. G.

LEROUX, XAVIER HENRY NAPOLEON, born at Velletri in Italy, Oct. 11, 1863, was a pupil of the Paris Conservatoire, where he gained in 1881 a second *accessit* for piano, and a first prize for harmony; in 1882, a second prize for counterpoint and an honourable mention for the Prix de Rome; in 1884, a first prize for counterpoint and the second Prix de Rome, and finally in 1885, the Prix de Rome itself with his cantata 'Endymion.' Leroux's dramatic works are 'Cléopâtre,' incidental music to a five-act drama by Sardou and Moreau (Porte Saint-Martin, Oct. 23, 1890); 'Evangeline,' lyric drama in four acts (Brussels, Dec. 1895); incidental music for 'Les Perses' adapted from Aeschylus (Odéon, Nov. 5, 1896); music for 'La Montagne Enchantée' (in collaboration with A. Messager, Porte Saint-Martin, April 12, 1897); 'Astarté,' four-act opera (Paris Opéra, Feb. 15, 1901); 'La Reine Fiammetta' (after Catulle Mendès), in four acts (Opéra Comique, Dec. 23, 1903). Two more operas, 'Le Cheminneau' and 'Théodora,' have recently been completed (1905). Apart from the stage, Leroux's works include an overture 'Harald,' given at the Lamoureux Concerts; 'Vénus et Adonis,' lyric scene (Concerts de l'Opéra, 1897); and many songs. He has also written church music, a mass with orchestra, motets, etc. He has filled the post of professor of harmony at the Paris Conservatoire since 1896. G. F.

LEROY, or LE ROY, ADRIEN, was a singer, lute player, and composer, but will be remembered as one of the most celebrated music printers of the 16th century, when printers were also publishers. Of the reasons of his taking to printing we have no account. He worked with the types of Le Bé (cut in 1540), as Attaingnant had done before him with those of Hautin. Fétis states that he worked by himself for some time, but cites no evidence. In 1551 Le Roy married the sister of R. Ballard, who was already occupying himself with music printing, and was attached to the court; they joined partnership and obtained a patent, dated Feb. 16, 1552, as sole printers of music to Henri II. In 1572 he received Orlando Lasso as his guest, and published a volume of 'moduli' for him, with a dedication to Charles IX., which has already been quoted in this volume (*ante*, p. 644). Leroy's name disappears from the publications of the firm in 1589, and it may thus far be inferred that he died then. His Instruction book for the Lute, 1557, was translated into English in two different versions, one by Alford, London, 1568, and one by 'F. K. Gentleman' (*Ib.* 1574). A second work of his was a short and easy instruction book for the 'Guiterne,' or guitar (1578); and a third is a book of 'airs de cour' for the lute, 1571, in the dedication of which he says that such airs were formerly known as 'voix de ville.' Besides these the firm published, between 1551 and 1568, twenty books of 'Chansons' for four voices. [See BALLARD.] G.

LESCHETIZKY, THEODOR, a distinguished pianist, born at Lancut in Austrian Poland, June 22, 1830. He attracted notice in Vienna by his pianoforte playing in 1845. He was for some time a professor at the Conservatorium of St. Petersburg, from which appointment he retired in 1878, since which time he has lived in Vienna. His marriage with his pupil, Mme. Essipoff, took place in 1880, and was dissolved in 1892, and in 1894 he married another pupil. His compositions chiefly consist of morceaux de salon for the piano, but an opera, 'Die erste Falte,' was given with success at Prague in 1867, at Wiesbaden in 1881, and elsewhere. He made his début in England at the Musical Union concerts in 1864, playing in the Schumann Quintet, and solos of his own composition, and has frequently since then appeared at the same concerts. He was the principal master of Paderewski; an account of his method was published as *Die Grundlage des Methode Leschetizky* by Malwine Brée in 1902. M.

[1] Nottebohm gives it 'Eleonore.'

LESLIE, Henry David, born in London, June 18, 1822, commenced his musical education under Charles Lucas in 1838. For several years he played the violoncello at the Sacred Harmonic Society and elsewhere. In 1847, on the formation of the Amateur Musical Society, he was appointed its honorary secretary, and continued so until 1855, when he became its conductor, which post he retained until the dissolution of the Society in 1861. The choir which bore his name was actually formed by Mr. Joseph Heming, in 1853, and conducted at first by Frank Moir ; Leslie undertook the leadership in 1855, and the first concert took place in 1856. At first the number of voices was limited to about sixty, but afterwards it was increased to 240, so that a large work could replace the madrigals, for the sake of which the choir was originally founded. In 1878 it gained the first prize in the International competition of choirs at Paris. In 1863 Leslie was appointed conductor of the Herefordshire Philharmonic Society, an amateur body at Hereford. In 1864 he became principal of the National College of Music, an institution formed on the principle of the foreign *conservatoires*, which, however, not receiving adequate support, was dissolved in a few years. In 1874 he became the director and conductor of the Guild of Amateur Musicians. In 1880 his choir was broken up ; it was subsequently reorganised under Signor Randegger, and in 1885-1887 Leslie resumed its management. Henry Leslie's first published composition—a Te Deum and Jubilate in D—appeared in 1846. He produced a Symphony in F, 1847 ; a festival anthem, 'Let God arise,' for solo voices, chorus and orchestra, 1849 ; overture, 'The Templar,' 1852 ; 'Immanuel,' oratorio, 1854 ; 'Romance, or, Bold Dick Turpin,' operetta, 1857 ; 'Judith,' oratorio, produced at Birmingham Festival, 1858 ; 'Holyrood,' cantata, 1860 ; 'The Daughter of the Isles,' cantata, 1861 ; 'Ida,' opera, 1864 ; besides instrumental chamber music, anthems, songs, duets, trios, pianoforte pieces, and a large number of part-songs and madrigals composed for his choir. In addition to a wide range of madrigals, motets, and unaccompanied music of all ages and countries, the following are among the larger works which were performed by this excellent choir : Motets for eight voices by Bach and Sebastian Wesley ; Mendelssohn's Psalms and motets, and his 'Antigone' and 'Œdipus' ; Gounod's motets and Messe Solennelle ; Carissimi's 'Jonah' ; Tallis's Forty-part song ; Bourgault Ducoudray's 'Symphonie Religieuse' (unaccompanied). Leslie died at Llansaintfraid, near Oswestry, Feb. 4, 1896. W. H. H.

LESSEL, Franz, one of Haydn's three favourite pupils, born about 1780, at Pulawy on the Vistula in Poland, his father, a pupil of Adam Hiller and Dittersdorf, being Musikdirector at the neighbouring castle of Prince Czartoryski. In 1797 he came to Vienna to study medicine, but the love of music proved a great distraction. Haydn eventually took him as a pupil, a service he repaid by tending him till his death with the care and devotion of a son. In 1810 he returned to Poland, and lived with the Czartoryski family, occupied entirely with music. After the Revolution of 1830 had driven his patrons into exile, Lessel led a life of great vicissitude, but being a man of varied cultivation always managed to maintain himself, though often reduced to great straits. In 1837 he was superseded in his post as principal of the gymnasium at Petrikau on the borders of Silesia, and feeling a presentiment of approaching death, he composed his requiem, and shortly after (August 1838) expired of the disease commonly called a broken heart. He left songs, chamber music, and symphonies ; also church music, specially indicating gifts of no common order. Among his effects were some autographs of Haydn presented by himself. Some of his works were published by Artaria, Weigl, and Breitkopf & Härtel, among them being three sonatas for PF. (op. 2), dedicated to Haydn ; fantasia for PF. (op. 8), dedicated to Clementi ; another fantasia (op. 13), dedicated to Cecily Beidale ; a piano concerto, etc. [See *Quellen-Lexikon.*] Lessel's life was a romantic one. He was believed to be the love-child of a lady of rank. Mystery also enveloped the birth of his first love, Cecily Beidale, and he discovered that she was his sister only just in time to prevent his marrying her. One of his masses—'Zum Cäcilientag'—was composed in all the fervour of this first passion. C. F. P.

LESSON, or LEÇON, a name which was used from the beginning of the 17th century to the close of the 18th, to denote pieces for the harpsichord and other keyed instruments. It was generally applied to the separate pieces which in their collected form made up a Suite. The origin of the name seems to be that these pieces served an educational purpose, illustrating different styles of playing, and being often arranged in order of difficulty. This is borne out by the fact that Domenico Scarlatti's 'Forty-two Lessons for the Harpsichord, edited by Mr. Roseingrave,' are in the original edition called 'Esercizi — xxx. Sonatas per Gravicembalo,' though they have little of the educational element in them, and by the following extract from Sir John Hawkins's *History of Music* (chap. 148 ; he uses the word 'lessons' for 'suites of lessons') : 'In lessons for the harpsichord and virginal the airs were made to follow in a certain order, that is to say, the slowest or most grave first, and the rest in succession, according as they deviated from that character, by which rule the Jig generally stood last. In general the Galliard followed the Pavan, the first being a grave, the other a sprightly air ; but this rule was not without exception.' Rameau's Lessons for the Harpsichord, opp. 2 and 3, are not

arranged in order of difficulty, but are connected by the relation of their keys. In the case of Handel's 3 Leçons, the first consists of a Prelude and air with variations in B♭, the second of a Minuet in G minor, and the third of a Chaconne in G major; so they may be presumed to be intended for consecutive performance. The 'Suites de Pièces pour le Clavecin,' in two Books, were called 'Lessons' in the first edition, but in the later editions this name was discarded for that which they now bear. Instances of the use of the word to indicate a composition in three movements are to be found in the works of many 18th century composers. One such lesson by Nares is quoted in the *Oxford History of Music*, vol. iv.; *The Age of Bach and Handel*, pp. 329-338.

An analogous word to this is 'Étude,' which from originally meaning a special form of exercise, has in many cases come to be applied to pieces in which the educational purpose is completely lost sight of. [See ÉTUDES.] Although in general the name was applied to pieces for the harpsichord alone, yet it was sometimes used for concerted chamber music, as in the 'Firste Booke of consort lessons, made by divers exquisite authors, for six Instruments to play together, viz. the Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute and the Treble-Violl, collected by Thomas Morley, and now newly corrected and enlarged' (London, 1611), and in Mathias Vento's 'Lessons for the Harpsichord with accompaniment of Flute and Violin.' M.

LESTOCQ. Opera in four acts; words by Scribe, music by Auber. Produced at the Opéra Comique, May 24, 1834. It was produced in English at Covent Garden, Feb. 21, 1835, as 'Lestocq, or the Fête of the Hermitage.' G.

LESUEUR, JEAN FRANÇOIS, grandnephew of the celebrated painter Eustache Lesueur, born Feb. 15, 1760,[1] in the village of Drucat-Plessiel, near Abbeville. He became a chorister at Abbeville at seven. At fourteen he went to the college at Amiens, but two years later, in 1779, broke off his studies to become, first, maître de musique at the cathedral of Séez, and then sous-maître at the church of the Innocents in Paris. Here he obtained some instruction in harmony from the Abbé Roze, but it was not any systematic course of study, so much as his thorough knowledge of Plain-song and deep study, that made him the profound and original musician he afterwards became. His imagination was too active, and his desire of distinction too keen, to allow him to remain long in a subordinate position; he therefore accepted in 1781 the appointment of maître de musique at the cathedral of Dijon, whence after two years he removed to Le Mans, and then to Tours. In 1784 he came to Paris to superintend the performance of some of his motets at the Concert Spirituel, and was reappointed to the Holy Innocents as headmaster of the choristers. He now mixed with the foremost musicians of the French school, and with Sacchini, who gave him good advice on the art of composition, and urged him to write for the stage. In 1786 he competed for the musical directorship of Notre Dame, which he obtained, and immediately entered upon his duties. He was allowed by the chapter to engage a full orchestra, and thus was able to give magnificent performances of motets and Messes Solennelles. His idea was to excite the imagination and produce devotional feeling by means of dramatic effects and a picturesque and imitative style, and he even went so far as to precede one of his masses by a regular overture, exactly as if it had been an opera. Crowds were attracted by this novel kind of sacred music, and his masses were nicknamed the 'Beggars' Opera' ('L'Opéra des Gueux'). This success soon aroused opposition, and a violent anonymous attack was made upon him, under pretext of a reply to his pamphlet *Essai de musique sacrée, ou musique motivée et méthodique pour la fête de Noël* (1786). Lesueur's rejoinder was another pamphlet, *Exposé d'une musique une, imitative et particulière à chaque solennité* (Paris, Hérissant, 1787), in which he gives a detailed sketch of an appropriate musical service for Christmas, and states expressly that his aim was to make sacred music 'dramatic and descriptive.' Meantime the chapter, finding that his projects had involved them in heavy expense, curtailed the orchestra, while at the same time strong pressure was put upon him by the Archbishop to take orders. He willingly assumed the title of Abbé, but declined the priesthood, especially as he was composing an opera, 'Télémaque,' which he was anxious to produce. Finding his reduced orchestra inadequate for his masses he resigned, upon which an infamous libel was issued, accusing him, the most upright of men, of having been dismissed for fraud. Completely worn out, he retired in the autumn of 1788 to the country house of a friend, and here he passed nearly four years of repose and happiness. On the death of his friend in 1792 he returned to Paris, invigorated and refreshed in mind, and composed a series of three-act operas—'La Caverne' (Feb. 15, 1793), 'Paul et Virginie' (Jan. 13, 1794), and 'Télémaque' (May 11, 1796), all produced at the Feydeau. The brilliant success of 'La Caverne' procured his appointment as professor in the 'École de la Garde Nationale' (Nov. 21, 1793), and he was also nominated one of the inspectors of instruction at the Conservatoire from its foundation in 1795. In this capacity he took part with Méhul, Gossec, Catel, and Langlé, in drawing up the *Principes élémentaires de musique* and the *Solfèges du Conservatoire*. He was then looking

[1] See the *Quellen-Lexikon* for the evidence of this date.

forward to the production of two operas which had been accepted by the Académie ; and when these were set aside in favour of Catel's 'Semiramis' his indignation knew no bounds, and he vehemently attacked not only his colleague, but the director of the Conservatoire, Catel's avowed patron. His pamphlet, *Projet d'un plan général de l'instruction musicale en France* (Paris, an IX. (1801) anonymous), raised a storm, and Lesueur received his dismissal from the Conservatoire on Sept. 23, 1802. Having a family to support, the loss of his salary crippled him severely, and he was only saved from utter indigence by his appointment in March 1804 as maître de chapelle to the First Consul, on the recommendation of Paisiello, who retired on account of his health. As the occupant of the post most coveted by musicians in France, Lesueur had no difficulty in securing the representation of 'Ossian, ou les Bardes' (five acts, July 10, 1804). The piece inaugurated the new title of the theatre as 'Académie Imperiale.' Its success was extraordinary, and the Emperor, an ardent admirer of Celtic poems, rewarded the composer with the Legion of Honour, and presented him with a gold snuff-box inscribed 'L'Empereur des Français à l'auteur des Bardes,' intended also as an acknowledgment for a Te Deum and a mass performed at Notre Dame on the occasion of his coronation (Dec. 2, 1804). During the next five years Lesueur undertook no work of greater importance than a share in Persuis's intermède 'L'Inauguration du Temple de la Victoire' (Jan. 2, 1807), and in the same composer's three-act opera 'Le Triomphe de Trajan' (Oct. 23, 1807), containing the well-known 'marche solennelle' ; but on March 21, 1809, he produced 'La Mort d'Adam et son Apothéose' in three acts—the original cause of his quarrel with the management of the Académie and the Conservatoire. The scenery and decorations of the new opera excited the greatest admiration ; when complimented on his work, Degotti the scene-painter replied quite seriously, 'Yes, it certainly is the most beautiful paradise you ever saw in your life, or ever will see.'

In 1813 Lesueur succeeded Grétry at the Institut ; and after the Restoration became, in spite of his long veneration for Napoleon, surintendant and composer of the chapel of Louis XVIII. On Jan. 1, 1818, he was appointed professor of composition at the Conservatoire, a post which he retained till his death. His lectures were largely attended, and very interesting from the brilliant remarks with which he interspersed them. Of his pupils no less than twelve gained the 'prix de Rome'—namely, Bourgeois, Ermel, Paris, Guiraud, Hector Berlioz, Eugène Prévost, Ambroise Thomas (whom he called his 'note sensible,' or leading note, on account of his extreme nervousness), Elwart, Ernest Boulanger, Besozzi, Xavier Boisselot (who married one of his three daughters), and, lastly, Gounod. Lesueur also wrote *Notice sur la Mélopée, la Rhythmopée et les grands caractères de la musique ancienne*, published with Gail's French translation of Anacreon (Paris, 1793). Ancient Greek music was a favourite subject with him, and he would with perfect seriousness expound how one mode tended to licence, and another to virtue ; unfortunately, however, some wag in the class would occasionally mislead his ear by inverting the order of succession in the chords, and thus betray him into taking the licentious for the virtuous mode, and *vice versa*.[1]

Lesueur died in Paris on Oct. 6, 1837, at a patriarchal age, and in universal respect ; even Berlioz loved and honoured him to the last (see chapters vi. and xx. of his *Mémoires*). He left three operas which had never been performed, 'Tyrtée,' three acts, composed in 1794 ; 'Artaxerse,' three acts, accepted by the Opéra in 1801 ; and 'Alexandre à Babylone,' of which the score has been engraved, and considerable portions performed at the Conservatoire concerts. Of his numerous oratorios, masses, motets, etc., the following have been published :—'L'Oratorio ou Messe de Noël' ; three messes solennelles ; a low mass with 'Domine Salvum' ; three 'Oratorios pour le couronnement des princes souverains' ; three Te Deums ; two 'Oratorios de la Passion' ; two 'Domine Salvum' ; one Stabat ; the oratorios 'Debora,' 'Rachel,' 'Ruth et Noémi,' 'Ruth et Booz' ; a cantata for the marriage of the Emperor Napoleon ; a motet for the baptism of the King of Rome ; a Prière for the Emperor on airs of Languedoc ; an 'O Salutaris' ; several psalms and motets, among which must be specified a 'Super flumina Babylonis.'

The five operas previously mentioned, and all this sacred music, furnish ample materials for forming an estimate of Lesueur's genius. His most marked characteristic is a grand simplicity. No musician ever contrived to extract more from common chords, or to impart greater solemnity to his choruses and ensembles ; but in his boldest flights, and most original effects of colour, the ear is struck by antiquated passages which stamp the composer as belonging to a past school. 'His biblical characters are set before us with traits and colours so natural as to make one forget the poverty of the conception, the antique Italian phrases, the childish simplicity of the orchestration.'[2] By another critic he was said to have taken the theatre into the church and the church into the theatre. Thus, looking at the matter from a purely musical point of view, it is impossible to consider Lesueur the equal of his contemporaries Méhul and Cherubini ; though the novelties he introduced derive a special interest from the fact that he was the master of

[1] This is said to have been a favourite amusement with Gounod as a boy.
[2] Berlioz, *Mémoires*, chap. vi.

Hector Berlioz. [In the latter's *Les Musiciens*, etc., pp. 59 and 68, there are interesting essays on Lesueur and his oratorios.] G. C.

LETZEN DINGE, DIE. See LAST JUDGMENT.

LEUTGEB, or LEITGEB, JOSEF, a horn player to whom Mozart was much attached. They became acquainted in Salzburg, where Leutgeb was one of the band, and on Mozart's arrival in Vienna he found him settled there, in the Altlerchenfeld, No. 32, keeping a cheesemonger's shop and playing the horn. Mozart wrote four Concertos for him (Köchel, 412, 417, 447, 495), a Quintet (407), which he calls 'das Leitgebische,' and probably a Rondo (371). This shows that he must have been a good player. There must also have been something attractive about him, for with no one does Mozart appear to have played so many tricks. When Leutgeb called to ask how his pieces were getting on Mozart would cover the floor with loose leaves of scores and parts of symphonies and concertos, which Leutgeb must pick up and arrange in exact order, while the composer was writing at his desk as fast as his pen could travel. On one occasion he was made to crouch down behind the stove till Mozart had finished. The margins of the Concertos are covered with droll remarks—'W. A. Mozart has taken pity on Leutgeb, ass, ox, and fool, at Vienna, March 27, 1783, etc.' The horn part is full of jokes—'Go it, Signor Asino'—'take a little breath'—'wretched pig'—'thank God here's the end'—and much more of the like. One of the pieces is written in coloured inks, black, red, green, and blue, alternately. Such were Mozart's boyish romping ways! Leutgeb throve on his cheese and his horn, and died richer than his great friend, Feb. 27, 1811.[1] G.

LEVA, ENRICO DE, famous for his very numerous songs, chiefly Neapolitan 'canzonette,' was born in Naples, Jan. 19, 1867. In early youth he studied the pianoforte under Pannain and Rossomandi, receiving lessons in harmony, counterpoint, and composition from Puzone and D'Arienzo, professors at the R. Conservatorio Musicale of Naples. He appears, however, to have owed his success less to theoretical acquirements than to his very distinct individuality and natural gifts, which he began to exercise in composing pianoforte pieces and songs at the age of fifteen. While still very young, he was so fortunate as to attract the favourable attention of the firm of Ricordi, who, after the extraordinary success of his Neapolitan canzonetta, 'Non mi guardà,' entered into a contract with the young composer to write for them five songs each year. De Leva's celebrity was still further increased in 1890 by royal favour, Queen Margherita having been so favourably impressed by de Leva's music at a concert given by him in Rome that she commissioned him to write a vocal piece for an open-air festivity at the Royal Palace of Capodimonte. This work, a serenata entitled 'A Capomonte,' was directed by the composer, whose songs enjoyed, thenceforward, the advantage of being interpreted by the foremost singers of the day. Of the hundreds of songs written by Enrico de Leva, it must suffice to mention only a few of the most successful, such as ''E spingole frangese,' 'Triste aprile,' 'Voi siete l' alba,' 'Ultima Serenata,' 'Voce fra i campi,' 'Ammore piccerillo,' 'Ho sognato,' and 'Lacrime amare.' Some of his best have been written for popular local festivals. In these, the composer has skilfully preserved the spirit of the old Neapolitan folk-song, adapting it to the requirements of modern harmony with admirable spontaneity. Among de Leva's more important works may be mentioned his 'Sirenetta,' a setting of some verses from D'Annunzio's *Gioconda*. He has also written innumerable pieces for the piano and violin, and suites for orchestra. His most ambitious effort was an opera in four acts, 'La Camargo,' produced in Turin in 1898 at the Teatro Regio, and in Naples at San Carlo.

De Leva is widely known as a teacher of singing in its higher branches, and as a successful advocate of improved methods in the cultivation of choral singing in elementary schools throughout Italy. His writings on this and other musical subjects have attracted considerable attention. H. A. W.

LEVASSEUR, NICHOLAS PROSPER, was born March 9, 1791, at Bresles, Oise, the son of a labourer. He entered the Paris Conservatoire in 1807, and became a member of Garat's singing class, Feb. 5, 1811. He made his débuts at the Académie as Osman Pacha (Grétry's 'Caravane'), Oct. 5, 1813, and as Œdipus (Sacchini's 'Œdipe à Colonos'), Oct. 15, and was engaged there. According to Fétis he was successful only as the Pacha; the repertory was either too high for his voice, or unfavourable to the Italian method which he had acquired. He made his début at the King's Theatre, London, in Simon Mayr's 'Adelasia ed Alderano,' Jan. 10, 1815, and played there two seasons with success in 'La Clemenza di Tito,' in 'Gli Orazi,' as Pluto (Winter's 'Ratto di Proserpina') at Mme. Vestris's début, July 20, 1815; in Paer's 'Griselda,' Farinelli's 'Rite d'Efeso,' Ferrari's 'Heroine di Raab,' and Portogallo's 'Regina di Lidia.' He reappeared there with some success in 1829, and again in French as Bertram on production of 'Robert,' June 11, 1832. He reappeared at the Académie about 1816, and remained there as an under-study, but obtained much reputation in concerts with his friend Ponchard. He made his début at the Italiens as Figaro, Oct. 5, 1819, and remained there until about 1827, where he sang in new operas of Rossini, in Meyerbeer's 'Crociato,' and Vaccaj's

[1] See Jahn's *Mozart*, 2nd ed. ii. 26.

'Romeo.' He sang at Milan on the production of Meyerbeer's 'Margherita d'Anjou,' Nov. 14, 1820. He reappeared at the Académie as Moses on the production of Rossini's opera there, March 26, 1827, a part which he had previously played at the Italiens, Oct. 20, 1822; returned there permanently the next year, and remained until his retirement, Oct. 29, 1853. He created the part of Zacharie in the 'Prophète' at the request of Meyerbeer, who admired his talent as much as his noble character. He was appointed head of a lyric class at the Conservatoire, June 1, 1841, and on his retirement in 1869 was appointed a Chevalier of the Legion of Honour. He died at Paris, Dec. 5, 1871, having become blind a short time before his death. 'It was in the production of "Robert" that Levasseur created a class of characters . . . in which he has had innumerable imitators, but not one single artist with his peculiar physiognomy, his exceptionally toned voice, his imposing presence and intellectual grasp. His Bertram was a veritable creation. . . . Next to Bertram must rank his delineation of Marcel and Zachariah.'[1] A. C.

LEVERIDGE, Richard, a singer noted for his deep and powerful bass voice, was born in London about 1670. His name appears as one of the singers in Dr. Blow's Te Deum and Jubilate for St. Cecilia's day 1695, [and he took part in Motteux's 'Island Princess' in 1699, composing some of the music himself. In 1702 'Macbeth' was given at Drury Lane, 'with music by Leveridge.' This has not been identified (see Macbeth Music). Leveridge usually took the part of Hecate. He appeared in various operas, etc. of Purcell.] He sang in the Anglo-Italian operas, 'Arsinoe,' 'Camilla,' 'Rosamond,' and 'Thomyris,' at Drury Lane Theatre in 1705-7. In 1708 he was engaged at the Queen's Theatre and sang in 'The Temple of Love,' etc., and in Handel's 'Faithful Shepherd' ('Il Pastor Fido') on its production in 1712. He subsequently transferred his services to Rich, and sang in the masques and pantomimes at Lincoln's Inn Fields and Covent Garden for nearly thirty years. His voice remained unimpaired so long, that in 1730, when sixty years old, he offered, for a wager of 100 guineas, to sing a bass song with any man in England. About 1726 he opened a coffee-house in Tavistock Street, Covent Garden. [He appeared in pantomimes, etc. until 1751, taking his last benefit in that year. He wrote a kind of opera, 'Brittaine's Happiness' performed in 1704,] and 'Pyramus and Thisbe,' a comic masque, in 1716, compiled by him from 'A Midsummer Night's Dream.' In 1727 he published his songs, with the music, in two small 8vo vols. [The best known are 'All in the Downs' and 'The Roast Beef of Old England.' Some of his songs are said to be adaptations from Irish traditional tunes.] Many others were published singly. In his old age he was maintained by an annual subscription among his friends, promoted by a city physician. He died March 22, 1758. There is a good mezzotint of him by Pether, from a painting by Frye. W. H. H.; additions from *Dict. of Nat. Biog.*, etc.

[1] *Athenæum*, Dec. 16, 1871.

LEVEY, Richard Michael (whose real name was O'Shaughnessy), was born in Dublin, Oct. 25, 1811, and was apprenticed to James Barton in 1821, with whom he continued till 1826, when he entered the Theatre Royal orchestra. Balfe, Wallace, and Levey were intimate friends. Levey's earliest recollection was seeing Horn's opera, 'Lalla Rookh,' in Dublin, and he had pleasant memories of G. A. Lee and G. F. Stansbury as conductors of the 'old' Royal, of which he himself became leader in 1834. His accounts of the 'stars' between 1827 and 1847 make capital reading (a summary of them is given in his *Annals of the Theatre Royal*), and he often told the present writer stories of the two Keans, Alfred Bunn, Tyrone Power, Macready, Cooke, Miss Smithson (who married Berlioz), Taglioni, Paganini, Ole Bull, Bochsa, Lablache, and Grisi.

In all, from 1836 to 1880 (the 'Royal' was burned on Feb. 9, 1880), Levey composed fifty overtures, and he arranged the music for forty-four pantomimes. His first pantomime was 'O'Donoghue of the Lakes,' the book of which was written by Alfred Howard ('Paddy Kelly'). In 1839 he toured with Balfe's opera company in Ireland, and in 1840 he conducted the first performances in Dublin of 'The Maid of Artois' (with Balfe himself in the caste) and 'The Siege of Rochelle.' Levey often alluded with pardonable pride to Sir Robert Stewart and Sir Charles Villiers Stanford as his pupils. The latter's first appearance in public as a composer, at the age of eight, was as the writer of incidental music for the pantomime of 'Puss in Boots,' duly performed at the Theatre Royal during the Christmas of 1860, under Levey's baton.

In 1850, Levey was one of the founders of the Royal Irish Academy of Music—the other three being John Stanford, Joseph Robinson, and Sir Francis Brady, K.C. (still living)—and the infant institution was removed to more suitable premises, at 36 Westland Row, in 1870. In 1852-55 he was leader of the 'Dublin Quartet Concert Society'; in 1859-62 he formed and led the 'Classical Quartet Union.' In spite of the short duration of these enterprises, he helped to start the 'Monthly Popular Concerts' in 1868, when the quartet was led by Joachim, and the concerts lasted till 1871. He had a 'jubilee benefit,' April 20, 1876, and was presented with 250 guineas. Sir Robert Stewart conducted a new comic opera, 'The Rose and the Ring,' for Levey's benefit, on March 23, 1878.

Levey lived to see the opening of the 'new' Theatre Royal on Dec. 13, 1897, and repeated

his favourite joke that 'he still struggled to beat Time.' Among his published pieces are two volumes of old Irish airs. He married three times, and died June 28, 1899. His eldest son, R. M. LEVEY, junr., born in 1833, became a famous violinist, and played at Musard's concerts in Paris in 1851-58. He then appeared in London in an entertainment called 'Paganini's Ghost,' in which he was got up to represent that player, and performed his most difficult feats of virtuosity. In 1865-85 he gave concerts, etc., under the name of 'Paganini Redivivus,' and after 1888 he appeared at the music-halls. He is believed to be still living. The youngest son, JOHN LEVEY, author and comedian, died at Seaforth, Liverpool, Sept. 17, 1891. W. H. G. F.

LEVEY, WILLIAM CHARLES, born April 25, 1837, at Dublin, was taught music by his father, Richard Michael Levey (see above). He afterwards studied at Paris under Auber, Thalberg, and Prudent, and was elected a member of the Société des Auteurs et Compositeurs. He was conductor at Drury Lane from 1868 to 1874, and held the same post at Covent Garden, Adelphi, Princess's, Avenue, and Grecian Theatres, etc. His compositions include two operettas, 'Fanchette,' Covent Garden, Jan. 2, 1864; 'Punchinello,' Her Majesty's, Dec. 28, 1864; 'The Girls of the Period,' musical burletta, libretto by Burnand, March 1869; incidental music to 'Antony and Cleopatra,' 1873; music to the dramas 'King o' Scots,' 'Amy Robsart,' 'Lady of the Lake,' 'Rebecca,' and 'Esmeralda,' and to several pantomimes; 'Robin Hood,' cantata for boys' voices; Saraband for piano on a motif written by Henry VIII.; several drawing-room pieces and many songs, one of which, 'Esmeralda,' originally sung by Miss Furtado at the Adelphi in the drama of that name, and in the concert-room by Mme. Bodda-Pyne, obtained considerable popularity. He died in London, August 18, 1894. A. C.

LEVI, HERMANN, born Nov. 7, 1839, at Giessen, studied with Vincenz Lachner from 1852 to 1855, and for three years from that time at the Leipzig Conservatorium. His first engagement as a conductor was at Saarbrücken in 1859; in 1861 he became director of the German Opera at Rotterdam; in 1864 Hofcapellmeister at Carlsruhe; and finally, in 1872, was appointed to the Court Theatre of Munich, a post which he filled with great distinction until 1896. He attained to a prominent place among Wagnerian conductors, and to him fell the honour of directing the first performance of 'Parsifal' at Bayreuth, on July 28, 1882. In 1895 he came to England, but only conducted one concert, on April 25, in the Queen's Hall. His mental disease showed itself soon afterwards, and, though in 1898 he rearranged the libretto of 'Così fan tutte,' he was never able to resume active work. He died at Munich, May 13, 1900. M.

LEWIS, THOMAS C., originally an architect, commenced business as an organ-builder in London about the year 1861. He built the organs of the Protestant and Catholic Cathedrals, Newcastle-on-Tyne, Ripon Cathedral, and in London those of St. Peter's, Eaton Square; Holy Trinity, Paddington, and the People's Palace. But his largest work is the organ of St. Andrew's Hall, Glasgow. V. DE P.

L'HERITIER, JEAN, a French composer and pupil of Josquin des Prés, flourished in the earlier part of the 16th century. His works appeared in the collections published between 1519 and 1555, and even as late as 1588 a mass of his was published at Venice along with several by Orlando Lassus. Only one work bears his name on the title-page, 'Moteti de la fama,' *a* 4, Venice, 1555, but even here his works only appear along with those of other composers. Ambros classes him with Antoine Fevin and Jean Mouton, and describes his works as characterised by a peculiar refinement and grace, uniting something of the solidity of the Netherland school proper with the elegance of the French. Aron in his *Toscanello* refers approvingly to L'Heritier, because in his earliest published motet, 'Dum complerentur' in Petrucci's 'Motetti della Corona,' 1519, he had expressly marked the E flat in the melodic progression from B flat to avoid the Tritone. See Ambros, *Geschichte der Musik*, iii. 102-3 and 273. J. R. M.

L'HOMME ARMÉ, LOME ARMÉ, or LOMME ARMÉ. I. The name of an old French *Chanson*, the melody of which was adopted by some of the great masters of the 15th and 16th centuries, as the Canto fermo of a certain kind of Mass—called the 'Missa L'Homme armé'—which they embellished with the most learned and elaborate devices their ingenuity could suggest.

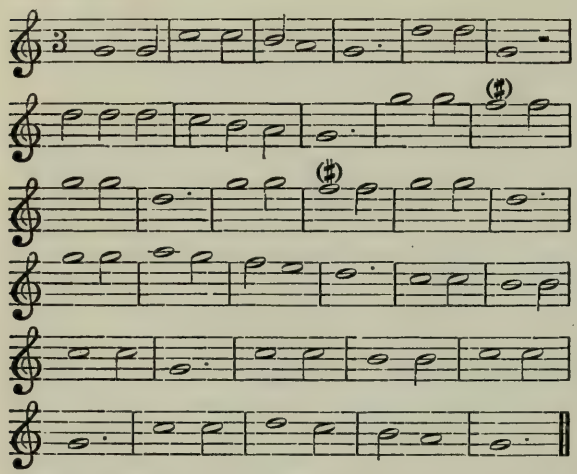
The origin of the song has given rise to much speculation. P. Martini calls it a 'Canzone Provenzale.' Burney (who, however, did not know the words) is inclined to believe it identical with the famous 'Cantilena Rolandi,' anciently sung by an armed Champion at the head of the French army, when it advanced to battle. Baini confesses his inability to decide the question: but points out that the only relic of this poetry which remains to us—a fragment preserved in the 'Proportionale Musices' of Tinctor—makes no mention of Roland, and is not written in the Provençal dialect.[1]

Lome, lome, lome armé.
Et Robinet tu m'as
La mort donnée,
Quand tu t'en vas.

The melody—an interesting example of the use of the Seventh Mode—usually appears, either in Perfect Time, or the Greater Prolation. Though simple, it lacks neither grace nor spirit.

[1] No more information is given by Loquin, *Mélodies populaires*, Paris, 1879.

As might have been predicted, slight differences are observed in the *Canti fermi* of the various masses founded upon it; but they so far correspond, that the reading adopted by Palestrina may be safely accepted as the normal form. We therefore subjoin its several clauses, reduced to modern notation, and transposed into the treble clef.



Upon this unpretending theme, or on fragments of it, masses were written by Guglielmo du Fay, Antonio Busnoys, Regis, François Caron, Joannes Tinctor, Philippon di Bruges, La Fage (or Faugues), De Orto, Vacqueras, Monsieur mon Compère, at least three anonymous composers who flourished between the years 1484 and 1513, Antonio Brumel, Josquin des Prés, Pierre de la Rue (Petrus Platensis), Pipelare, Mathurin Forestyn, Cristofano Morales, Palestrina, and even Carissimi—a host of talented composers, who all seem to have considered it a point of honour to exceed, as far as in them lay, the fertility of invention displayed by their most learned predecessors, and whose works, therefore, not only embody greater marvels of contrapuntal skill than any other series preserved to us, but also serve as a most useful record of the gradual advancement of Art.

The masses of Du Fay and Busnoys and their successors, Regis and Caron, are written in the hard and laboured style peculiar to the earlier polyphonic schools, with no attempt at expression, but with an amount of earnest sobriety which was not imitated by some of their followers, who launched into every extravagance that could possibly be substituted for the promptings of natural genius. Josquin, however, while infinitely surpassing his predecessors in ingenuity, brought true genius also into the field; and, in his two Masses on the favourite subject—one for four voices, and the other for five—has shown that freedom of style is not altogether inconsistent with science. The Fugues, Canons, Proportions, and other clever devices with which these works are filled, exceed in complexity anything previously attempted; and many of them are strikingly effective and beautiful—none more so, perhaps, than the third Agnus Dei of the Mass in four parts; a very celebrated movement known as 'Clama ne cesses,' from the 'Inscription' appended to the Superius (or upper part), for the purpose of indicating that the notes are to be sung continuously, without any rests between them. In this movement the Superius sings the Canto fermo entirely in Longs and Breves, while the other three voices are woven together in Canon and Close fugue with inexhaustible contrivance, and excellent effect. In the second movement of the Sanctus—the 'Pleni sunt'—for three voices, the subject is equally distributed between the several parts, and treated with a melodious freedom more characteristic of the master than of the age in which he lived. It was printed by Burney in his *History*, ii. 495.

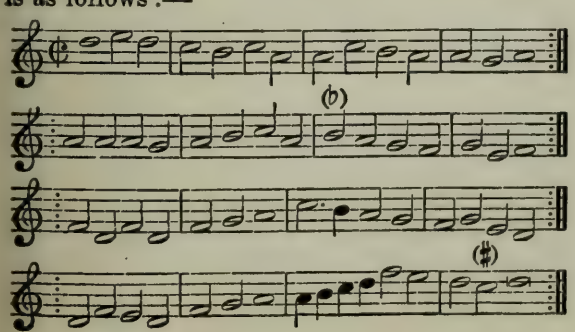
It might well have been supposed that these triumphs of ingenuity would have terrified the successors of Josquin into silence: but this was by no means the case. Even his contemporaries, Pierre de la Rue, Brumel, Pipelare, and Forestyn, ventured to enter the lists with him; and, at a later period, two very fine masses, for four and five voices, were founded on the old tune by Morales, who laudably made ingenuity give place to euphony, whenever the interest of his composition seemed to demand the sacrifice. It was, however, reserved for Palestrina to prove the possibility, not of sacrificing the one quality for the sake of the other, but of using his immense learning solely as a means of producing the purest and most beautiful effects. His 'Missa L'Homme Armé,' for five voices, first printed in 1570, abounds in such abstruse combinations of Mode, Time, and Prolation, and other rhythmic and constructional complexities, that Zacconi—writing in 1592, two years before the great composer's death—devotes many pages of his *Prattica di Musica* to an elaborate analysis of its most difficult 'Proportions,' accompanied by a reprint of the Kyrie, the Christe, the second Kyrie, the first movement of the Gloria, the Osanna, and the Agnus Dei, with minute directions for scoring these, and other movements, from the separate parts. The necessity for some such directions will be understood, when we explain that, apart from its more easily intelligible complications, the Mass is so constructed that it may be sung either in triple or in common time; and, that the original edition of 1570 is actually printed in the former, and that published at Venice, in 1599, in the latter. Dr. Burney scored all the movements we have mentioned, in accordance with Zacconi's precepts; and his MS. copy (Brit. Mus. Add. MS. 11,581) bears ample traces of the trouble the process cost him; for Zacconi's reprint is not free from clerical errors, which our learned historian has always carefully corrected. The first Kyrie, in which the opening clause of the Canto fermo is given to the Tenor in notes three times as

long as those employed in the other parts, is a conception of infinite beauty, and shows traces of the composer of the 'Missa Papae Marcelli' in every bar. In the edition of 1570 it stands in triple time; and, in order to make it correspond with that of 1599, it is necessary to transcribe, and re-bar it, placing four minims in a measure, instead of six; when it will be found, not only that the number of bars comes right in the end, but, that every important cadence falls as exactly into the place demanded for it by the rhythm of the piece as it does in the original copy. It is said that Palestrina himself confided this curious secret to one of his disciples, who, five years after his death, superintended the publication of the Venetian edition. If it be asked, why, after having crushed the vain pedants of his day by the 'Missa Papae Marcelli,' the 'Princeps Musicae' should, himself, have condescended to invent conceits as quaint as theirs, we can only state our conviction, that he felt bound, in honour, not only to show how easily he could beat them with their own weapons, but to compel those very weapons to minister to his own intense religious fervour, and passionate love of artistic beauty. For examples of the music our space compels us to refer the student to Dr. Burney's MS. already mentioned.

The last 'Missa L'Homme Armé' of any importance is that written, for twelve voices, by Carissimi; this, however, can scarcely be considered as a fair example of the style; for, long before its production, the laws of Counterpoint had ceased to command either the obedience, or the respect, indispensable to success in the polyphonic schools of art.

The original and excessively rare editions of Josquin's two masses, and that by Pierre de la Rue, are preserved in the British Museum, together with Zacconi's excerpts from Palestrina, and Dr. Burney's MS. score, which will be found among his 'Musical Extracts.' None of these works, we believe, have ever been published in a modern form.

II. The title is also attached to another melody, quite distinct from the foregoing—a French Dance Tune, said to date from the 15th century, and printed, with sacred words, by Jan Fruytiers, in his *Ecclesiasticus*, published, at Antwerp, 1565. The tune, as there given, is as follows:—



It will be seen, that, though strictly Dorian in its tonality, this interesting melody exceeds the compass of the First Mode by two degrees. The regularity of its phrasing savours rather of the 16th than the 15th century. Possibly Fruytiers may have modified it, to suit his own purposes. Instances, however, are not wanting, of very regular phrases, in very ancient melodies: as, for instance, in the delightful little Romance, 'L'autrier par la matinée,' by Thibaut, King of Navarre (ob. 1254), quoted by Dr. Burney, ii. p. 300, the rhythm of which is scarcely less distinctly marked than that of Fruytiers's adaptation. W. S. R.

LIADOV, Anatol Constantinovich, born in St. Petersburg, May 11 (April 29, O.S.), 1855. His father and grandfather had been professional musicians. Liadov showed remarkable talent at a very early age. He received his first musical instruction from his father, after which he went through a course—including composition under Rimsky-Korsakov—at the Conservatoire, St. Petersburg. He left with a brilliant record in 1877, returning the following year as assistant teacher in the elementary classes for theory. Liadov now holds a professorship at this institution, taking special classes for harmony and composition. He has also held a similar post in the Imperial Court Chapel. Together with Balakirev and Liapounov, he was charged by the Imperial Geographical Society to make researches into the folk-songs of various districts. As a composer Liadov has written his best work for the pianoforte. His compositions for this instrument are delicate and graceful in form. The influence of Chopin is clearly evident in them; at the same time their distinctively Russian colouring, and gay—frequently humorous—character, saves them from the reproach of servile imitation. The following is a list of Liadov's chief compositions:—

A. *Pianoforte Music.*

Op. 2, 'Birioulki'; op. 3, Six Pieces; op. 4, Arabesques; op. 5, Studies; opp. 6, 7, and 8, Intermezzi; opp. 9 and 10, Preludes and Mazurkas; op. 11, *idem*; op. 12, Studies; op. 13, Four Preludes; op. 15, Two Mazurkas; opp. 17, 20, 21, 'From Days of Old,' ballades; op. 23, 'On the Sward'; op. 24, Two Pieces; op. 25, Idyll; opp. 26 and 27, Marionettes; opp. 30, 31, 32, Musical Snuff-box; op. 34, Three Canons; op. 35, Variations on a theme by Glinka; op. 36, Three Preludes; op. 37, Studies; op. 38, Mazurkas; op. 39, Four Preludes; op. 40, Studies and Preludes; op. 44, Barcarolles; op. 46, Preludes; op. 48, Studies and Canzonetta; op. 51, Variations on a Polish Song; op. 52, Morceaux de ballet.

B. *Vocal Music, Solo with PF. accompaniment.*

Op. 1, Four Songs; opp. 14, 18, 22, Albums of Six Songs for Children to national words; op. 45, Ten National Songs for Female Voice; op. 48, Russian National Songs, 120 National Songs, in three volumes.

C. *Choral.*

Op. 28, Last scene from Schiller's 'Bride of Messina,' for mixed chorus and orchestra; op. 47, 'Slava,' for women's voices, two harps and two pianofortes—eight hands; op. 50, Songs for Female Chorus and PF. accompaniment; Female Chorus (in honour of Valdimir Stassov, 1894).

D. *Works for Orchestra.*

Op. 16, First Scherzo; op. 19, Scena: The Inn-Mazurka; op. 49, Polonaise in memory of Poushkin.

Besides the above, Liadov collaborated in 'The Paraphrases' (see Borodin), the string quartet 'B-la-f' (see Belaiev), in the 'Fanfare' for the jubilee of Rimsky-Korsakov, etc. R. N.

LIAPOUNOV, Sergius Mikhailovich, composer, born Nov. 30, 1859, at Yaroslav. He attended the classes of the Imperial Musical Society at Nijny Novgorod, and afterwards joined the Moscow Conservatoire, which he quitted in 1883. He was appointed by the Geographical Society to collect folk-songs in the governments of Vologda, Viatka, and Kostroma (1893). From 1894 to 1902 Liapounov was assistant director of the Court Chapel. His chief compositions are :—For orchestra: Ballade (1883), Solemn Overture (1896), Symphony in B minor, op. 12 (1887), Polonaise, op. 16. For pianoforte: Concerto, preludes, valses, mazurkas, studies (12 Études d'exécution transcendante), etc. Vocal: 35 national songs with PF. accompaniment. R. N.

LIBERATI, Antimo, of Foligno, a pupil of Gregorio Allegri and Orazio Benevoli, became in 1661 a singer in the Papal Chapel. He was also for some time choirmaster and organist to two other churches in Rome. He is chiefly known as the author of an Open Letter addressed to a musical friend (*Lettera scritta . . . in risposta ad una del Sig. Ovidio Persapegi . . .*), printed and published at Rome in 1685, which has been relied on by Baini and others as the main authority for various statements with regard to the early life and works of Palestrina. He asserts that a certain Gaudio Mell, a Flemish musician of great talent, and master of a very graceful and polished style, founded in Rome a school of music, from which proceeded many excellent composers, and among them Palestrina, the greatest of all. This statement as to Palestrina's teacher was accepted by Adami in his *Osservazioni*, 1711, and afterwards by Padre Martini, and, in spite of the doubts expressed by Ottavio Pitoni on the further point, Baini boldly identified this Gaudio Mell with the well-known French composer Claude Goudimel, and is very angry with Dr. Burney for suggesting a possible confusion of Goudimel with Rinaldo del Mel. It is indeed Pitoni himself who identifies Gaudio Mel with Rinaldo del Mel, and it is very evident from what Pitoni says in his *Notizie MS. de' contrapuntisti*, etc., as quoted by Baini in a later part of his work (*Memorie Storico-critiche*, t. ii. p. 127), that the whole story of Gaudio Mell has really originated in a distorted account of a visit paid to Palestrina by Rinaldo del Mel in 1580, and the subsequent confusion of this Rinaldo del Mel with the earlier Goudimel, a confusion of which Baini himself is guilty, in so far as he ascribes to Goudimel works in the Roman Archives which really belong to Rinaldo. There is no evidence that Goudimel was ever in Rome. The Flemish musician who opened a school in Rome is more likely to have been Arcadelt, who under the name of Jacobus Flandrus was a member of the Papal chapel in 1540-50, and whose flowing melodious style undoubtedly influenced Palestrina. Another statement of Liberati's is that Pope Marcellus II. was about to prohibit under anathema the use of figured music in church, but that by the composition of a Mass which was performed in presence of the Pope and Cardinals, and which was afterwards known by the name of this Pope, Palestrina brought him to another mind, and thus saved the cause of church music. Baini has shown the absurdity of this account of the matter, but unfortunately invented and gave currency to another equally false account. It is obvious that Liberati, writing in 1685, was not in a position to give at first hand a true account of the life and works of Palestrina, and most of the stories about Palestrina which rest on the mere gossip of the Papal Chapel must be relegated into the region of mere fable. The Papal Chapel did not always show that honour to Palestrina in his lifetime which it began to do after his death. Besides this Letter, Liberati wrote another work, *Epitome della Musica*, which only exists in MS., also two letters in defence of a passage in one of Corelli's sonatas. Baini mentions madrigals, arias, and oratorios of Liberati in Roman Archives. J. R. M.

LIBRARIES AND COLLECTIONS OF MUSIC.—I. Europe.—The article on Musical Libraries which appeared in the first edition of this work was the earliest attempt to tabulate information as to the music contained in the principal libraries of Europe and the United States. Confessedly imperfect at the time, since it was written so much research has taken place in musical bibliography that it has been found necessary largely to re-write and add to the original article. In preparing the present notes as to the musical contents of the libraries of Europe, considerable use has been made of Dr. Emil Vogel's paper, 'Musikbibliotheken nach ihrem wesentlichsten Bestande,' which appeared in the *Jahrbuch der Musikbibliothek Peters* for 1904. The sixth edition of Dr. Riemann's *Musik-Lexikon* has also been consulted, and much kind help has been given by various owners of private collections and by many friends and librarians, especially by Sir Dominic Colnaghi, Messrs. F. Corder, H. Davey, E. J. Dent, Frank Kidson, E. W. B. Nicolson, and H. C. Miller, and Miss Stainer. Information has also been derived from W. H. Frere's *Bibliotheca Musico-Liturgica* (1901); W. H. J. Neale's *Descriptive Catalogue of MSS. and Liturgical Books at the Music Loan Exhibition* (London, 1885); Riaño's *Critical and Bibliographical Notes on early Spanish Music* (1887); the Catalogues and Guides to the Music Loan Exhibition (London, 1885); Victorian Era Exhibition (London, 1897); International Loan Exhibition (Crystal Palace, 1900); Company of Musicians' Loan Exhibition (London, 1904); and especially from the Catalogues of the Vienna Music Exhibition of 1892. To

these works, as well as to E. Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700* (Berlin, 1892), to Eitner's *Quellen-Lexikon*, and the pages of the *Monatshefte für Musik-Geschichte*, the reader may be referred to supply the inevitable deficiencies and shortcomings of the following lists.

Austro-Hungary

BARTFELD. The church of St. Aegidius contains a small collection of printed vocal music of the late 16th and early 17th centuries.

CRACOW. *a.* The Musikverein possesses autograph and other manuscript compositions by Polish musicians.

b. The University Library. For the MSS. see W. Wislocki: *Catalogus codicum manuscriptorum Bibliothecae Universitatis Jagellonicae Cracoviensis* (1877-81). The early printed works are described in the same author's *Incunabula Typographica Bibliothecae Universitatis Jagellonicae Cracoviensis* (1900), issued as vol. iii. of *Munera Saecularia Universitatis Cracoviensis*. Director: K. Estreicher-Rozbierski.

EISENSTADT. The Library of Prince Esterhazy's castle contains much MS. music of the 18th and 19th centuries, amongst which are autograph symphonies and quartets by Haydn; a series of masses (from *c.* 1770 to *c.* 1830), including works by Haydn, Vogler, etc., and many German and Italian operas.

GÖTTWEIG. The Library of the Benedictine Abbey contains two MS. collections of songs by Mastersingers of the 16th century, and a MS. collection of organ music by Claudio Merulo. Librarian: Fr. Carlmann v. Schilling.

GRATZ. The University Library possesses some printed theoretical works. Librarian: A. Schlossar.

INNSBRUCK. The University Library contains some rare early printed books on music, some treatises in a MS. of 1460, and a MS. with two-part compositions of the 14th century. Librarian: A. Hittmair.

KLAGENFURT. The Library of the Historical Society ('Geschichtsverein') possesses (*inter alia*) two valuable MS. lute-books of the 16th century. Librarian: A. R. von Jaksch.

KLOSTER NEUBURG. The monastery of Austin Canons contains liturgical MSS. of the 13th and 15th centuries, and some printed music of the 16th century. Librarian: H. Pfeiffer.

KREMSMÜNSTER. The Benedictine Monastery contains a legendarium of the 11th century, with music in neums; printed theoretical works of the 16th–19th centuries; about 1000 masses, 300 symphonies, and several operas (mostly of the 18th century). See Huemer: *Die Pflege der Musik im Stifte Kremsmünster* (Wels, 1877). Librarian: Prof. P. Sebastian Mayr.

LAIBACH. *a.* Prince Auersperg possesses a copy of F. Boccella's very rare *Primavera di vaghi Fiori Musicali* (Ancona, 1653).

b. The K. K. Lycealbibliothek contains a MS. gradual of the 14th century, and a small collection of printed music of the 16th and 17th centuries.

c. The K. K. Studienbibliothek contains some printed music of the early 17th century. Keeper: C. Stefan.

MELK. Besides a few printed musical works, the Library of the Benedictine Monastery contains liturgical MSS. of the 13th and 14th centuries, and a collection of MS. masses of the 16th century by Orlando di Lasso, A. Scandelli, etc. Librarian: Dr. R. Schachinger.

OLMÜTZ. The K. K. Studienbibliothek contains a copy of Schmid's *Tabulaturbuch* (1607), some printed music of the early 17th century, and MS. graduals of the 13th and 14th centuries. Keeper: W. Müller.

PRAGUE. *a.* The Chapter Library possesses copies of masses by Luyton (Prague, 1609, etc.), and a collection of sacred music of the late 16th and early 17th centuries. Catalogue by Dr. A. Podlaha. (Prague, 1904.)

b. Prince George Lobkowitz is the owner of MS. graduals and antiphoners of the 15th and 16th centuries; some rare hymnals of the Moravian Brethren; a copy of N. Schmall's lute-book (1613), and a collection of Viennese libretti of the 17th century.

c. The Library of Count Nostitz-Riemeck contains copies of the *Frottole intabulate da sonare organi. Libro Primo* (Rome, 1517); the *Canzoni Frottoli e Capitoli* (Rome, 1531); and other printed works of the 16th and 17th centuries.

d. The Library of the Premonstratensian Monastery of Strakow contains a small collection of music, chiefly consisting of works of the late 16th and early 17th centuries. Librarian: Dr. I. T. Zaharadník.

e. The church of St. Thomas contains a copy of Uberti's *Contrasto Musico* (Rome, 1630).

f. The University Library contains MS. treatises of the 11th and 15th centuries; old Bohemian songs of the 14th and 15th centuries; two Easter mystery plays of the 15th and 16th centuries; printed theoretical works of the 16th and 17th centuries, and lute-books by Caroso, Negri, and Schmid (1607). Librarian: R. Kukula.

RAUDNITZ. The Library of the castle of Prince Moritz Lobkowitz contains a rituale on vellum dating from about 1500.

RENN. The Library of the Cistercian Monastery contains some printed music of the early 17th century.

SAAZ. The Capuchin Monastery possesses some sacred and secular music by Orlando de Lasso, Scandelli, Joachim à Burck, etc.

SALZBURG. *a.* The Benedictine Abbey of St. Peter contains church music of the late 18th

and early 19th centuries, including compositions by Michael Haydn. Librarian: Fr. P. Lindner.

b. The Chapter Library possesses some MS. music of the early 16th century by Vittoria, Palestrina, etc., and some compositions by Michael Haydn.

c. Mozart Museum (Getreidegasse No. 9). Catalogue by J. Horner (1st edition, 1882), continued by J. E. Engl (2nd and 3rd editions). Third edition, published by the Mozarteum, 1901.

d. Museum Carolino-Augusteum. The Library contains the score of O. Benevoli's mass in fifty-three parts (1628), published in Jahrg. x. of the *Denkmäler der Tonkunst in Oesterreich.* Director: Prof. E. Fugger.

ST. FLORIAN, near ENNS. Monastery of Austin Canons. See Albin Czerny, *Die Handschriften der Stiftsbibliothek St. Florian.* (Linz, 1871.) Librarian: Prof. F. Asenstorfer.

ST. PAUL, LAVANT THAL, CARINTHIA. The Library of the Benedictine Monastery contains a valuable MS. collection of French Troubadour songs of the 13th century, besides treatises by Hucbald and J. de Muris. Librarian: Fr. A. Achatz.

VIENNA. *a.* The Court Library received in 1826 and 1829 all the music not connected with church music in the archives of the Court chapel. In course of time it has acquired much scarce music (printed by Petrucci, etc.), and is also rich in autographs of different musicians, including a number of letters and MSS. by Beethoven; of special interest to English musicians is a volume of Bull's organ music in tablature. The manuscripts have been catalogued by Dr. Joseph Mantuani. His work appeared in two volumes (in 1897-99) as parts ix. and x. of the *Tabulae Codicum Manuscriptorum . . . in Bibliotheca Palatina Vindobonensi asservatorum. Edidit Academica Caesarea Vindobonensis.* The Ambros and Kiesewetter collections, which form part of the Library, are not included in this catalogue, but are to form a supplementary volume. Director: Hofrat Josef Ritter von Karabacek.

b. Gesellschaft der Musikfreunde. [See article, *ante*, p. 162.]

c. The University Library possesses printed theoretical works of the 16th and 17th centuries, and lute-books by Judenkünig, Ochsenkhun, Caroso, and Deuss. Librarian: Reg.-Rat W. Haas.

d. The Library of the Landesarchiv contains some musical works printed at Vienna about 1600. Archivist: Dr. A. Mayer.

e. The Ministry for Religion and Education. Here are deposited the six precious volumes of MSS. formerly in the Chapter Library at Trent, from which two volumes of selections have been printed by Dr. Guido Adler and Dr. Oscar Koller in Jahrg. vii. and xi. of the *Denkmäler der Tonkunst in Oesterreich.* Director: Dr. W. Pötzl.

f. Benedictine Abbey of our Lady of the Scots. (Schottenkloster.) Valuable early liturgical MSS. and a small collection of MS. and printed works of the 16th century. See A. Hübl: *Catalogus codicum manuscriptorum qui in bibliotheca Monasterii B.M.V. ad Scotos Vindobonae servantur* (1899), and (same author) *Die Inkunabeln der Bibliothek des Stiftes Schotten in Wien* (1901).

g. Monastery of the Minorites. The Library contains some MS. and printed organ music of the 17th and 18th centuries (including three works by Frescobaldi and G. B. Fasolo's *Annali* (Venice, 1645)); also some vocal music of the 17th century.

h. The Haydn-House (Mariahilferstrasse, 102) contains a small collection of printed and MS. documents relating to Joseph and Michael Haydn.

i. The private Library of Herr C. A. Artaria is rich in autographs of Beethoven. See Nottebohm-Adler: *Verzeichniss der musikalischen Autographe von L. van Beethoven . . . im Besitze von A. Artaria* (Vienna, 1890).

j. Herr Nicolaus Dumba has a valuable collection of autographs, which is especially rich in MSS. by Schubert.

k. Herr Max Kalbeck's collection comprises many musical autographs and printed works, chiefly of Viennese composers.

Belgium

BRUSSELS. *a.* Royal Library. In 1872 the Belgian Government was induced by Herr Gevaert, Director of the Brussels Conservatoire, to purchase the library of M. Fétis for 152,000 francs. This collection, which comprises 7525 works, together with the collection of C. J. E. van Hulthem, forms the bulk of the musical Library. The contents are very valuable, comprising about 4500 theoretical works, about 500 liturgies, over 100 Italian operas, about 170 French operas, and many rarities. The Van Hulthem collection is catalogued in vol. ii. of C. A. Voisin's *Bibliotheca Hulthemiana* (Ghent, 1836-37); the Fétis Library in the *Catalogue de la Bibliothèque de F. J. Fétis* [by L. J. Aloin] (Brussels, 1870). Conservateur-en-chef: H. Hymans.

b. Conservatoire Royal de Musique. Curator, M. A. Wotquenne, who has published two volumes of an excellent catalogue (vol. i. 1898; vol. ii. 1902), besides an elaborate Supplement, *Annexe I. Libretti d' Opéras et d' Oratorios Italiens du 17e Siècle* (1901). This valuable Library has recently been enriched by the acquisition of the collection of Professor Wagener, of Marburg, which is especially rich in works printed in England in the 18th century.

GHENT. The Town and University Library contains liturgical MSS. of the 10th–12th

centuries, a copy of Monteverde's 'Lamento d' Arianna' (Venice, 1623), early theoretical works, and printed music from the presses of Phalèse and Gardano. See C. A. Voisin: *Bibliotheca Gandavensis* (Ghent, 1839); J. de Saint Genois: *Catalogue méthodique . . . des Manuscrits de la Bibliothèque de la Ville et de l'Université de Gand* (Ghent, 1849-52), and the *Monatshefte für Musik-Geschichte* for 1873, p. 62. Head Librarian: F. van der Haeghen.

LIÈGE. *a.* Conservatoire Royal de Musique. See *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Liège* (1862).

b. Société Libre d'Émulation. See *Catalogue de la Bibliothèque musicale de la Société Libre d'Émulation de Liège* (1861).

OUDENAERDE. The church of St. Walpurga possesses a collection of church music of the 18th century. See *Liste générale de la Musique appartenant à l'Église Parochiale de Ste. Walpurga à Audenarde* (*s.a.*)

TOURNAI. The Chapter Library contains a three-part mass of the 13th century, which was published by Coussemaker in the *Bulletin de la Société Historique de Tournai*, and reprinted separately in 1861.

Denmark

COPENHAGEN. The Royal Library contains a collection of MS. organ music (in tablature) by German composers of the 17th century, Italian printed music of the late 16th and early 17th centuries, and some rare printed works from Copenhagen and Antwerp presses. Principal Librarian: H. O. Lange.

France

AIX (PROVENCE). The Bibliothèque Méjanes contains a 14th-century MS. of French Troubadour songs, and an early 17th-century collection of nearly 100 chansons with lute accompaniment. See Catalogue by the Abbé J. H. Albanes, in *Catalogue Général des Manuscrits des Bibliothèques Publiques de France*, tom. xvi. (1894). Conservateur: M. Aude.

AMIENS. The Bibliothèque Communale contains a few early printed treatises, a number of French psalters of the 17th century, operas and song-books of the 18th century, and seventeen volumes of sacred music and five volumes of operas by Lesueur. For the printed music see *Catalogue Méthodique de la Bibliothèque Communale de la Ville d'Amiens. Sciences et Arts* (1859). Among the MSS. there are many interesting liturgies, etc., and a collection of sequences (with music), which belonged in 1572 to a monk named Guglielmus Lovel (described in the *Ecclesiologist* for October 1859). For the MSS. generally, see the catalogue by E. Coyecque in *Catalogue générale des Manuscrits des Bibliothèques Publiques de France*, tom. xix. (1893). Librarian: H. Michel.

ARRAS. Bibliothèque de la Ville. A 13th-century MS. collection of Troubadour songs; a miscellaneous collection of 18th- and 19th-century vocal and instrumental music—mostly French and Italian; Revolutionary songs, etc. See *Cat. Gén. des MSS. des Bibl. Publ. des Départements*, tom. iv. (1872), and also *Cat. Gén. des MSS. des Bibl. Publ. de France*, tom. xl. *Supplément*, tom. i. (1902). Librarian: A. Wicquot.

AVIGNON. Many fine early MS. missals and liturgical works; motets by Mondonville, Blanchard, etc.; miscellaneous 18th century music. See Catalogue by J. Quicherat, in tom. xxvii.-xxix. of *Cat. Gén. des MSS. des Bibl. Pub. de France* (1894-1901). Librarian: L. H. Labande.

BESANÇON. A Boethius de Musica on vellum of the 9th century. See tom. xxxii. of *Cat. Gén. des MSS. des Bibl. Pub. de France* (1897-1904). Librarian: G. Gazier.

BORDEAUX. See J. Delas: *Catalogue des Livres composant la Bibliothèque de la Ville de Bourdeaux, Musique* (Bordeaux, 1856), and tom. xxiii. of *Cat. des MSS. des Bibl. Publ. de France* (1894). Librarian: M. Céleste.

CAEN. Bibliothèque Municipale. See Carlez: *Liste des Œuvres musicales et des Œuvres relatives à la Musique* (Caen, *s.a*). Librarian: M. Lavalley.

CAMBRAI. The Public Library contains a precious collection of MS. church music by early Flemish and Burgundian musicians, besides songs for two, three, and four parts, dating from the 14th century. The collection was described in M. de Coussemaker's *Notice sur les Collections Musicales de la Bibliothèque de Cambrai et des autres Villes du Département du Nord* (1843).

See also A. J. Le Glay: *Catalogue . . . des Manuscrits de la Bibliothèque de Cambrai* (Cambrai, 1831). Librarian: C. Capelle.

CARPENTRAS. A MS. of Kepler's *Principium Musice*; some 18th- and 19th-century music; autographs of Schumann, Brahms, Gounod, etc. The Library contains the collections of Peiresc, J. B. Laurens, and others. See *Cat. Gén. des MSS. des Bibl. Publ. de France*, tom. xxxiv.-xxxvi. (1899-1903). Librarian: M. Liabastres.

DOUAI. Bibliothèque Municipale. A 12th-century MS. with two-part music, a hymnarium of the 12th century, and some printed theoretical works of the 16th century. See Coussemaker's work (quoted under Cambrai) and the Catalogue of the MSS. by the Abbé C. Debraisnes in *Cat. Gén. des MSS. des Bibl. Publ. des Départements*, tom. vi. (1878). Librarian: M. Rivière.

DUNQUERQUE. Bibliothèque de la Ville. Some music printed by Phalèse (16th century). See Coussemaker's work (quoted under Cambrai).

FOIX. Nine antiphoners and other liturgical works (formerly belonging to the Cathedral of Mirepoix), written between 1497 and 1535. See *Cat. Gén. des MSS. des Bibl. Publ. de France*, tom. xxxi. (1898).

GRENOBLE. The Bibliothèque de la Ville is rich in valuable liturgies. See Catalogue by P. Fournier, E. Maignien, and A. Prudhomme, in tom. vii. of *Cat. Gén. des Bibl. Publ. de France.* Librarian: E. Maignien.

LE HAVRE. In 1894 the Bibliothèque Musicale Publique contained about 4000 works, mostly dating from the latter part of the 18th century.

LILLE. See *Catalogue des ouvrages sur la Musique et des Compositions musicales de la Bibliothèque de la Ville de Lille* (Lille, 1879). The collection is rich in operas. See also Coussemaker's work (quoted under Cambrai). Librarian: M. Desplanque.

MARSEILLES. *a.* Bibliothèque de la Ville. Valuable liturgical MSS. of the 12th century. See Catalogue by the Abbé J. H. Albanès, in *Cat. Gén. des MSS. des Bibl. Publ. de France,* tom. xv. (1892). Librarian: M. Barré.

b. Sainte Madeleine. A collection of liturgical MSS. from the 12th century downwards.

MONTPELLIER. Bibliothèque de la Faculté de Médicine. A precious antiphoner (noted in neums and letters) of the 9th century, and a 14th-century collection of French chansons for two and more voices. See Coussemaker: *L'Art Harmonique,* etc. (Paris, 1865), and *Cat. Gén. des MSS. des Bibl. Pub. des Départements* tom. i. (1849).

ORLEANS. The Bibliothèque de la Ville contains a valuable MS. collection of mystery plays of the 12th century. See *Cat. Gén. des MSS. des Bibl. Publ. de France,* tom. xii. (1889). Librarian: M. Cuissard.

PARIS. *a.* Bibliothèque de l'Arsenal. The Library of the Arsenal contains very interesting MSS., such as the 'Mazarinades'—songs sung under the Fronde, with their airs; collections of airs by Michael Lambert, and other little-known compositions of the 17th and 18th centuries, etc. See H. Martin: *Catalogue des Manuscrits de la Bibliothèque de l'Arsenal* (9 vols., Paris, 1885-94, issued as vols. iv.-xii. of *Cat. des MSS. des Bibl. Publ. de France,* Paris). There is a good index of the music in tom. vii. p. 457. Administrateur: M. de Hérédia.

b. Bibliothèque Historique de la Ville de Paris. (Hôtel Carnavalet.) Valuable for its MS. and printed works on the theatres of Paris and the instrument-makers of the city. Keeper: P. Le Vayer.

c. Bibliothèque Musicale du théâtre de l'opéra See T. de Lajarte: *Catalogue historique,* etc. (2 vols., Paris, 1878).

d. Bibliothèque Nationale. The Bibliothèque Nationale, in the Rue Richelieu, is very rich in French music, both printed and engraved. It is also more complete than any other in Paris in respect of musical literature, periodicals, almanacs, dictionaries, and similar works of reference. It is rich in valuable MSS. of Dom Caffiaux, Parfait, Baini, Adrien de La Fage, and other distinguished writers, but the great value of the collection consists in its early MSS., in which it occupies the first position for the study of the origins of music in Europe. The Library contains MS. with musical notation from the 9th century downwards, and is especially rich in Troubadour songs of the 13th century, and French and Italian compositions of the 14th century, while later times are well represented in operas, oratorios, etc. The MSS. are catalogued in the various printed catalogues of J. Taschereau, H. Omont, and L. V. Delisle, and the printed music is included in the catalogue of the printed books now in course of publication. It is very much to be desired that separate catalogues should be printed of the musical works, or at least that indexes should be drawn up of the works containing musical notation described in the catalogues of the MSS.; at present the musical treasures of this great library are hardly known; the only special musical catalogue is the *Catalogue d'une Collection Musicale et d'ouvrages divers légués par M. O. Thierry-Poux* (1896, pp. 59). Administrateur: M. Marcel.

e. Bibliothèque Ste.-Geneviève. This library contains a large number of rare works on music, a fine collection of chansons and dramatic works, with the music, and many curious MSS., including a valuable MS. of the 11th century. See N. Poirée and G. Lamouroux: *Les Éléments d'une Grande Bibliothèque. Catalogue abrégé de la Bibliothèque Ste. Geneviève* (Paris, 1892, etc.). Administrateur: C. E. Ruelle.

f. Conservatoire des Arts et Métiers. The Library contains few musical works, but is rich in materials for the history of the music trade, such as patents, trade registers, etc. Director: M. Chandèze.

g. Conservatoire National de Musique et de Déclamation. Some account of the Library has already been given (vol. i. pp. 592-593). To the rare works there mentioned may be added the autograph score of Mozart's 'Don Juan' (presented by Mme. Viardot Garcia), a copy of the *Harmonice Musices Odhecaton* (printed by Petrucci in 1504), and the *Liber Primus Missarum* of Carpentras (Avignon, 1532). Of especial interest to English musicians are a large folio MS. containing compositions by Coperario, Lawes, Locke, Gibbons, Jenkins, Ferabosco, and Ward; and an account-book of the Academy of Vocal Music (from Jan. 7, 1725 to 1726), formerly belonging to Owen Flintoft. The Library secured many fine and rare works at the dispersal of the Borghese collection in 1892. See J. B. Weckerlin: *Bibliothèque du Conservatoire National de Musique. Catalogue . . . de la Reserve* (Paris, 1885). Librarian: J. B. Weckerlin.

ROUEN. The Bibliothèque Municipale con-

tains a superb illuminated missal; liturgical MSS. of the 9th–11th centuries; collections of operas and church music. See F. I. Licquet: *Catalogue de la Bibliothèque de la Ville de Rouen* (1830), and catalogue by H. Omont, in tom. i. and ii. of *Cat. Gén. des MSS. des Bibl. Publ. de France. Départements* (1886-88). Conservateur: H. Loriquet.

TOURS. Bibliothèque de la Ville. A sacramentarium of the 9th–10th centuries with neums; mystery plays of the 12th century; liturgies of the 15th–18th centuries; motets of the 17th century; organ music (including autographs by N. Le Bègue, 1676); a MS. of J. de Muris (15th century), and much else of interest. See A. J. Dorange: *Catalogue . . . des Manuscrits de la Bibliothèque de Tours* (1875); *Cat. Gén. des MSS. des Bibl. Pub. de France. Départements*, tom. xxxvii. (1900), and *Sammelbände* of the *Int. Mus. Ges.* for 1905 (p. 356, etc.). Librarian: M. Collon.

TROYES. Bibliothèque de la Ville. A copy of Praetorius's *Syntagma*; lute-books; publications of Phalèse (Louvain, 1573, etc.); organ and viol music of the 18th century, etc. See E. Socard: *Catalogue de la Bibliothèque de la Ville de Troyes* (1875, etc.), tom. iii. pp. 281-300. Librarian: M. Det.

VALENCIENNES. Early MS. treatises, including 9th-century MSS. of Hucbald, Isidore of Seville, etc. See *Cat. Gén. des MSS. des Bibl. Pub. de France*, tom. xxv. (1894), and also Coussemaker's work (quoted under Cambrai). Librarian: M. Lecat.

VERSAILLES. This library is rich in sacred music, dramatic works, and books on music, and contains also several interesting MSS. of the 17th century. See *Manuscrits Musicaux de la Bibliothèque de Versailles* (1884), and *Cat. Gén. des MSS. des Bibl. Publ. de France*, tom. ix. (1888). Librarian: A. Taphanel.

Germany

ANSBACH. The Regierungsbibliothek contains a small collection of vocal printed music of the 16th century and MS. scores of Cavalli's 'Pompeo,' and Ziani's 'Annibale in Capua.'

ARNSTADT. The Church Library possesses six folio volumes of vocal music of the 16th century.

AUGSBURG. The Stadtbibliothek, the Archives, and the Historical Society possess valuable collections of early printed and MS. music, chiefly collected from the suppressed monasteries of the city. See H. M. Schletterer: *Katalog der in der Kreis- und Stadtbibliothek, dem Städtischen Archiv und der Bibliothek des historischen Vereins zu Augsburg befindlichen Musikwerke.* (Leipzig, 1878. *Monatshefte für Musik-Geschichte*, Bde. 11 and 12. Beilagen.) Librarian: Dr. T. Ruess.

AUGUSTUSBURG, SAXONY. The Parish Church contains some music of the 16th and 17th centuries.

AURICH, EAST FRIESLAND. The Royal Staats-Archiv contains a MS. collection (17th century) of songs. (See *Monatshefte* for 1874 and 1894.) Archivist: Dr. Wachter.

BAMBERG. The Royal Public Library contains some liturgical MSS. with neums of the 11th–13th centuries, and printed music of the late 17th century. Librarian: J. Fischer.

BERLIN. *a.* The Royal Library (founded in 1650; the musical division, of which Queen Charlotte's collection formed the nucleus, added in 1705) acquired in 1841 its most important addition, the Poelchau collection (autographs and copies of J. S. Bach, and the most important Italian writers on theory of the 17th and 18th centuries); in 1855 the Bach collection and autographs of the Singakademie; 2779 nos. from the Fulda Library of hymnology; and 103 MS. vols. from Winterfeld's collection; in 1859, 3978 nos. from the collection of Fischhof, of Vienna (Beethoveniana, copies revised by Beethoven); in 1860, 216 printed and 8112 MS. sheets, and 142 autographs from the Landsberg collection (Beethoven's sketch- and conversation-books, first examined by Thayer). The complete catalogue of the Landsberg collection is in the Royal Library of Brussels. All these works have been completed and admirably arranged by Dehn and his successor Franz Espagne. Dehn negotiated the purchase of the Poelchau and Landsberg collection; Espagne, that of Otto Jahn's Mozart collection, bought in 1869. Here may be seen the precious autographs of nearly all Mozart's great operas (with the exception of 'Don Juan'), and of several of Beethoven's symphonies and most important works; also a very large collection of autographs of J. S. Bach, and 42 vols. of autographs by Mendelssohn. In the Landsberg collection are scarce theoretical works by Italian and Spanish masters—such as 'El Melopeo' by Cerone. The Library is rich in hymnals. Among the MSS. are a troparium of the 11th century, many autographs (especially of Bach, Haydn, Mozart, and Beethoven), and many modern MS. copies of old works. There are several books printed by Petrucci and many 16th-century works in organ tablature. No catalogue of the music has been published. Director: Professor A. Wilmanns.

b. The Royal Hochschule für Musik. This institution possesses the musical libraries of Ludwig Erk and of Professor Spitta, the former of which is rich in the literature of folk-songs and German chorales. The Hochschule Library also contains some rare printed music of the 17th and 18th centuries, and a number of printed scores of French 18th-century operas.

c. The Library of the Joachimsthal Gymnasium received in 1787 the music collected by Princess Amalia of Prussia, and in 1858,

190 vols. of musical works from the library of Dr. Spiker (see Meierotti's *Nachricht*, etc. Berlin, 1788). Amongst the music are autographs and many ancient copies of the works of J. S. Bach. See R. Eitner: *Katalog der Musikalien-Sammlung des Joachimsthalschen Gymnasium* (Leipzig, 1884. *Monatshefte*, Beilage, 1884), and also *Thematischer Katalog der von Phulemeier'schen Musikalien-Sammlung in der Bibliothek des Joachimsthal'schen Gymnasium* [by R. Jacobs]. (Leipzig, 1899. *Monatshefte*, Beilage, 1898-99.)

d. The Library of the Grey Friars (zum Grauen Kloster) contains an important collection of works of the 16th and 17th centuries, in parts, carefully arranged so as to present a view of ancient vocal music. See H. Bellermann: *Verzeichniss des grösstentheils von S. Streit dem grauen Kloster geschenkten Musikalien* (in the Programme of the Gymnasium for 1856).

e. The Kgl. Hausbibliothek. See G. Thouret: *Katalog der Musiksammlung auf der Königlichen Hausbibliothek im Schlosse zu Berlin* (Berlin, 1895).

f. The Kgl. Institut für Kirchenmusik. The Library contains a collection of 18th-century MSS.

Bonn. *a.* The University Library contains about 600 vols. of music, chiefly of the 19th century. Amongst the few early works is a copy of the 1517 edition of the *Micrologus* of Ornithoparcus. Director: J. Staender.

b. The Beethoven-Haus contains a collection of old and modern editions of Beethoven's works.

Brandenburg. The church of St. Catherine contains an important collection of part-books, and of vocal music of the 16th, 17th, and 18th centuries. See Täglichsbeck: *Die musikalischen Schätze der St. Katharinen-Kirche zu Brandenburg a/H* (in the Programme of the Brandenburg Gymnasium, Easter, 1857).

Bremen. About seventy-four musical works belonging to the Stadtbibliothek are in the care of the Bremen Tonkünstler-Verein.

Breslau. *a–c.* See E. Bohn: *Bibliographie der Musik-Druckwerke bis 1700, welche in der* [*a.*] *Stadtbibliothek*, [*b.*] *der Bibliothek des academischen Instituts für Kirchenmusik und* [*c.*] *der Kgl. u. Universitäts-Bibliothek zu Breslau aufbewahrt sind* (Berlin, 1883). Also E. Bohn: *Die musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890). The Brieg collection (see *infra*) is now in the Stadtbibliothek of Breslau. Librarians: (*a*) Dr. H. Markgraf, (*b*) and (*c*) W. Erman.

d. The Cathedral Library contains about 1000 musical works, of which 60 are in manuscript. The collection chiefly consists of church music of the 18th and 19th centuries.

e. The Domstifts-Bibliothek contains a small collection of MSS. Librarian: Dr. J. Jungnitz.

f. The church of St. Elisabeth contains about 4200 musical works, chiefly church music of the 18th and 19th centuries.

Brieg. The musical collection formerly in the Kgl. Gymnasium is now preserved in the Stadtbibliothek at Breslau. See F. Kuhn: *Beschreibendes Verzeichniss der alten Musikalien . . . des Königlichen Gymnasiums*, etc. (Leipzig, 1897. *Monatshefte*, Beilage.)

Cassel. *a.* The Ständische Landesbibliothek contains about 340 musical works, printed and MS. Amongst the former are copies of Morley and Weelkes' madrigals. Most of the works date between 1560 and 1620. See C. Israel: *Uebersichtlicher Katalog der Musikalien des ständischen Landesbibliothek zu Cassel* (Cassel, 1881). Director: Dr. E. L. W. Lohmeyer.

b. The Kgl. Hoftheater possesses the autograph scores of Spohr's 'Jessonda' and of Marschner's 'Templer und Jüdin' and 'Hans Heiling.'

Celle. The Kirchen- und Ministerialbibliothek contains some printed music of the 16th century (1539-64), mostly by Italian composers.

Charlottenburg. Kaiserin-Augusta-Gymnasium. See P. Meier: *Der alter Notenschatz* etc. (*s.a.*).

Cologne. *a.* The Town Library possesses a MS. treatise (*Musica Enchiriadis*) of the 12th century, and a few printed part-books from Venetian and Antwerp presses of the 16th century. Director: Dr. A. Keysser.

b. The Jesuitenbibliothek has a small collection of printed 16th-century music, including copies of the *Lilium Musice Plane* of 1506, and Wollick's *Enchiridion* (Paris, 1512).

Crayn, near Liegnitz. The Library contains some printed music of the 17th century.

Danzig. *a.* The Town Library contains a valuable collection, principally of works of the second half of the 16th century. There is a MS. catalogue of the collection (by S. W. Dehn) in the Musical Department of the Royal Library at Berlin. Librarian: Dr. O. Günther.

b. The Allerheiligen-Bibliothek, in the Marienkirche, contains a small collection of sacred music, mostly printed works of the 17th century.

Darmstadt. Grand Ducal Library. See P. A. F. Walther: *Die Musikalien der Grossherzoglichen Hofbibliothek in Darmstadt* (Darmstadt, 1874), and supplementary notices in the *Monatshefte* for 1888. Director: Dr. A. Schmidt.

Donaueschingen. The Library of Prince Fürstenberg contains 13 MS. antiphoners (14th–18th century) and fragment of a MS. treatise on music of the 15th century. See C. A. Barack: *Die Handschriften der fürstlich-Fürstenbergischen Hofbibliothek zu Donaueschingen* (Tübingen, 1865). Director: Dr. Tumbült.

Dresden. *a.* Royal Public Library. See Eitner and Kade: *Katalog der Musik-Sammlung der Kgl. öffentlichen Bibliothek zu Dresden*

(*im Japanischen Palais*). (Leipzig, 1890. *Monatshefte*, Beilage, 1890.) See also *Monatshefte f. M.* for 1904, No. 1.

b. The Royal Privatmusikalien-Sammlung (now in the Public Library) is rich in 18th-century music and autographs. There is an extensive collection of libretti, dating from the 17th century to about 1840. See *Monatshefte* for 1872. Director: Hofrat F. Schnorr von Carolsfeld.

c. The Royal State Archives contain some MSS. and printed music of the early 17th century. See *Monatshefte* for 1888. Director: Dr. Paul Hassel.

d. The Archives of the Court church contain about 2000 pieces of church music, mostly of the late 18th and 19th centuries, including some autographs.

e. The Tonkünstlerverein Library (founded in 1854) possesses over 2500 works, chiefly instrumental music of the 18th and 19th centuries, also symphonies by J. J. Fux.

f. The Dreikönigskirche possesses a few rare printed works, including the discant and tenor parts of Walther's Wittenberg hymn-book (1524).

g. Baron von Weber has a valuable collection of autographs of Carl Maria von Weber.

EICHSTÄTT, BAVARIA. The Royal Library contains liturgies, works printed by Attaignant (1529-31), and music of the 17th and 18th centuries. See *Monatshefte* for 1870.

ELBING. *a.* The Marienkirche Library contains seventy-six works of the 16th century and eighty-five of the 17th; thirteen Polish cantionales (1571-1792), and many MS. church compositions of the 18th and 19th centuries. See G. Döring: *Die musikalischen Erscheinungen in Elbing* (Elbing, 1868).

b. The Town Library possesses a few rare books, including a copy of the *Syntagma* of Praetorius. See L. Neubaur: *Katalog der Stadtbibliothek zu Elbing* (Elbing, 1893). Librarian: Dr. L. Neubaur.

ERFURT. The Royal Library has many liturgical MSS. and printed books, chiefly derived from suppressed convents. Librarian: Dr. Stange.

ERLANGEN. The University Institute for church music has a library of its own. Director: Prof. Oechsler.

FRANKFURT A. M. *a.* The Gymnasium Library. See C. Israel: *Die Musikalischen Schätze der Gymnasial-Bibliothek und der Peterskirche in Frankfurt a. M.* (in the Programme of the Town Gymnasium for Easter, 1872); and also the articles by C. Valentin: *Musikbibliographisches aus Frankfurt a. M.* in the *Monatshefte f. M.* for 1901 and 1902.

b. Herr Nicholas Manskopf owns a particularly rich musical collection, comprising some 10,000 objects. The autographs include works of F. Tunder, D. Buxtehude, G. P. Telemann, Weber, Spohr, Cornelius, Schumann, and Wagner; there is also a valuable collection of documents relating to Handel and his family, besides relics of Beethoven and an extensive collection of portraits.

FREIBERG, SAXONY. Libraries of the Gymnasium Albertinum and the Altertumsverein. See O. Kade: *Die älteren Musikalien der Stadt Freiberg . . . Bearbeitet von Dr. O. Kade. Herausgegeben von Dr. R. Kade.* (Leipzig, 1888. *Monatshefte f. M.* Beilage, 1888.)

GELENAU, SAXONY. The Pfarrkirche contains some vocal music by German composers of the second half of the 17th century.

GÖTTINGEN. The University Library contains 145 musical works, mostly of the 15th and 16th centuries, many of which are of great rarity. See A. Quantz: *Die Musikwerke der Kgl. Universitäts-Bibliothek in Göttingen.* (Leipzig, 1884. *Monatshefte f. M.* Beilage, 1883.) Director: Professor R. Pietschmann.

GOTHA. The Ducal Library contains a small but interesting collection, comprising several rare early theoretical works of the 16th century, and about seventy hymnals of the 16th and 17th centuries. Principal Librarian: Dr. R. Ehwald.

GRIMMA, SAXONY. The Landesschule has about 131 works of the 16th and 17th centuries. See N. M. Petersen: *Verzeichniss der in der Bibliothek der Königl. Landesschule zu Grimma vorhandenen Musikalien aus dem 16. und 17. Jahrhundert.* (Grimma, 1862, reprinted from the Programme of the Landesschule for 1861.)

GÜSTROW, MECKLENBURG-SCHWERIN. The Domschule Library contains a small but valuable collection of rare early printed musical works, chiefly of the 16th century. They are described in the school Programme for 1865.

HALLE. *a.* The Marienkirche has a small collection of vocal music of the 17th century, and a few earlier works. See *Monatshefte f. M.* for 1894. Librarian: Dr. F. Friedersdorff.

b. The Waisenhausbibliothek contains an important collection of hymnals, theoretical works of the 17th and 18th centuries, and practical music of the 18th century.

HAMBURG. The Stadtbibliothek contains theoretical works of the 16th and 17th centuries; Italian music of the same period; a valuable collection of libretti of operas performed at Hamburg, and eighty volumes of Handel's works—copies, partly in the handwriting of J. C. Smith, and formerly in the possession of Kerslake, of Bristol, and of Victor Schoelcher. Director: Dr. R. Münzel.

HANOVER. *a.* The Royal Public Library contains some valuable early theoretical works, a few madrigals of the 16th and 17th centuries, and seven vols. of Programmes of Hanover theatres from 1785 to 1796. Principal Librarian: Dr. E. Bodemann.

b. The Kestner Museum contains a collection

of folk-songs, and also a collection of libretti (from 1686). Director: Dr. Schuchhardt.

HEILBRONN. Gymnasialbibliothek. See E. Mayser: 'Alter Musikschatz,' No. 2 of *Mitteilungen aus der Bibliothek des Heilbronner Gymnasiums.* (Heilbronn, 1893.)

HELMSTEDT. *a.* The Gymnasialbibliothek contains some theoretical and practical works, mostly by German musicians of the 16th and 17th centuries.

b. The church of St. Stephen possesses some German 17th-century music, chiefly by M. Praetorius, J. H. Schein, and A. Hammerschmidt.

JENA. The University Library contains many musical treasures, the chief of which is the 'Jenaer Handschrift' of 14th- and 15th-century songs (published in facsimile with an introduction by C. C. Müller: Jena, 1896; and in a critical edition by G. Holz, C. Saran, and E. Bernouilli: Leipzig, 1901). The Library also contains liturgical MSS., the printed collections of Lieder of Ott (1544), and Forster (1539-56), etc. See *Nachricht von alten Musikalien auf der Jenaischen Universitäts-Bibliothek* (in *Allg. Mus. Zeitung* for 1828). Director: C. Brandis.

KAMENZ, SAXONY. Rathsbibliothek. The Catalogue is printed in the *Serapeum* (Leipzig) for 1853.

KARLSRUHE. The Grand-Ducal Hof- und Landesbibliothek contains some mediæval treatises and a good collection of 16th- and 17th-century hymnals. See H. Ehrensberger: *Bibliotheca Liturgica Manuscripta. Nach Handschriften der grossherzoglich. Badischen Hof- und Landesbibliothek,* etc. (Karlsruhe, 1889). Principal Librarian: A. Holder.

KÖNIGSBERG, PRUSSIA. The Royal and University Library contains the collection (about 25,000 vols.) made by Director Gotthold (died 1858); of importance for hymnology and vocal music of the 17th century. See Jos. Müller: *Die musikalischen Schätze der Königlichen und Universitäts-Bibliothek zu Königsberg i. Pr.,* etc. (Bonn, 1870). Only Part I. of this work has appeared. Director: K. Boysen.

LEIPZIG. *a.* The Town Library possesses a valuable 10th-century MS. treatise by Regius of Prüm, and also a collection of theoretical works and instrumental music of the 17th century, collected by C. F. Becker, the well-known writer. [See vol. i. p. 214.] Principal Librarian: Dr. G. Wustmann.

b. The University Library possesses a small collection of theoretical works and a number of libretti (from 1662 to about 1836), mostly of performances at Dresden and Hanover. Director: Professor O. L. von Gebhardt.

c. The Musikbibliothek Peters. This admirable institution, founded by the firm of C. F. Peters, was opened on Jan. 2, 1894, in which year a Catalogue (by the first librarian, Dr. Emil Vogel) was published. Accessions have been noted in the interesting *Jahrbücher* issued from the Library. The collection is particularly complete in modern practical and theoretical works, musical journals, etc., and is kept up to date by the liberality of the founders. There are also a number of works of antiquarian interest, and some valuable portraits and prints. Librarian: Dr. Rudolf Schwartz.

LIEGNITZ. The Bibliotheca Rudolfina of the Ritter-Akademie contains an extremely valuable collection of 16th- and 17th-century music. See Dr. E. Pfudel: *Mittheilungen über die Bibliotheca Rudolfina der Kgl. Ritter-Akademie zu Liegnitz* (printed in the three Easter Programmes of the Ritter-Akademie for 1876-78); also (same author) *Die Musik-Handschriften der Kgl. Ritter-Akademie zu Liegnitz.* (Leipzig, 1886. *Monatshefte f. M.* Beilage, 1886.)

LÜBECK. The Stadtbibliothek contains valuable early German and Italian printed music. See C. Stiehl: *Katalog der Musik-Sammlung auf der Stadtbibliothek zu Lübeck* (Lüb. 1893), and also *Monatshefte f. M.* for 1884. Librarian: Dr. K. Curtius.

LÜNEBURG. The Town Library contains a miscellaneous collection of music, chiefly dating from the 17th to the 19th centuries. There is some important organ music, and also a copy of Book I. of the *Parangon des Chansons,* printed by J. Moderne. See *Monatshefte f. M.* 1873. Librarian: Professor W. Görges.

MAIHINGEN, near NÖRDLINGEN. The Library of Prince Oettingen-Wallerstein contains much MS. music: 390 symphonies, 214 cantatas and oratorios, 114 masses, and 111 works for stringed instruments—chiefly by composers of the late 18th century. There are also 120 works on theory. Among the rarer printed books are copies of Genet's *Liber Primus Missarum* (Avignon, 1532); Morales's *Missarum Libri Duo* (J. Moderne, Lyons, 1546), and *Magnificat* (same printer and place, 1550); and the works in tablature of Paix (1583) and Schmid (1607). Librarian: Dr. G. Grupp.

MAINZ. The Town Library contains some theoretical works of the 16th–18th centuries, and some part-books of the 15th and 16th centuries. See *Monatshefte f. M.* for 1889. Principal Librarian: Dr. W. Velke.

MANNHEIM. The Court Theatre Archives. See F. Walter: *Archiv und Bibliothek des Grosherzöglichen Hof- und Nationaltheaters in Mannheim,* 1779-1839 (2 vols., Leipzig, 1899).

MÜNSTER, WESTPHALIA. The Library of the Abbate Santini (of Rome) was bought about 1856 by the See of Münster for a Collegium Gregorianum, which has never been founded. It consists chiefly of MSS. and printed music of the 16th to the 18th centuries, and is at present lodged in very inadequate quarters in the Episcopal Museum of Christian Antiquities. It has recently been roughly put

in order by Mr. E. J. Dent, of Cambridge. Admission by leave of the Domchordirektor. See Stassoff: *L'Abbé Santini et sa Collection Musicale* (Florence, 1854), and *Catalogo della Musica existente presso F. Santini in Roma* (Rome, 1820).

MUNICH. *a.* Royal Hof- und Staatsbibliothek. The musical collections rank with those of the Imperial Library at Vienna and the Royal Library at Berlin as the most important on the Continent. The printed books are rich in works from the early presses of Italy and Germany. See J. J. Maier: *Die musikalischen Handschriften, der Kgl. Hof- und Staatsbibliothek in München, I. Theil. Die Handschriften bis zum Ende des 17ten Jahrhundert* (Munich, 1879). Director: Dr. G. von Laubmann.

b. The autographs of Wagner's 'Liebesverbot,' 'Die Feen,' 'Rienzi,' 'Huldigungsmarsch,' 'Meistersinger,' 'Walküre,' and several sketches for the 'Fliegende Holländer,' 'Siegfried,' and 'Götterdämmerung,' are the private property of the Bavarian Crown.

c. The Frauen-Kirche contains some printed 17th-century music and a collection of MS. choir-books (dating from *c.* 1600), containing masses, etc., by Orlando and Rudolfo di Lasso, J. Reiner, G. Croce, J. C. Kerl, Praetorius, etc.

d. The University Library has some printed music of the early 16th century and a MS. collection of compositions by Obrecht, Josquin, Senfl, etc., in the autograph of Glareanus, written at Basel in 1527. Principal Librarian: H. Schnorr von Carolsfeld.

NEISSE, SILESIA. The Kreuzheiliges Stift has a few printed works of the 16th century and also MS. liturgical works.

NUREMBERG. *a.* The Germanic Museum contains important liturgies, including missals and antiphoners of the 12th and 13th centuries, and rare hymnals of the 16th century. There are also examples of the chief Nuremberg printing-presses, and valuable lute-books in tablature. Director: G. von Bezold.

b. The Stadtbibliothek possesses some musical works printed at Nuremberg in the 17th century, theoretical works, and a collection of theatre Programmes between 1779 and 1788. Librarian: Dr. E. Mummenhoff.

PIRNA. The collection of musical works formerly in the Stadtkirche is now at Dresden. It consists of eight 16th-century MSS. and sixty-three printed musical works of the 16th and 17th centuries. See O. Kade: *Die Musikalien der Stadtkirche in Pirna* (in the *Serapeum*, Leipzig, 1857).

QUEDLINBURG. See T. Eckardius: *Codices Manuscripti Quedlinburgenses* (Quedlinburg, 1723).

REGENSBURG. *a.* The Royal Kreisbibliothek. See C. T. Gmeiner: *Kurze Beschreibung der Handschriften in der Stadtbibliothek Regensburg* (Ingoldstadt, 1791). Librarian: A. Obermaier.

b. The Episcopal Library, comprising the collections of Proske, Mettenleiter, and F. X. Witt. The musical MSS. (from the 13th to the 17th century) number about 1000, and there are about 2000 printed books from the 15th to the 17th century, with many of later date.

c. Library of Prince Thurn and Taxis. This library contains about 53,000 volumes and 300 MSS. The printed music dates chiefly from the late 16th and early 17th centuries; among the MSS. are four volumes in organ tablature, and compositions by G. Aichinger (about 1610). Librarian: Dr. J. Rübsam.

d. The musical library of Dr. F. X. Haberl, Director of the School for Church Music, is rich in theoretical works (16th–19th centuries), and also contains about 600 printed works of the 16th and 17th centuries, some of which came from the German College in Rome. Among the many valuable MSS. are autographs of Padre Martini and ten choir-books from the Hospital of S. Spirito at Rome, containing music by Paolo Papini. 18th-century church music is also well represented.

ROSTOCK. The University Library contains a small collection of musical works printed at Lyons and Venice in the 16th century; also operas, oratorios, etc., of the 17th and 18th centuries. Principal Librarian: Dr. Kern.

SCHWARZENBERG, SAXONY. The Church Library contains some German vocal music of the 17th century.

SCHWERIN. Grand Ducal Regierungsbibliothek. See O. Kade: *Die Musikalien-Sammlung des Grossherzoglich Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten* (2 vols., Schwerin, 1893); and (same author) *Der Musikalische Nachlass weiland Ihrer Königlichen Hoheit der verwittweten Frau Erbgrossherzogin Augusta von Mecklenburg-Schwerin*, etc. (Schwerin, 1899). Director: Dr. Schröder.

SONDERSHAUSEN. The Schlosskirche Library contains much MS. music, chiefly sacred cantatas of the first half of the 18th century.

SORAU, BRANDENBURG. Hauptkirche Library. See G. Tischer and K. Burchard: *Musikalienkatalog der Hauptkirche zu Sorau N. L.* (1902. *Monatshefte f. M.* 1902, Beilage.)

STOLBERG, SAXONY. Library of Prince Stolberg. See *Monatshefte f. M.* 1871 and 1876.

STRASBURG. *a.* The Universitäts- und Landes-Bibliothek possesses a small collection of early printed musical works, the rarest of which are the *Harmonie* of Tritonius (Augsburg, 1507) and the *Novus partus sive concertationes musicae* of Besardus (Augsburg, 1617). Director: Dr. J. Euting.

b. Library of the Priester-Seminar. A list of the music (by J. Victori) was published in No. 10 of the *Kirchliche Rundschau* for 1901, and reprinted as a Beilage of the *Monatshefte f. M.* for 1902.

STUTTGART. Royal Landesbibliothek. See A. Halm: *Katalog über die Musik-Codices des 16. und 17. Jahrhunderts auf der K. Landes-Bibliothek in Stuttgart.* (Langensalza, *s.a.*: *Monatshefte f. M.* Beilage, 1902.) Principal Librarian: Dr. K. Steiff.

THORN, PRUSSIA. Gymnasialbibliothek. See Schulprogramm for 1871 (Thorn).

TORGAU, SAXONY. The Library of the Cantorei (founded in 1864) contains church music of the 18th and 19th centuries.

ULM. The Stadtbibliothek has about 142 volumes of printed music, chiefly vocal works dating from the end of the 16th and early 17th century. Librarian: Professor C. F. Müller.

WEIMAR. *a.* The Grand Duke's Library contains the music collected by the Duchess Amalia during her visit with Goethe to Italy, including interesting operas of the Neapolitan school. Also the score of Haydn's opera 'La vera Costanza,' the autograph of the finale of Act II. of Gluck's 'Orfeo,' and a valuable 14th-century MS. of Meistersingers' compositions. Principal Librarian: Geh. Hofrat P. von Bojonowski.

b. The Liszt Museum contains a collection of Liszt's autographs.

WERNIGERODE. In 1904 the Library of Count Stolberg contained 113,785 volumes, of which the hymnological collection comprised 5521 volumes. The chief treasure of the Library is the Locheimer Liederbuch (15th cent. MS.), as to which see Chrysander's *Jahrbücher* (Bd. II. Leipzig, 1867) and the *Monatshefte f. M.* for 1872. See also E. W. Förstemann: *Die Gräflich Stolbergsche Bibliothek zu Wernigerode* (Nordhausen, 1866). Librarian: Dr. Ed. Jacobs.

WIESBADEN. The Nassauische Landesbibliothek. See *Monatshefte f. M.* for 1888. Director: Professor E. Liesegang.

WOLFENBÜTTEL. The Grand Ducal Library. See E. Vogel: *Die Handschriften nebst den älteren Druckwerken der Musik-Abtheilung der Herzoglichen Bibliothek zu Wolfenbüttel* (Abth. 8 of *Die Handschriften der Herzoglichen Bibliothek zu Wolfenbüttel* (1890). Librarian: Prof. Dr. G. Milchsack.

WÜRZBURG. *a.* The University Library contains liturgical MSS. of the 12th–14th centuries, besides theoretical works (from 1497), and some early operas of the 17th century. Principal Librarian: D. Kerler.

b. The Royal Music School contains MSS. and printed music of the 18th and 19th centuries.

c. The Episcopal Seminary possesses a small collection of printed sacred music of the late 17th and early 18th centuries.

ZITTAU. The Stadtbibliothek has seven missals, dating from 1435, decorated with illuminations of great beauty; ten volumes of MS. sacred music of the 17th century; some editions of Moravian hymnals, and many printed works of A. Hammerschmidt.

ZWICKAU. The Ratsschulbibliothek is rich in early printed music, particularly in psalters and collections of hymns. There are also a few MSS. In 1904 the Library contained 20,000 vols. and 200 MSS. See R. Vollhardt: *Bibliographie der Musik-Werke in der Ratsschulbibliothek.* (Leipzig, 1896. *Monatshefte f. M.* Beilage, 1893-96.) Librarian: Dr. Stötzner.

Great Britain and Ireland

ABERDEEN. The University Library contains about 2500 musical works, mostly acquired by the copyright privileges possessed by the University in the early part of the 19th century. Librarian: P. J. Anderson.

BRISTOL. The Baptist College contains the Lea Wilson collection of Bibles, included in which are 258 editions of the Psalms, many of the earlier of which are of great rarity. See Lea Wilson: *Bibles, Testaments, Psalms, and other Books of the Holy Scripture in English. In the collection of Lea Wilson, Esq.* (London, privately printed, 1845).

BRITWELL, BUCKS. Mrs. Christie Miller's Library contains many rare printed musical works, mostly remarkable for the fine condition in which they are. There are many complete sets and odd parts of English and Italian madrigals; a copy of the 1654 edition of Playford's *Introduction*, complete sets of Whythorne's *Songs* (1571) and of Walter Porter's 'Madrigalls and Ayres' (1632), and several rare psalters. Some of the Italian madrigals are unknown to Vogel. A complete catalogue by Mr. R. E. Graves is in preparation, and will be printed privately.

CAMBRIDGE. *a.* Caius College. The Library contains a large MS. volume, dating from the early 16th century, containing masses and motets for five and six voices, by Fayrfax, Ludford, Cornysh, Turgis, Prentes, and Pasche. The volume seems to have belonged to Edward Higgyns, Canon of Lincoln and Prebendary of Carleton cum Thirleby, Sept. 3; 27 Hen. VIII. (See *Valor Ecclesiasticus*, temp. Hen. VIII., 1821, p. 19.) Librarian: Dr. J. S. Reid.

b. FITZWILLIAM MUSEUM. See J. A. Fuller Maitland and A. H. Mann: *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* (London, 1893). Not included in this catalogue is the Musical Library of the late Richard Pendlebury, fellow of St. John's College, comprising about 2000 modern works, presented to the Museum between 1880 and 1902, and a selection from the Musical Library of the late G. F. Cobb, Bursar of Trinity College, recently presented by his widow. Director: Dr. M. R. James.

c. Magdalene College. The Pepysian Library contains a few early works on music by Butler, Holder, Morelli, Victorini, Wallis, and Alstedius; valuable MS. collections of vocal

music of the time of Edward IV., Henry VII., and Henry VIII. (comprising compositions by J. Gwinneth, R. Davis, W. Corbronde, G. Banaster, J. Tuder, Sir William Hawt, Nesbet, Fowler, and Garnesey); English, French, Scotch and Latin psalters; compositions by Blome, de Bacilly, Kircher, Mersenne, Morley, Salmon, Deering, Merbeck, Coperario, Lawes, King, Purcell, and Finger; ballads, songs, and other compositions adjusted to the compass of Mr. Pepys' voice, and solos, duets, and trios for stringed and wind instruments. Librarian: A. S. Ramsey.

d. St. Peter's College. In the College Library is a valuable collection of MS. anthems, services, masses, motets, etc., both Latin and English, in separate part-books. The anthems and services are by composers of the early 17th century, and were probably collected when Dr. Cosin was Master of Peterhouse (1634-60). They are in various handwritings, and contain some autograph compositions by Cambridge organists of the period. The masses and motets (in four part-books) date from the early part of the 16th century, and contain many rare and valuable compositions of the time of Henry VII. and Henry VIII., including four masses by Fayrfax, a Stabat Mater by Hunt, three masses by Ludford, and eleven compositions by Taverner. The collection contains works by upwards of eighty different musicians, as well as many anonymous compositions. There is a catalogue by the Rev. Dr. Jebb, which was printed in vol. xx. of *The Ecclesiologist* (1859). See also an account of the collection (by R. C. Hope) in *The Antiquarian Magazine and Bibliographer* (vol. iii. 1883). Librarian: J. H. Grace.

e. Trinity College. The Library contains a small collection of musical works and treatises, including copies of the *Psalterium Carolinum* of J. Wilson (1652); Locke's *Present Practice of Music Vindicated* (1673); Carr's *Vinculum Societatis* (1687); four volumes of Zarlino's works (1589), and early editions of the works of Byrd, Watson, Morley, Playford, Bannister, Wilson, Gamble, Lawes, Mace, etc. Among the MSS. the most valuable is a 15th-century roll of English carols, which has been published by J. A. Fuller Maitland and W. S. Rockstro (London, 1891). A collection of lute music (in tablature) by R. Taylor, R. Johnson, J. Daniel, and T. Greaves, is also of interest. Librarian: Rev. R. Sinker.

f. The University Library, besides a considerable and somewhat miscellaneous collection of printed music (chiefly of the 19th century), contains a few musical MSS., consisting principally of collections of well-known airs, dance-tunes, and lessons for the lute, bass viol and recorder, arranged and composed by Bachelor, Dowland, Holborne, Byrd, Tallis, R. and J. Johnson, Alison, Cutting, Pilkington, Reade, Nicolson, Robinson, and other composers of the early part of the 17th century. They are written in tablature, and date principally from 1600 to 1640. Besides these there is the tenor part of a 16th-century collection of masses and motets by Fayrfax, Prowett, Davy, Austen, Taverner, Lovell, Pasche, and Ashwell. The Bass part of this collection is in the library of St. John's College, Cambridge. Amongst the masses in this volume may be mentioned a 'Missa Regalis' and a mass, 'God save King Harry.' There is also preserved here a 15th-century mass in two parts, unfortunately wanting one page, and the superius and tenor parts of an anonymous mass of the time of Queen Mary. MS. installation odes by Boyce and Walmisley are also in the library, and a collection of exercises for the University musical degrees is being gradually accumulated. Librarian: F. J. H. Jenkinson.

CANTERBURY. The Cathedral Library contains a number of volumes of music and works on music, including an incomplete copy of the contra-tenor cantoris of Barnard's Church Music (1641). Librarian: Dr. E. Moore.

CHATSWORTH, DERBYSHIRE. The Library of the Duke of Devonshire, though not very rich in music, contains a few works of interest. The chief rarities are a volume of Altus parts of works printed by Petrucci, comprising the masses of P. de la Rue (Venice, 1503), A. Agricola (Venice, 1504), A. de Fevin (Fossombrone, 1515), J. Mouton's Book I. (Fossombrone, 1515), and Josquin's Book I. (Fossombrone, 1516); there are also a few theoretical works; copies of 'The Maske of Flowers' (1613) and Coperario's 'Funeral Teares' (1606); Campion and Coperario's 'Songs of Mourning' (1613), and a number of single part-books of English and Italian madrigals, among which are a basso part of E. Bonnizoni's *Primo Libro delle Canzoni a quattro voci* (Venice, 1569), and a Canto part of the *Lieti Amanti* of 1586. Librarian: Mrs. Strong.

CHESTER. The Cathedral Library contains a good collection of modern church music.

DUBLIN. *a.* Royal Irish Academy of Music. This Society possesses a good library of scores and orchestral parts of the works of the great composers. It also includes the Library of the long defunct 'Antient Concerts.'

b. The Library of Christ Church Cathedral contains valuable MS. copies of anthems and services by Purcell, Child, Battishill, and others, which are said to differ greatly from those printed in England during the last seventy years. Of especial interest is a volume of 144 pp. containing a copy of an anthem by Handel, 'Blessed is he that considereth the poor,' for chorus, solos, and orchestra, a different setting from that written for the Foundling Hospital, and not printed in Chrysander's edition of Handel's works.

c. Trinity College. Besides a miscellaneous

collection of modern music received under the Copyright Act, the Library contains a few liturgical MSS. and some 16th–18th century music, among which is Thomas Dallis's Lute Book (1583). See T. K. Abbott, *Catalogue of the MSS. in the Library of Trinity College, Dublin* (Dublin, 1900). Librarian: Rev. T. K. Abbott.

d. Archbishop Marsh's Library. This library contains a good deal of printed and MS. music, chiefly of the late 16th and 17th centuries. The part-books include a complete set of Adson's 'Courtly Masquing Ayres' (1621); the C. T. B. and Quinto of *Prima Stella de Madrigali . . . di O. Lasso, di G. Nascho, di Zanetto, di Palestina*, etc. (Venice, 1570); nine part-books of 'Gratulationes Marianae' (Antwerp, Phalèse, 1636); twelve part-books of the Masses of G. Messaus (Antwerp, 1633); eight part-books of the 'Primitiae Marianae' of J. Willems (Antwerp, 1639); five part-books of Viadana's First Book of Masses (Antwerp, 1625); and many other part-books, chiefly by English and Italian composers. The MSS. consist largely of instrumental fantasias, lute pieces, etc., by B. Rogers, R. Deering, S. Ives, T. Giles, G. Jeffreys, J. Coperario, T. Lupo, W. Cranford, Tomkins, R. Mico, Jenkins, Brewer, J. Ward, Lawes, A. Ferabosco, O. and R. Gibbons, C. Coleman, R. Nicolson, and other English and Italian composers of the 17th century. Librarian: Rev. N. J. D. White.

e. The National Library. The most important musical works in this library are contained in the collection (upwards of 23,500 volumes) formed by Dr. Jasper Joly, and presented by him to the Library. The musical portion of this collection consists principally of 18th-century works, comprising Irish and Scottish song-books with a number of collections of country dances, some of great rarity. Librarian: T. W. Lyster.

DULWICH. Dr. W. H. Cummings has a large and valuable library of ancient and modern music, comprising some 6000 volumes. Amongst the most interesting MSS. are a 15th-century organ book by Adam Ileborg; a 14th-century treatise by John de Muris; autographs of Purcell, Handel, Beethoven, Weber, Mendelssohn, Bennett, and many other composers of note. In printed works this collection contains fine copies of various editions of the treatises of Gaforius; all the editions of Morley's *Plaine and Easie Introduction*; a perfect set of the Salmon and Lock controversy; early editions of madrigals and of Marot and Beza's Psalters; Wilson's 'Ayres'; Lawes' 'Ayres and Psalms'; a perfect copy of the three parts of Purcell's 'Don Quixote'; Muffat's 'Componimenti' (1727); copies of Bach's 'Clavier Uebung' and 'Kunst der Fuge' (1752); Goudimel's Psalms (1565); and many rare works by Purcell, in which this library is especially rich. Dr. Cummings also possesses many interesting portraits, and a collection of Handel relics, including the composer's watch, one of his lace ruffles, the original caricature of him by Goupy, a duplicate of his autograph will, and his portrait by Kyte.

DUNDEE. The Free Library contains a valuable collection of works relating to Scottish music, formed by the late Mr. A. J. Wighton (1802-66), and by him bequeathed to the Library. The number of volumes is 421. The collection contains many very rare books, besides most of the musical works printed in Scotland down to the early 19th century, as well as several scarce English and Irish musical books. A printed catalogue is in preparation. Chief Librarian: J. Maclauchlan.

DURHAM. The Cathedral Library contains a few books of glees and catches of the early 18th century, and an interesting collection of old MS. part-books, containing anthems and services formerly used in the cathedral. These MSS. have been carefully collated and indexed by the present organist, Professor Armes. They consist of four sets of books, all unfortunately imperfect. The old set contains about forty full and fifty verse anthems by Tallis, White, Parsons, Hooper, Morley, Weelkes, Byrd, Batten, Giles, Tomkins, East, Gibbons, etc. The second set is rich in anthems and services for men's voices only. The third consists of eight out of ten magnificent folio volumes containing Preces and Psalms for special days by Byrd, Gibbons, William and Edward Smith; and services by Shepherd, Parsons, Batten, and others. The fourth set consists of organ parts of practically all the anthems and services used in the cathedral from Tallis to Purcell.

EDINBURGH. *a.* The University Music Class Library has been formed by bequests and donations from the Reid Fund, from General Reid, Professor John Thomson, and M. T. Bucher, and others. It has been largely added to by the present Professor of Music (F. Niecks) and his predecessors (Donaldson and Sir H. S. Oakeley). It is well supplied with modern full scores and standard editions, besides works on theory, and also contains some valuable old printed music, such as the *Musica Getutscht* (1511) of Virdung; Praetorius's *Syntagma*; Morley's *Introduction* (1597); Heyden's *Ars Canendi* (1537); Cerone's *Melopeo* (1613); the five volumes of Lasso's *Patrocinium Musices* (1573-79), etc. Among the MSS. are a collection of oratorios by Hasse, and a Kyrie and Gloria in forty-eight real parts by G. Balabene. There is also a fine collection of musical instruments and acoustical apparatus.

b. The Advocates' Library, in common with the British Museum, Bodleian, Cambridge, and Dublin Libraries, receives, under the Copyright Act, copies of all music entered at Stationers' Hall. The Library contains some works of special interest to the students of Scottish music, but its chief musical treasure is the Skene MS., which is separately noticed. (See DAUNEY, vol. i. p. 664*b*.) Keeper: J. T. Clark.

c. Library of the Society of Writers to the Signet. The Catalogue, with two Supplements, appeared in three parts, 1871-91. The last volume contains a subject-index, in which music occupies a column and a half, chiefly consisting of theoretical and historical works, with a small collection of Scottish airs, etc. Principal Librarian : J. P. Edmond.

d. A very interesting collection of works illustrating the national music of Scotland was formed, during many years of collecting, by the late Mr. John Glen, who is noticed separately (see *ante*, p. 179). The collection contains, with the exception of a very few of the rarest works, everything relating to Scottish music that has been printed down to the early 19th century, besides a few MSS. and some collections of English Country Dances and rare English and Irish books. For a detailed list of a great portion of the Library see J. Glen's *Early Scottish Melodies* (1900). The collection at present (Nov. 1905) belongs to Mr. Glen's three sons, but it is hoped that it will be acquired by some Edinburgh Library.

ELY. See vol. i. p. 779*a*. See W. E. Dickson: *A Catalogue of Ancient Choral Services and Anthems, preserved among the Manuscript scores and Part-books in the Cathedral Church of Ely* (Cambridge, 1861).

ETON. The College Library possesses a very fine and valuable MS. of English sacred music of the 16th century. See W. B. Squire: *On an Early Sixteenth Century Manuscript of English Music in the Library of Eton College* (*Archaeologia*, vol. lvi., London, 1898).

GLASGOW. (*a*) The Euing Library. This Library, containing over 5000 volumes, was collected by the late W. Euing, Esq., of Glasgow, In 1866 he founded a musical lectureship in Anderson's University, Glasgow, now merged in the Glasgow and West of Scotland Technical College. He bequeathed the whole of his musical library to the University for the use of the lecturer and students. It is a large and valuable collection, particularly rich in treatises and histories of music. The anonymous catalogue, which was prepared and printed in accordance with Mr. Euing's will, is unfortunately altogether inadequate, and displays the grossest ignorance. It fills 256 pages, 140 of which are occupied with the list of treatises, essays, etc., which form the nucleus of the collection. New buildings for the Technical College are at present (1905) being erected, which when finished will be the largest of their kind in the United Kingdom. The Euing Library will then be more accessible, and it is hoped that a new catalogue will be printed. Amongst the ancient music in this collection the following works may be mentioned: early editions of Byrd's *Psalms*, etc.; the *Corale Constantini* (1550-57); Faber's *Melodiae Prudentianae* (1533); 3 volumes of Frescobaldi's works; Nicolas de la Grotte's *Chansons* (1575); 47 volumes of Praetorius's works (1607-1618); 9 volumes of G. de Wert's works (1583-1589); and a valuable and extensive collection of English psalters and hymn-books, including the 'Gesangbuch' of the Picard Brethren (1538), referred to in Burney's *History*, iii. 31. See *Catalogue of the Musical Library of the late Wm. Euing* (Glasgow, 1878). Librarian: P. Bennett.

(*b*) The Stillie Musical Library in Glasgow University was collected and bequeathed to the University by Mr. Thomas L. Stillie, a well-known musical critic, who died at Glasgow in 1883. It contains 760 volumes, including many full scores and modern operatic works.

GLOUCESTER. The Cathedral Library possesses several old choir-books containing unpublished anthems by Rogers, Tye, Wise, Blackwell, Turner, Pickhaver, Henstridge, Davies, Jefferies, Portman, Parsons, etc., unfortunately wanting several of the parts; a complete full service (in F), and two anthems in MS. by Fortunato Santini; a full MS. score of Boyce's anthem 'Blessed is he that considereth'; a few leaves of illuminated MS. music, and some printed and MS. church music of the 17th century.

GREAT BOOKHAM, SURREY. Mr. Adolph Schloesser's Library contains some interesting old printed music; but its chief feature is the large collection of musical autographs, which were mostly given either to Mr. Schloesser personally or to his father, the late Hofkapellmeister Louis Schloesser, of Darmstadt. Among the most valuable are examples of Auber, Beethoven, Berlioz, Cherubini, Chopin, Franz, Gounod, Liszt, Moscheles, Mozart, Meyerbeer, Rubinstein, Raff, Sullivan, Robert and Clara Schumann, and Wagner.

GREAT WARLEY, ESSEX. Miss Willmott has an interesting musical Library containing many rare MSS. and printed works. Among the former are two sets of part-books of Italian church music of the early 17th century—one formerly in the Altempi Library—containing many compositions by Palestrina and his school; finely bound volumes of French 18th-century chansons; cantatas by Scarlatti; an autograph of J. S. Bach and a collection of autographs—chiefly of the 19th century. The printed books comprise several complete sets and odd part-books of English madrigalists of the late 16th and early 17th centuries. Miss Willmott also owns many interesting musical instruments, among which are three clavichords, two harpsichords, two spinets, etc.

HEREFORD. The principal musical treasure of the Cathedral Library is the set of 10 volumes of Barnard's Church Music (1641). Eight of the volumes are nearly perfect, the remaining two are in MS., and were compiled with much care by Mr. John Bishop, of Cheltenham. There are also a few old organ books and other

volumes for the use of the choir, and a copy of Kircher's *Musurgia* (1650).

HUNGERFORD, BERKSHIRE. The Library of the late Mr. H. Huth (present owner Mr. A. H. Huth) contains rare liturgies and psalters, a few MS. madrigals, treatises, and a small collection of printed madrigals by English and Italian composers of the 16th and 17th centuries, many of which are very rare. The Italian madrigals are included in E. Vogel's *Bibliography*, and all the musical works are catalogued in the admirable *Catalogue of the printed Books, Manuscripts, Autograph Letters, and Engravings, collected by Henry Huth*, etc. (5 vols., privately printed, London, 1880).

LEEDS. Central Public Free Library. A fairly extensive collection of scores was bought some twenty years ago, and the Committee has recently decided to extend the musical portion of the Library. For this purpose a large quantity of theoretical and historical books has been acquired, and considerable purchases were made at the sale of the Taphouse collection (July 1905), so that the Library is now one of the most useful in Yorkshire for musical students. A printed catalogue of the music was issued in 1902, but since then much has been added to the collection. Librarian: T. W. Hand.

LICHFIELD. There are 189 volumes of printed and MS. music belonging to the Cathedral. The MSS. include a volume of Croft's anthems and Te Deum (in D) with orchestral accompaniments; two volumes of Blow's anthems; two volumes of anthems by Purcell, Blow, etc.; and a large collection of part-books. The chief treasure of the printed works is seven parts (three counter-tenors, two tenors, and two basses) of Barnard's Church Music (1641).

LINCOLN. The Cathedral Library contains a considerable collection of madrigals and motets, dating from 1549 to 1620, mostly in complete sets of part-books. The secular Italian music is included in Vogel's *Bibliography*; the sacred music comprises R. Dering's 'Cantica Sacra' (Antwerp, 1618 and 1634); V. Raimundi, 'Third Book of Masses' (Venice, 1594); G. Croce's 'Musica Sacra' (London, 1608); Marenzio's 'Cantiones Sacrae' (Antwerp, 1603); Tallis and Byrd's 'Cantiones' (London, 1575); F. Lindner's 'Sacrae Cantiones' (Nuremberg, 1585 and 1588); Peter Philips's 'Cantiones Sacrae' (Antwerp, 1612); O. Vecchi's 'Penitential Psalms' (Milan, 1601); W. Damon's 'Psalms' (London, 1591); and R. del Mel's 'Sacrae Cantiones' (Antwerp, 1588). There are also anthems (dating from 1665 to 1800) by former organists and lay vicars of the cathedral, including compositions by Hecht (organist 1663-1693); Allanson (1693-1704); Holmes (1704-1721); Heardson, Cutts, Blundeville, etc. Librarian: Rev. A. R. Maddison.

LIVERPOOL. The Public Library contains a good general selection of musical works, including a number of 18th-century song-books. The music is incorporated in the general catalogue. Chief Librarian: P. Cowell.

LONDON. *a.* British Museum. The musical portion of the library of the British Museum belongs partly to the department of Printed Books, and partly to that of MSS. The foundation of both collections consists in the musical works in the old Royal Library, which was presented by George II., and to this were added a number of treatises presented in 1778 by Sir John Hawkins; the musical library of Dr. Burney, which was bequeathed by its owner to the Museum, and transferred to Bloomsbury on his death in 1814, and the collection of Dragonetti, consisting of 182 volumes of scores of classical operas which became the property of the Museum by bequest on his death in 1846. In 1863 a notable purchase was made of duplicates from the Berlin Library, consisting mainly of old German and Italian madrigals, and church music, valued at about £1000. The collection was increased in 1886 by the acquisition from M. Kockx of Antwerp, of a large number of works printed by the Phalèses at Louvain and Antwerp. Many of these volumes were exhibited at the Brussels Exhibition of 1880, and described in section D of the catalogue. At the dispersal of the Borghese Library in 1892, the British Museum, the Paris Conservatoire, and the Academy of St. Cecilia at Rome were the three principal purchasers; a list of the works acquired for the Museum will be found in the Jahrbuch of the Peters Library for 1896. At the second sale of the Heredia collection in 1892, the British Museum acquired several very rare Spanish treatises and musical works. Besides these important accessions, old music has been steadily bought by the Trustees since the middle of the 19th century, and many valuable works have been received by presentation or bequest, so that from an antiquarian point of view the collection is now fully worthy the national position of the institution. A catalogue of *Recent Acquisitions of Old Music* (printed before the year 1800) was issued in 1899. It contains approximately about 4000 works, and represents the purchases or donations of printed music of this description made since the year 1886. But the great bulk of the collection consists of music deposited at the museum in accordance with the provisions of the Copyright Act. The disposal of this enormous mass of printed matter is a constant source of difficulty, since nothing is destroyed, and even the most unimportant composition may have to be produced as evidence in the Law Courts. The greater part of the copyright music is catalogued, bound, and placed on the shelves; but of late years the immense influx of music from America has necessitated a modification of the old system, and at present band parts and less important American, Colonial,

and foreign publications are only indexed in slips, so that they can easily be produced if required. Until 1884 the catalogue of the printed music remained in manuscript. In 1858 it filled twenty-two volumes; at present it occupies 314 volumes, partly manuscript and partly printed. Since 1884 all the accessions have been printed and issued in separate volumes, the titles in which are afterwards incorporated in the old MS. catalogue. The printed volumes of accessions of modern music issued up to date are as follows: 1884 (452 pp.), 1886 (154 pp.), 1888 (712 pp.), 1889 (197 pp.), 1891 (948 pp.), 1894 (610 pp.), 1895 (292 pp.), 1896 (287 pp.), 1897 (539 pp.), 1898 (372 pp.), 1900 (572 pp.), 1902 (585 pp.), 1903 (537 pp.), 1904 (545 pp.). Besides modern works acquired by copyright, a considerable amount of foreign music is bought every year, special attention being paid to the acquisition of full scores and other works beyond the means of the ordinary musical student. The most valuable musical accessions are mentioned in the yearly British Museum Returns to Parliament. A new catalogue of the older part of the collection—to include all music printed down to the year 1800—has been in preparation for the last three years. For this every work has been examined and catalogued afresh, and it is hoped that the result will be published in a few years' time.

The collection of musical MSS., including ancient service-books and treatises, but excluding oriental MSS., amounts to about 3000 volumes. The following are among the most noteworthy articles:—A large volume of autograph music by Purcell. A volume known as Thomas Mulliner's book, containing airs and chants for the virginals, by Tallis and others, and including the earliest known copy of Richard Edwards's madrigal 'In going to my naked bed.' Services and anthems of the Church of England down to Queen Anne's reign, collected by Dr. Tudway, 1715-20 in six volumes, containing works by Aldrich, Blow, Gibbons, Humphrey, Purcell, Tudway, etc. Two or three volumes of autograph pieces by Handel, some leaves of which supply the place of leaves wanting in the autograph of 'Admetus' in Buckingham Palace. Several volumes of rough draughts by Beethoven, in which the first ideas of themes of some of his great works were jotted down. Eleven volumes of autograph musical extracts, chiefly vocal, made by Dr. Burney for his *History of Music*. Twenty-eight volumes of MS. motets, masses, madrigals, duets, etc. by Italian and English composers, copied by Henry Needler from the libraries at Oxford, and bequeathed in 1782. John Barnard's first book of Selected Church Music, a manuscript copy scored by John Bishop of Cheltenham, from the various voice parts of this book, of which no single perfect copy is known to exist. There are many interesting collections of Italian and early English (16th and 17th centuries) songs, having both words and music. Numerous autograph compositions by Haydn, Mozart, Schubert, Schumann, etc.; collections for a dictionary of music, etc. by Dr. J. W. Callcott. Thirty-nine operas or musical dramas by Sir Henry R. Bishop, in autograph score. Further, forty volumes of scores of Balfe's operas, presented by his widow; and a large collection of Dibdin's songs and operas. There is also a good deal of lute music in tablature. Among the more important articles acquired by purchase from time to time, are scores of operas —many, if not most, probably unpublished in score—especially by Rossini, Meyerbeer, Donizetti, Paisiello, Hasse, Winter, Ricci, and Mercadante; and church music, chiefly Italian, in 18th-century copies, comprising compositions by Palestrina, the Scarlattis, Durante, Leo, Bai, Clari, Perez, Pergolesi, and others. The purchase of MS. music has been much more extensive since 1872 than before that date. A complete official catalogue (by Mr. A. Hughes-Hughes) of the manuscript music, arranged in classes, is in progress. Volume i., containing sacred vocal music, is in the press, and will probably be published before the end of 1905. See also *Catalogue of the MS. Music*, by T. Oliphant (London, 1842). Director: Sir E. Maunde Thompson, K.C.B.

b. Victoria and Albert Museum. The Science and Art Libraries contain useful collections of works on music and musical instruments, besides some printed editions of German operas of small value, and the autograph MSS. of Mendelssohn's 'Hear my prayer' and Bishop's 'Legends of the Rhine.' The musical works formerly belonging to Mr. John Ella have been transferred to the Royal College of Music. The Museum contains a fine collection of old instruments, many of which are of remarkable beauty. Director: A. B. Skinner.

c. Royal Academy of Music. The Library of this institution contains many interesting and valuable works, amongst which may be mentioned a collection of English glees (in sixteen volumes) by Atterbury, Callcott, Danby, etc., and MS. operas by Leonardo Leo, Gasparini, Buononcini, Porpora, and others, which were presented to the Academy, together with the whole of his valuable musical library, by R. J. Stevens. From the same source came the MS. full score of Purcell's 'Fairy Queen,' partly in the composer's autograph—the only known complete copy of the work (printed by the Purcell Society, 1904); copies of the treatises of Morley and Bevin, and three copies of Mace's *Musick's Monument*. There is also a collection of the works of Sebastian Bach, being the library of the defunct Bach Society; a large number of Liszt's works (presented by Miss Constance Bache), and a collection of modern orchestral scores (presented by the publishers, Messrs.

Novello). In 1903, the Angelina Goetz Library was founded in memory of Mrs. Goetz by her children; this consists of a valuable collection of full scores, and includes many modern operatic works, etc. rarely found in either public or private libraries. Principal: Sir A. C. Mackenzie.

d. Royal College of Music. In addition to an extensive working library, the Royal College possesses the most extensive musical library in the United Kingdom. The basis of this collection is the fine library of the old Sacred Harmonic Society, which was acquired for the college in 1883 for the sum of £3000, £2000 being contributed by Sir Augustus Adderley and the rest by fifteen subscribers. The Sacred Harmonic collection is catalogued in Mr. W. H. Husk's *Catalogue of the Library of the Sacred Harmonic Society. A new Edition, revised and augmented* (London, 1872), with a Supplement published in 1882. With the exception of No. 1826 in this catalogue (the manuscript score of Mendelssohn's 'Elijah,' which, according to the original terms of its gift to the society, was returned to Mrs. Bartholomew) the whole library, together with the original book-cases, is arranged in a large room extending the whole length of the college buildings, which has been specially fitted up for the purpose. But this collection has been so largely increased by other donations and bequests that it now only forms about one-half of the College Library. Among the most important accessions the following may be mentioned: the library of the Concerts of Antient Musick, formerly preserved at Buckingham Palace and presented by Queen Victoria, comprising a very large collection of MS. scores and parts, chiefly of 18th and early 19th century music, and including many volumes of autographs of Bishop, interesting autographs of Croft, an opera by Keiser (probably autograph), and early copies of Handel; the large musical library of Sir George Grove, including autographs by Beethoven, Mendelssohn, and Schubert (unfinished symphony in E) and especially rich in musical literature; the collections of Mr. J. W. Windsor (of Bath) and his family, among which are an autograph string quartet (in C) by Haydn and some fine prints of musicians; several hundred bound volumes of music collected by Mr. S. W. Waley; several hundred volumes of duplicates from the Musical Library of the British Museum; a large collection of chamber music formerly belonging to Franz Ries; over 300 volumes of printed and MS. music (formerly belonging to Mr. John Ella, and including 20 MS. volumes of operas by D. Perez) transferred from the Victoria and Albert Museum; the full scores of 'The Golden Legend' and 'The Yeomen of the Guard' (bequeathed by Sir Arthur Sullivan); autographs of H. H. Pierson, A. W. Bach, C. Neate, Benedict (symphony in F), Pearsall, and Monk; the full score (MS.) of 'Love in a Village'; MSS. of Michael Haydn, Purcell, Durante, Hammerschmidt, Anfossi, Paisiello, Saratelli, and many others; a collection of autographs and other MSS. of A. Goring Thomas; over 100 volumes from the library of the late E. Dannreuther; and much printed music and musical literature of all kinds. This immense accumulation of music has naturally resulted in there being a good many duplicates. A sale of a portion of these took place a few years ago, and the proceeds have been devoted to binding, the acquisition of new works, etc. The whole collection is arranged, and is being catalogued. Though not a public library, access is generally granted on application (during term time) to the director. Besides the MSS. and printed books the library contains many interesting instruments, presented by the late Duke of Saxe-Coburg, the Sourindro Mohun Tagore, Mrs. Day, Dr. Turpin, and others. There is a also a small collection of paintings, drawings, and prints, the former include portraits of Buononcini (by Hogarth); Corelli (by Howard); Attwood; Weber (by Cawse); Joachim (by Bendemann); Salomon (by Dance); Hullah (by Bower); M. A. Paton (by T. Sully); E. Paton (by E. T. Crawford), and Wesley (after Briggs). There are also some busts of musicians. The Donaldson Collection of old Instruments is preserved in a separate museum (see MUSICAL INSTRUMENTS, COLLECTIONS OF). Director: Prof. Sir C. Hubert H. Parry, Bart.

e. The Madrigal Society. This Society possesses a valuable collection of more than 300 madrigals, anthems, etc., comprising works by more than 100 composers, principally of the English and Italian schools. The greater part of the collection consists of MS. copies of the 18th century, but there are some early printed part-books and some MSS. of the 17th century, including some interesting instrumental fancies by English composers of the time of James I. and Charles I. The Library is at present deposited at the Royal College of Music.

f. The Philharmonic Society. This Library dates from the formation of the Society in 1813. It contains all the parts of the principal works of the classical composers necessary for an orchestra, and many full scores and MSS. of unique interest. Amongst the autographs may be mentioned three of Haydn's grand Symphonies; Beethoven's dedication to the Society of his Ninth Symphony; a MS. symphony by Cherubini; Mendelssohn's Symphony in C ('No. XIII.' known as 'No. I.'), dedicated to the Society; also 'Melusina,' the 'Trumpet Overture,' and the original setting of the scena 'Infelice,' with violin obbligato—all three with notes or alterations by himself; also original scores by Cipriani Potter, Ries, Clementi, Spohr, and other composers.

g. The Chapel Royal, St. James's, contains a small collection of part-books and scores (both

MS. and printed) of services and anthems which have been in use by the choir for the last century and a half. There is nothing of great rarity in the collection : it consists principally of well-known works of the English School.

h. Westminster Abbey. The Chapter Library contains a collection of music (chiefly in MS.) by Italian and English composers of the 17th and 18th centuries, and a number of madrigals, both English and Italian, of the late 16th and 17th centuries. See W. B. Squire : *Musik-Katalog der Bibliothek der Westminster-Abtei in London* (Leipzig, 1903, *Monatshefte f. M.*, Beilage, 1903). Librarian : Rev. R. C. Blackmore.

i. Lambeth Palace. The Archiepiscopal Library contains many fine Psalters, Missals, and Breviaries, both printed and MS. ; a good collection of early editions of psalm and hymn books ; MS. treatises collected by W. Chelle ; a MS. volume of English, French, and Italian songs with lute accompaniment (written in tablature), containing compositions by Charles and Edward Coleman, Alphonso Marsh, Matthew Locke, and John Gulgrum, and an explanation of the tablature ; a MS. volume of harpsichord music (dances and airs) by R. Ayleward and others ; a copy of Tye's 'Acts of the Apostles' ; and a MS. volume containing the bass part of services and anthems by Tallis, Parsons, Byrd, Tomkins, Gibbons, Munday, Portman, Strogers, Morley, and many anonymous compositions. See W. H. Frere : *Bibliotheca Musico-Liturgica*, vol. i. (fasc. 1. 1901). Librarian : S. W. Kershaw.

j. Buckingham Palace. The collection of His Majesty the King is principally renowned for its priceless Handel autographs (eighty-seven volumes), which have been already noticed. But in addition to these, this library (which contains about 2000 works) is remarkable both for its valuable MSS. and fine printed works. Amongst the chief treasures are a splendid volume of autograph MSS. by Purcell ; a valuable volume of English 16th-century music written by John Baldwine of Windsor, the Virginal Books of B. Cosyn and W. Forster ; a curious volume of puzzle canons by Dr. John Bull ; a collection of puzzle canons, in from two to twenty parts, by Elway Bevin, in the composer's own handwriting ; a fine copy of the second edition of Monteverde's 'Orfeo' ; a volume of 'Aires and Phantasies' by Coperario, which formerly belonged to Charles I. ; an original copy of Mendelssohn's 'Œdipus in Colonos,' sent by the composer to the Prince Consort for the production of the work at Buckingham Palace ; curious masques by Schmied ; a complete copy of 'Parthenia' ; a large collection of Steffani's music, partly in MS. autograph, including a set of his operas, bound for the use of the opera at Hanover ; the organ compositions of Frescobaldi ; many full scores of operas by Lully, Mozart, Christian Bach, Graun, etc. ; autograph symphonies by A. Scarlatti ; musical compositions by King George IV. ; and a very fine collection of madrigals, most of which were formerly in the possession of Sir John Hawkins. The collection is rich in fine copies ; additions are still made to it from time to time. The collection has recently been moved into a fire-proof room in the basement of the Palace.

k. Bridgewater House. The Library of the Earl of Ellesmere contains some MS. and printed music. Among the former may be mentioned a set of madrigals and lute music (in six part-books) containing compositions by Coperario, Ferabosco, Croce, etc. ; among the latter are many rare books, including the following : a complete set of the Italian edition of Morley's 'Ballets' (Este, London, 1595) ; 'Fiori Musicali di Diversi Autori a tre Voci, Libro ii.' (Venice, 1588, complete) ; the Superius and Bassus of C. Tessier's 'Premier Livre de Chansons' (Este, London, 1567) ; G. Bonagionta's 'Gli Amorosi Concerti' (Scoto, Venice, 1568, complete) ; 'Tripla Concordia : or a Choice Collection of New Airs in Three Parts' [by R. King, R. Smith, F. Forcer, M. Locke, J. Bannister, and W. Hall] (London, 1677, complete) ; Robert Jones's 'Musical Dreame' (1609), and 'Muses Gardin for Delights' (1610). Librarian : S. Holme.

l. Mr. J. S. Bumpus, Glebelands, Stoke Newington, has made a special collection of church music. His library contains over 200 volumes of services and anthems of the 18th and 19th centuries ; the Contratenor Cantoris and Bass Decani of Barnard's Church Music (1640) ; a nearly complete collection of English chant-books ; a number of liturgies and treatises on plain-song printed at Antwerp, Lisbon, Mechlin, Paris, Ratisbon, Rome, Rouen, and Tournai in the 18th and 19th centuries, and a large collection of books and pamphlets and ecclesiastical music. The manuscripts include some forty volumes of unpublished services and anthems, including autographs of Aldrich, Blow, Croft, V. Richardson, J. Bishop, Pring, W. Horsley, Crotch, H. H. Pierson, Goss, and Ouseley ; several organ-books and separate parts of early post-Restoration services and anthems ; and over 300 autograph letters—mostly of English musicians, but including letters of Mendelssohn. Mr. Bumpus also possesses the MS. and printed collections of Miss Hackett (1783-1874) used in her history of Cathedral Schools, and an extensive collection of engraved portraits of musicians connected with English Cathedrals.

m. Mr. J. E. Matthew, South Hampstead, possesses one of the largest private collections of musical literature, comprising over 5500 distinct works. It is especially rich in printed treatises, as well as in history, biography, and dictionaries, including many rare works.

The practical music consists of about 1400 volumes, among which are Peri's 'Euridice' (1600, with a copy of the libretto of the same date); the original edition of Muffat's 'Componimenti'; the 'Florilegium' of Bodenschatz; Ravenscroft's 'Melismata' and 'Deuteromelia'; and R. Dowland's 'Musicall Banquet.' An interesting account of this library will be found in a paper by the owner in the *Proceedings of the Musical Association* for 1902-3.

n. Mr. Fairfax Murray, The Grange, West Kensington, has a small but valuable collection of musical autographs, including specimens of Beethoven (a fragment of the Ninth Symphony), J. S. Bach, J. C. Bach, Mozart, Purcell, Schubert, Mendelssohn, Chopin, Rossini, etc. Mr. Murray also possesses a quantity of manuscript music, formerly belonging to the Duchess of Gloucester, including much that had been in the possession of the Royal family of George III.

o. Mr. Alfred H. Littleton possesses a small but valuable collection of about 200 volumes, which comprise several works that are unique in England, as well as especially fine early printed books. Amongst the principal rarities are the following works: Burtius, *Musices Opusculum* (Bologna, 1487); four editions of the treatises of Gafurius, including those of 1480 and 1502; Virdung's *Musica Getutscht* (1511); Agricola's *Musica Instrumentalis* (Wittenberg, 1529); Senfel's *Liber Selectarum Cantionum* (1520); Animuccia's Masses (1567); Davante's 'Pseaumes de David' (1560); and Peri's 'Euridice' (1600).

MANCHESTER. *a.* Public Library. In 1899 Dr. Henry Watson of Salford transferred the ownership of his Musical Library to the Manchester Free Libraries Committee, with the stipulation that the collection should remain in Dr. Watson's custody and under his control during his lifetime, access to the books being granted to students on application to the chief librarian. The library consists of over 20,000 volumes, besides a large quantity of separate scores and parts. It is extremely valuable for general purposes of reference, and also contains many rare works, among which may be mentioned a MS. Antiphoner of the 14th century, sets of English madrigals by Byrd, Farmer, Este, Lichfield, Ward, Pilkington, Tomkins, etc., and many printed treatises of the 16th and 17th centuries. See the *Manchester Public Free Libraries Quarterly Record* for 1899. Chief Librarian: C. W. Sutton.

b. Chetham Library. Here is preserved a collection of nearly 4000 proclamations, broadsides, ballads, and poems, accumulated by and presented to the Library by the late Mr. J. O. Halliwell-Philipps. Amongst these will be found the music of many old popular songs ranging through the 16th, 17th, and 18th centuries; songs, catches, odes, etc., by Purcell, Eccles, Leveridge, Courteville, Croft, Carey, Weldon, and Pepusch, and a large collection of single sheet songs with music, published between 1680 and 1740. Many of the songs in this collection were introduced into operas for special occasions, and are therefore not to be found in the printed editions. There is a privately printed catalogue of this collection prepared by Mr. Halliwell-Philipps.

NEWBURY, BERKS. Mr. Arkwright has a collection of musical works containing a few manuscripts and many rare books. Among the former are a 12th-century gradual (with neums) in vellum, and a set of motets for three voices by Steffani. The printed books include Vittoria's Masses (Rome, 1583, folio); several part-books of Italian sacred music of the 17th century; Bevin's *Briefe Introduction* (1631), and other theoretical works; Coperario's 'Funeral Teares' (1606), and 'Songs of Mourning' (1613); Danyel's 'Songs for the Lute' (1606); Gibbons's 'Madrigals' (1612); 'The Lamentations of Jeremie with apt Notes' (London, J. Wolfe, 1587); Pilkington's 'First Book of Songes' (1605); Ward's 'Madrigals' (1613) and Weelkes's 'Ayres or Phantasticke Spirites' (1608), and 'Balletts and Madrigals' (1608).

OSCOTT, St. Mary's College. The Library contains a collection of masses, sequences, offertories, psalms, hymns, responses, etc., in seven volumes, by Palestrina; masses by Alfieri, and unpublished MSS. by Guglielmi, Alfieri, Morales, Zingarelli, Marotti, Festa, Rovalli, Cascolini, Bolloffi, Fioravanti, and Borroni.

OXFORD. *a.* Bodleian Library. In 1759 and 1769 music began to be received by the Bodleian Library from Stationers' Hall. It was allowed to accumulate until, in the 19th century, it was arranged and bound up in some 400 vols. The cataloguing began in 1882, and since then all accessions have been catalogued. Some 3000 or 4000 musical works are received yearly under the Copyright Laws; classified hand-lists of all the music are available for reference. In 1801 a large collection of both MS. and printed music was bequeathed by the Rev. O. Wright. It consists of 209 bound volumes, and includes compositions by Ariosti, Blow, Boyce, Caldara, Clarke, Croft, Este, Ford, O. and C. Gibbons, Greene, Lotti, Morley, Purcell, Rogers, Scarlatti, Taylor, etc., besides numerous works by W. and P. Hayes. Much of this collection is autograph. The special Bodleian collection of musical manuscripts included only thirty-nine volumes, among which may be mentioned five part-books, dated 1576, of motets by Byrd, Tye, Taverner, Fayrfax, Tallis, and others. But among the general MS. collections of the library, forming about 33,000 bound volumes, are a large number of MSS. containing mediæval music, mostly liturgical. Among these are a *Winchester Troper* (date 979 or 980), a *Winchester Proser*, (date 998 or a little later), and an 11th-century *Winchester Sequentiary*,—all three adapted from lost books of the basilica of St. Martin at Tours;

the (10th- and) 11th-century *Leofric Missal*; the 11th-century *Heidenheim Troper and Sequentiary*, and *Novalesa Troper and Proser*; a 12th-century Irish adaptation of the lost Winchester gradual; three 12th-century St. Albans books—a 'Processional,' 'Gradual,' and 'Sacramentary'; MS. Ashmole, 1285, containing (f. 235v.), a Norman-French song, apparently written in England about 1185; MS. Rawlinson G. 22, containing (f. 1v.) an English song of about 1225; MS. Selden B. 26, containing a collection of secular and sacred songs written in a south English monastery (probably for the use of Christmas waits), apparently between 1450 and 1453; and MS. Canonici misc. 213, a collection of 15th-century Belgian, French, and Italian by Dufay, Binchois, Hugh and Arnold de Lantins, and others.

The Rawlinson manuscripts include about 200 songs and instrumental music by Jenkins, Purcell, Eccles, Croft, Leveridge, etc.; 18 French and Italian songs; 61 sonatas (*a* 4) by Corelli, Matteis, Ruggiero, Purcell, etc. In the Bodleian is also now (since 1885) deposited the library of the Music School, containing about 880 volumes of manuscripts, among which are six part-books containing 18 masses by Taverner, Burton, Merbecke, Fayrfax, Rasar, Aston, Ashwell, Norman, Shepparde, Tye, and Alwood; a collection of In Nomines, in four and five parts, by Byrd, Ferrabosco, Bull, Taverner, Tye, Tallis, etc.; motets by Felice Sances, etc.; motets with instrumental accompaniments by Rosenmüller, Schelling, and Knüpfer; sonatas, symphonies, etc., by Corelli and others; 235 pieces from Lully's operas; Henri de Gallot's 'Pièces de Guitarre' (1680-84); two fine folio volumes containing fantasias, music to masques, etc., by William and Henry Lawes; fantasias in six parts by J. Jenkins, Cooper, Lupo, T. Tomkins, Byrd, etc.; John Jenkins's 'Fancyes and Ayres,' and fantasias for two trebles, two basses, and organ; pavans, galliards, corantos, dated 1654, by Coleman, Lawes, John Taylor, etc.; about 179 instrumental pieces *a* 4 by Benj. Rogers; Sylvanus Taylor's Ayres for two trebles and a base; vocal and instrumental parts of Dryden's 'Secular Masque'; 9 instrumental pieces by C. Gibbons; songs by Purcell, Blow, W. Child, etc.; the 'Oxford Act Music' (or commemoration music) by Blow, Goodson, etc.; Chris. Simpson's 'Months and Seasons' for two basses and a treble (1668), and his 'little Consort'; complete set of Occasional Odes by Boyce for the King's birthday and New Year (1755-79), etc. A good MS. catalogue of the collection was compiled in 1854, but both the Bodleian and the Music School MSS. are included in the printed *Summary Catalogue of the Western Collections*, by F. Madan, with notes by E. W. B. Nicholson, vols. iv. and v. An introduction by E. W. B. Nicholson to the MSS. with neums preceding 1185 is being prepared, in continuation of the 'Early Bodleian Music' series. See also Stainer: *Dufay and his Contemporaries* (1898), and *Early Bodleian Music* (1901), and Frere's *Bibliotheca Musico-Liturgica* (vol. i. fasc. 1), in which are also noticed some early musical treatises in the libraries of Balliol and St. John's Colleges. Librarian: E. W. B. Nicholson.

b. Christ Church. The Library of this college contains a very large and valuable collection of early English and foreign music, chiefly bequeathed to the college by Dean Aldrich and Mr. Goodson, but since then increased by many additions. The printed works comprise compositions by more than 180 different composers, while the MSS. contain 1075 anonymous pieces, and 2417 pieces by known composers, of whom 182 are English, 80 Italian, and 14 composers of other nations. This estimate does not include the many separate movements of operas, services, etc., and the Fancies for instruments, which if enumerated would amount to nearly 5000. Amongst the MSS. here are 30 anthems by Dr. Aldrich; 23 anthems, 7 motets, 4 services, and a masque ('Venus and Adonis') by Dr. Blow; 29 anthems, 43 motets, 19 madrigals, etc., and a very curious piece of programme music ('Mr. Bird's Battle') by W. Byrd; 18 motets by R. Deering; 20 anthems and 21 madrigals and canzonets by T. Ford; 24 anthems by Orlando Gibbons; 21 anthems by John Goldwin; 33 motets by M. Jeffrey; 21 canzonets by J. Jenkins; 17 motets by W. Mundy; 15 operas by Henry Purcell; 39 motets by J. Shepperde; 17 motets by John Taverner; 10 madrigals by J. Warde; 25 motets by R. Whyte; 47 motets and 45 cantatas by Carissimi; 15 cantatas by Cesti; 67 motets by Gratiani; 27 cantatas by Michaeli; 30 motets by Palestrina; 112 cantatas by Luigi Rossi; 12 cantatas, a serenata, 2 dramas, and an opera by A. Scarlatti; and the following anonymous compositions:—239 motets, 162 cantatas, etc., to English words, and 408 cantatas, etc., to Italian words. There is a MS. catalogue of the collection compiled in 1845-47 by the late Rev. H. E. Havergal.

c. Mr. J. F. R. Stainer is the present possessor of the valuable Musical Library formed by his father, the late Prof. Sir John Stainer. The collection is especially rich in printed song-books. See *Catalogue of English Song-Books forming a portion of the Library of Sir John Stainer, with Appendices of Foreign Song-Books, Collections of Carols, Books on Bells*, etc. (printed for private circulation, London, 1891).

RIPON. In the Minster Library is preserved an interesting volume of theological tracts by Gerson and others, on blank leaves of which are written two 16th-century ballads for three voices. The first is entitled 'A ballet of y^e^ deth of y^e^ Cardinall' (*i.e.* Wolsey), and the second, 'A lytyll ballet mayde of y^e^ yong dukes g^a^ce,'

(*i.e.* Henry Fitzroy, Duke of Richmond and Somerset, a natural son of Henry VIII., who died in 1536). The words of these ballads are printed in the *Yorkshire Archæological and Topographical Journal*, ii. 396. The library also contains some rare liturgical printed books, particularly a *York Manuale* (W. de Worde) of 1509, and a *York Missal* (Rouen) of 1517.

ROCHESTER. The Music Library of the Cathedral consists of 478 volumes, 84 of which are in MS., and contain anthems and services (some of which are unpublished) by the following composers:—Hopkins, Henstridge, Loch, Wootton, Hine, Turner, Elvey, Child, Dupuis, Lambert, Fussell, Mason, Walmisley, Russell, Rogers, Marsh, and Pratt.

SHENLEY, HERTS. Mr. Edward Speyer has a valuable collection of musical autographs, many of which are of great interest and rarity. The following are the chief musicians represented:—Albrechtsberger, Auber, C. P. E. Bach, J. S. Bach (cantata, 'Wo Gott der Herr'); Beethoven (several letters, sketches, and proof-sheets); Bellini, Berlioz, Boccherini, Boieldieu, Brahms (vocal quartets, op. 112, Nos. 1 and 2, and many letters); Bülow, Burney, Cherubini, Chopin, Clementi, Dalayrac, Donizetti, Elgar, Farinelli, Gluck (score of aria from 'Issipile'); Grétry, Handel, Haydn, Joachim, Liszt, Martini, Méhul, Mendelssohn, Meyerbeer, Mozart and his family, Paer, Paganini, Philidor, Piccini, Rousseau, Sacchini, Salieri, Schubert, Schumann, Spohr, Spontini, R. Strauss, Thalberg, A. Thomas, Verdi, Wagner, and Weber.

SHERBORNE. The school Library contains a few rare musical printed works, including complete sets of both parts of the 'Selectissimae Cantiones' (Nuremberg, 1587) and 'Lectiones Hiob' (Nuremberg, 1588) of Lasso; the 'Balletti' of Gastoldi (Antwerp, 1601); 'Paradiso Musicale' (Antwerp, 1596), and the five-part madrigals of Marenzio (Antwerp, 1593).

STONYHURST. This college possesses the original MS. of de Vico's responses for Holy Week, MS. music by Cartoni, and a few litanies, motets, sequences, etc., by Palestrina.

TENBURY. St. Michael's College possesses the Library of the late Rev. Sir F. A. Gore Ouseley, containing nearly 2000 volumes, mostly rare full scores and treatises. It includes the old Palais Royal collection, with the French royal arms on the covers, consisting of scores of operas, motets, etc., by Lully, Colasse, Destouches, Lalande, Campra, and many other French composers. There is also a very large collection of MS. Italian sacred music of the Palestrina school, copied from the library of the Abbate Santini, and a very valuable MS. of Handel's 'Messiah,' partly in the composer's own autograph, and partly in that of J. C. Smith. It was from this copy that Handel conducted the work on its first performance in Dublin, and it contains some various readings and curious annotations in his own handwriting. Amongst the autographs in this library may be mentioned a large collection of curious vocal music, original and selected, in the handwriting of Dr. Crotch; a full score of one of Spohr's symphonies; and autographs of Orlando di Lasso, Orazio Benevoli, Blow, Croft, Bononcini, Travers, Boyce, Arnold, Mozart, Paganini, and Mendelssohn. This library also contains copies of all the treatises of Gaforius and a large number of early MSS. of Purcell's works. For further information as to this collection see *Proceedings of the Musical Association for* 1878-79 *and* 1881-1882. Warden: Rev. J. Hampton.

WARE, HERTS. St. Edmund's College, Old Hall. The Library contains a valuable English manuscript of the 15th century, containing sacred music by English composers of the period, including two numbers ascribed to King Henry VI. For a full account and thematic catalogue see *Sammelbände* of the *International Musical Society*, ii. (1900-1) pp. 342-92, 719-22. Librarian: Rev. W. Burton.

WIGAN. The Free Public Library contains a good collection of works on music, mostly English publications of the 19th century, as well as a few pianoforte scores of operas, etc. See Folkard (H. T.): *Music and Musicians. A list of Books and Pamphlets relating to the History, Biography, Theory, and Practice of Music, preserved in the . . . Wigan Free Public Library* (Wigan, 1903). Librarian: H. T. Folkard.

WINDSOR. St. George's Chapel. The Chapel Library contains a good collection of old church music, many MS. services and anthems, an interesting old organ book containing the Benedicite to Child's service in G (in score), and a copy of Tomkins's 'Musica Deo Sacra' (1668).

WORCESTER. The Cathedral Library possesses a fine Sarum Missal, a MS. Service Book of the 13th century, and the Primus Contratenor, Bassus Decani, Secundus Contratenor, and Tenor Cantoris of Barnard's Church Music.

YORK. The Minster Library contains 258 musical works, both printed and MS., besides a large quantity of anthems and services. Amongst the MSS. the following works may be mentioned:—a collection of duets, glees, etc., by Aldrich, Wise, Blow, etc.; an installation ode by Hague; Te Deums by Haydn, Neukomm, Schicht, and Weber; 'The Nativity,' an oratorio by Homilius; a mass by Naumann; 'The Intercession,' an oratorio by King; a set of three-part Fancies by Jenkins; eight choir-books (formerly belonging to W. Gostling), containing the voice-parts complete of a large number of anthems and services of the 17th century; a Medius Decani part (early 17th century) of services by J. and R. Parsons, Mundy, Shepperde, Morley, and Byrd; a sonata for trumpet and strings by Purcell, and much else of interest. The printed music includes works of Amner (*Sacred Hymnes*,

1615); Bassani; Byrd ('Psalms,' 1588; 'Cantiones Sacrae,' 1589, and 'Gradualia,' 1605); Cherici; Dering ('Cantica Sacra,' 1662); Este; Gibbons ('Madrigals,' 1612); Locke ('Psyche'); Marcello; Monteverde ('Madrigals,' Venice, 1638); Morley; Mundy ('Songs and Psalms,' 1594); Porter ('Mottets,' 1657); Praetorius ('Cantiones,' 1618); and Purcell. Librarian: Canon Watson.

Holland

AMSTERDAM. Vereenigung voor Noord-Nederlands Muziekgeschiedenis. (Maatschappij tot bevordering der Toonkunst.) See *Catalogus van de bibliothek der Maatschappij tot bevordering der Toonkunst en der Vereenigung von Noord-Nederlands Muziekgeschiedenis* (Amsterdam, 1884). Lists also appeared in the Society's two first *Bouwsteenen*, afterwards continued as the *Tijdschrift* of the Society.

THE HAGUE. Mr. D. F. Scheurleer possesses a very fine and extensive musical Library, of which he has published an admirable catalogue, containing facsimiles of title-pages, etc. See *Catalogus der Muziekbibliothek van D. F. Scheurleer* (Diel i. and ii. 'S Gravenhage, 1893, Verfolg, 1903).

LEYDEN. *a.* The St. Pieterskerk possesses six choir-books containing compositions of the 16th century. They are described at length in the third *Bouwsteenen* of the *Vereenigung voor Noord-Nederlands Muziekgeschiedenis*, p. 37, etc.

b. The University Library contains liturgical manuscripts of the 10th, 11th, and 15th centuries; a collection of Souterliedekens and some chamber music of the 18th century. See the third *Bouwsteenen*, p. 111, etc. Director: Dr. L. G. de Vries.

UTRECHT. The University Library possesses valuable liturgical manuscripts of the 12th–15th centuries, among which a 14th-century collection of sequences is especially noteworthy. See *Catalogus Codicum Manuscriptorum Bibliothecae Universitatis Rheno-Trajectinae* (Utrecht, 1887). Librarian: J. F. Van Someren.

Italy

AREZZO. The Biblioteca Comunale contains some liturgical manuscripts of the 11th, 12th, and 15th centuries.

BERGAMO. The Biblioteca Civica possesses some works printed by Petrucci; madrigals of the 16th and 17th centuries; manuscript vocal and instrumental music of the 18th century, and eleven volumes of youthful autograph compositions by Donizetti. Most of the music preserved here formerly belonged to J. S. Mayr.

BOLOGNA. *a.* Liceo Musicale. This magnificent Library was founded in 1798 and opened in 1805. It contains the collections of Padre Martini, S. Mattei, and G. Gaspari, and is probably the finest and most valuable musical library in existence. The musical instruments formerly here are now in the Museo Civico. See the elaborate published Catalogue, vol. i. (1890) and vol. ii. (1892), by G. Gaspari and F. Parisini; vol. iii. (1893) by G. Gaspari and L. Torchi; vol. iv. (1905), by R. Cadolini. Librarian: L. Torchi.

b. R. Biblioteca Universitaria. The music here is only manuscript, but it includes a missal of the 11th century, a valuable collection of sacred vocal music of the 15th century (see *Vierteljahrsschrift für Musikwissenschaft* for 1885), two operas by Scarlatti, and some sacred music of the early 17th century.

c. R. Accademia Filarmonica. The Library contains a collection of autographs, as to which see *Catalogo della Collezione d'Autographi lasciata alla R. Accademia Filarmonica . . . dall' . . . Ab. Dott. Massangelo Massangeli*, etc. (Bologna, 1881). Librarian: O. Guerrini.

d. San Petronio. The church archives contain some vocal sacred music (both printed and manuscript) of the 16th century. See Dr. L. Frati: 'Notizie storiche sugli scrittori e miniatori dei libri corali della chiesa di S. Petronio,' etc. (in the *Rivista delle Biblioteche*, Ann. vi. p. 169, etc).

CESENA. Biblioteca Malatestiana (now Comunale). This celebrated Library possesses some old manuscript treatises. See J. M. Muccioli, *Catalogus codicum manuscriptorum Malatestinae Caesenatis Bibliothecae*, etc. (Cesena, 1780-84), and Zazzeri, *Sui codici e libri a stampa della Biblioteca Malatestiana di Cesena* (Cesena, 1887).

CIVIDALE. Biblioteca Capitolare. Liturgical manuscripts (in neums) of the 11th century, and some valuable mystery plays of the 14th century. See Coussemaker: *Les Drames Liturgiques* (Rennes, 1860). Librarian: Prof. A. Piccolomini.

CESTONA. Biblioteca Comunale. Liturgical manuscripts, including an Antiphoner of the 12th century.

CRESPANO. For the contents of the Canal Library see *Bibliotheca Musicale del Prof. P. Canal in Crespano Veneto* (Bassano, 1885).

FABRIANO. Biblioteca Comunale. A small collection of Italian madrigals, etc., printed between 1565 and 1611. Not included in Vogel's bibliography. Catalogued by Dr. E. Filippini in Ann. v. of the *Rivista delle Biblioteche*, p. 168, etc.

FERRARA. Biblioteca Comunale. The music here chiefly consists of printed vocal works by Italian composers of the 16th, 17th, and early 18th centuries. Librarian: Prof. G. Agnelli.

FLORENCE. *a.* Biblioteca Nazionale Centrale (since 1861 combined with the Magliabechiana and Palatina). The musical collections here are very important, and a special musical department (under Prof. Arnoldo Bonaventura) has been recently formed. The manuscripts include theoretical works of the 12th and 15th

centuries, Laudi of the 14th century, and sacred and secular music from the 15th to the 18th centuries. The printed music is also very important, and includes early operas of the 17th century, and many works printed by Marescotti. Among the autographs Vincenzo Galilei is especially well represented. See F. Fossi, *Catalogus Codicum Saeculo XV impressorum qui in Publica Bibliotheca Magliabechiana Florentiae adservantur*, etc. (Florence, 1793-95); F. Palermo: *I Manoscritti Palatini di Firenze ordinati ed espositi* (Florence, 1853-68); A. Bartoli: *I Manoscritti Italiani della Biblioteca Nazionale di Firenze . . . Sezione Prima. Codici Magliabechiani* (Florence, tom. 1, 1879; tom. 2, 1881; tom. 3, 1883; tom. 4, 1885); *I codici Panciatichiani. I Manoscritti della Biblioteca nazionale . . . Sezione Palatina* (Rome, 1887, vol. vii. of the *Indici e Cataloghi*, published by the Minister of Public Instruction); *Illustrazioni di alcuni Cimeli concernanti l' Arte Musicale in Firenze* (Florence, 1892); *Monatshefte f. Musikgeschichte* for 1872. Director: D. Chilovi.

b. Biblioteca Mediceo-Laurenziana. The liturgical manuscripts here are important, and include an Antiphoner of the 11th century. A precious collection of 13th-century music is described (with extensive excerpts) in vol. i. of the *Oxford History of Music*. The library also contains a portion of the Ashburnham manuscripts, among which are liturgies from the 10th to the 15th century, Greek hymnologia of the 12th and 14th centuries, treatises of the 14th and 15th centuries, etc. See C. Paoli, *I codici Ashburnhamiani della R. Biblioteca Mediceo-Laurenziana*, vol. i. (Rome, 1887-97; vol. viii. of the *Indici e Cataloghi*, published by the Minister of Public Instruction); and *Illustrazioni di alcuni Cimeli concernanti l' Arte Musicale in Firenze* (Florence, 1892). Chief Librarian: Dr. Guido Biagi.

c. Bibliotheca Riccardina. This Library possesses some treatises and printed and manuscript music of the 16th and 17th centuries, including a German organ book (in tablature) of the early 17th century. See *Catalogus Codicum Manuscriptorum qui in Bibliotheca Riccardiana Florentiae adservantur* (Leghorn, 1756), and R. Morpurgo: *I Manoscritti della R. Biblioteca Riccardiana*, vol. i. (Rome, 1893-1900, vol. xv. of the *Indici e Cataloghi* of the Minister of Public Instruction). Chief Librarian: Dr. Guido Biagi.

d. R. Istituto Musicale. This Library possesses the collections of the late A. Basevi, containing valuable theoretical and practical works of the 15th–17th centuries. The Tuscan Court Library, rich in 18th- and early 19th-century operas, is also preserved here. See Burbure: *Étude sur un Manuscrit du 16e Siècle* (Brussels, 1882) and *Illustrazioni di alcuni Cimeli concernanti l' Arte Musicale in Firenze* (Florence, 1892).

e. Biblioteca Marucelliana. Here are a few musical works printed in the early 16th century (described in Vogel's Bibliography, vol. ii.). Librarian: A. Bruschi.

f. The library of the late M. Horace de Landau now belongs to Mme. Finaly. It contains many valuable early printed works of the 16th and 17th centuries, including examples from the presses of Petrucci, Andreas Antiquus de Montona and J. Mazochius; also early operas, lute-books and madrigals. See the privately printed *Catalogue des livres manuscrits et imprimés composant la bibliothèque de M. Horace de Landau* (Florence, 1885).

Genoa. R. Biblioteca Universitaria. A few printed works and some MS. lute-books, the most important of which is described by A. Neri in vol. vii. of the *Giornale storico della Letteratura Italiana*. Librarian: Prof. A. Pagliaini.

Leghorn. The Biblioteca Comunale Labronica possesses a collection of libretti printed between 1706 and 1782. Librarian: G. Marrenghi.

Lucca. *a.* The Biblioteca dei Canonici contains liturgical MSS. (in neums) of the 11th and 14th centuries, and choir-books of the 15th century.

b. The Biblioteca Comunale contains a few printed music-books of the 16th century and a MS. lute-book of the same period. For the latter, see the *Giornale storico della Letteratura Italiana*, vol. viii. p. 312. Librarian: E. Boselli.

Milan. *a.* The Biblioteca Ambrosiana contains liturgical MSS. of the 10th–13th centuries; printed works (mostly sacred) by Italian composers of the late 16th and early 17th centuries, and autographs of Gaforius, C. de Rore, Zarlino, etc. Prefect: P. Antonio Reriani.

b. The Biblioteca del R. Conservatorio contains a very large musical library, to which additions are being constantly made by the deposit of copyright copies. The library is strong in printed vocal sacred music of the 16th century, and also possesses autographs of Durante, Leo, Paisiello, Zingarelli, Donizetti, Bellini, Generali, and Rossini. In 1889 the collection of G. A. Noseda was deposited here: it contains 700 autographs, 300 masses, 200 orchestral scores of operas, etc. See E. de' Guarinoni: *Indice Generale dell' Archivio Musicale Noseda . . . con . . . alcuni cenni intorno . . . alla Biblioteca del R. Conservatorio di Musica di Milano* (Milan, 1897).

c. Biblioteca Nazionale Braidense. This Library contains valuable liturgical MSS. of the 12th–16th centuries, and also some printed theoretical works and lute-books in tablature. See F. Carta: *Codici Corali e Libri a stampa miniati della Biblioteca Nazionale di Milano, Catalogo descrittivo* (Rome, 1891, vol. xiii. of the *Indici e Cataloghi* issued by the Minister of Public Instruction). Chief Librarian: G. Fumagalli.

d. Archivio del Duomo. A valuable collection of sacred music, comprising MSS. of the 15th–18th centuries, and a few rare printed works of the 16th and 17th centuries. See *Elenco dei Maestri di Musica le cui composizioni si conservono nell' Archivio Musicale della cappella del Duomo di Milano* (Appendix iii. *a* (vol. ii.) of *Annali della Fabbrica del Duomo di Milano*, 1877-85).

MODENA. Biblioteca Estense. The musical collections here, both MS. and printed, are important. The former contain valuable compositions of the 15th century, in which Dunstable and his English and foreign contemporaries and immediate successors are unusually well represented. There is a very rich collection of MSS. by Stradella and many 18th-century oratorios, operas, etc. The printed works are almost entirely Italian and French, dating from the 16th to the 18th centuries. For the latter see V. Finzi: *Bibliografia delle Stampe musicali della R. Biblioteca Estense* (*Rivista delle Biblioteche*, Ann. iii., iv. and v., containing careful descriptions of 321 works, with a good Index). The Stradella collection is described by A. Catelani: *Delle Opere di A. Stradella esistenti nell' Archivio musicale della R. Biblioteca Palatina di Modena. Elenco con prefazione e note* (Modena, 1866). Librarian: Dr. I. Luisi.

MONTE CASSINO. Besides liturgical MSS. and treatises of the 11th–16th centuries, the Abbey Library contains a large collection of Neapolitan Music in MS. (bequeathed by Maestro Rignano), including operas by A. Scarlatti, Leo, Vinci, etc., and the autograph of Pergolesi's 'Stabat Mater.' A Martyrology of the 14th century (formerly in the Cistercian monastery of SS. Vincent and Anastasius at Rome) is bound up with a valuable collection of 15th- and early 16th-century compositions for one to four voices, containing works by Bernardus, Cornago, Dufay, Okeghem, Oriola, Gaforius, Loyset Compère, Damianus, etc. The words are Latin, French, Italian, and Spanish. Archivist and Prior: Mons. Ambrogio Amelli.

MONZA. The Biblioteca Capitolare contains some valuable liturgical MSS. of the 10th–14th centuries.

NAPLES. *a.* The Biblioteca Nazionale possesses some liturgical MSS. of the 12th and 13th centuries, and a little printed vocal music of the 16th and 17th centuries. Prefect: Dr. E. Martini.

b. Real Conservatorio di Musica (Conservatorio S. Pietro a Majella). The Library is important for its collection of MS. Italian music (especially of the Neapolitan school) of the 18th and early 19th centuries. The printed works date from 1550 to 1728, and include some rare sets of madrigals printed at Naples. There is also a good collection of libretti. Some account of the contents of the library will be found in F. Florimo's *La Scuola Musicale di Napoli e i duoi Conservatorii* (3 vols. Naples, 1882). See also *Indici di tutti i Libri e Spartiti di Musica che si conservano nell' Archivio del Real Conservatorio della Pietà de' Turchini* (Naples, 1801). Librarian: Cav. R. Pagliara.

NOVARA. The archives of the Cathedral contain some sacred vocal music, mostly of the latter part of the 17th century.

PADUA. *a.* Biblioteca Nazionale. This Library contains a few printed musical works of the 16th and 17th centuries.

b. The Biblioteca Universitaria contains MS. French and Italian songs (for one and two voices) of the 15th century; MS. music in organ tablature by Hasler, Erbach, Sweelinck, etc., and a little printed vocal music of the 16th and 17th centuries.

c. The Library of the Episcopal Seminary possesses a small collection of theories and other music of the 16th and 17th centuries. Librarian: Prof. Stievano.

d. S. Antonio. The archives of the Cappella Antoniana contain some rare printed music and several autographs of Tartini. See G. Tebaldini: *L'Archivio Musicale della Cappella Antoniana in Padova. Illustrazione storico-critica* (Padua, 1895).

PARMA. R. Istituto Musicale. The musical works formerly in the Biblioteca Palatina of Lucca are preserved here. Some of the earlier printed works are described by Prof. G. Maruffi in the *Rivista delle Biblioteche* (Anno iv. p. 7).

PERUGIA. The Biblioteca Capitolare contains some liturgical MSS., including an Antiphoner of the 11th century.

PESARO. Biblioteca Oliveriana. A 16th-century MS. (songs and lute music) in this Library is described by A. Saviotti in vol. xiv. (1889) of the *Giornale Storico della Litteratura Italiana*. Director: Marchese C. Antaldi.

PISA. The University Library contains a few theoretical works and a copy of Bucchianti's 'Arie, Scherzi e Madrigali' (Venice, 1627). Librarian: Prof. U. Morini.

ROME. *a.* Vatican Library. The music in this library chiefly consists of liturgical and theoretical works. The former—both printed and MS.—are especially valuable, and there are many MS. treatises from the 10th to the 15th century. A collection of French Troubadour songs (13th and 14th centuries) and a manuscript (in the Urbino collection) containing vocal compositions of the 15th century (Dunstable, Binchois, Ciconia, etc.) may also be mentioned, but the contents of the library are still but imperfectly known. See H. Ehrensberger: *Libri liturgici Bibliothecae Apostolicae Vaticanae manuscripti* (Freiburg, Breisgau, 1897); H. Stevenson: *Inventario dei Libri Stampate Palatino-Vaticani* (Rome, vol. i. 1886-89; vol. ii. 1886-91); G. Salvo Cozzo: *I Codici Cappo-niani della Biblioteca Vaticana* (Rome, 1897);

M. Vattasso and P. F. de' Cavalieri: *Codices Vaticani Latini* (vol. i. Rome, 1902); H. Stevenson: *Codices Palatini Latini Bibliothecae Vaticanae* (vol. i. Rome, 1886); C. Stornojolo: *Codices Urbinates Latini*, etc. (vol. i. Rome, 1902); G. B. de Rossi: *La Biblioteca della Sede Apostolica ed i Catalogi dei suoi Manoscritti* (Rome, 1884). Prefect: P. Franz Ehrle.

b. Barberini Library. This collection is now transferred to the Vatican. It contains some liturgical MSS. of the 12th to the 15th centuries, and valuable printed musical works of the early 17th century.

c. Archives of the Sistine Choir. For the valuable MSS. preserved here see F. X. Haberl: *Bibliographischer und thematischer Musikkatalog des Päpstlichen Kapellarchivs im Vatikan* (Leipzig, 1888. Beilage to the *Monatshefte f. M.*)

d. Archives of St. Peter's. The music here includes an Antiphoner of the 14th century, and some important collections of vocal compositions of the latter part of the 15th and beginning of the 16th centuries. See *Vierteljahrsschrift für Musikwissenschaft* for 1885 and 1887.

e. Lateran Choir. The Archives contain MS. and printed sacred music of the 16th and 17th centuries.

f. Santa Maria Maggiore. This church possesses some graduals of the 16th century.

g. Biblioteca Casanatense (S. Maria sopra Minerva). The musical collections of Baini are preserved here. The library contains liturgies of the 11th–14th centuries; MS. treatises by Ugolino of Orvieto, etc.; a volume of three-part compositions by Okeghem and his contemporaries, and MS. works by Scarlatti and Hasse. The collection is rich in printed works—both practical and theoretical music—of the 16th and 17th centuries. Librarian: I. Giorgi.

h. Accademia di S. Cecilia. This Library is especially rich in printed music and libretti, and receives constant accessions by the copyright laws. Among the rarer books are the 'Liber quindecim Missarum,' printed by Andreas de Montona (Rome, 1516), and the only complete copy known of Cavaliere's 'Rappresentazione di Anima e di Corpo' (Rome, 1600). Valuable purchases were made at the dispersal of the Borghese Library in 1892. There is also a collection of musical autographs. The only printed catalogue seems to be *Catalogo delle opere di musica . . . che dall' anno 1836 all' anno 1846 sono state depositate nell' Archivio della Congregazione ed Accademia di Santa Cecilia di Roma (s.l.e.a.)*. Director: A. Lanciani.

i. Biblioteca Nazionale Centrale Vittorio Emanuele. Besides some liturgical MSS. of the 15th–17th centuries this library contains a few musical MSS. of the 16th–19th centuries, among which are a valuable copy of Vittoria's Psalms for four voices (with autograph corrections and additions by the composer), and some compositions by A. Scarlatti. Director: D. Gnoli.

j. Biblioteca Chigiani. This Library possesses a valuable 15th-century MS. collection containing twelve masses by Okeghem, masses and motets by P. de la Rue, Josquin, and other contemporary composers. Librarian: Professor G. Cagnoni.

Siena. Biblioteca Comunale. This Library contains a small collection of musical works, both printed and manuscript. Among the former are a few 16th- and 17th-century madrigals, among the latter a 15th-century MS. containing treatises by J. de Muris, Marchettus of Padua, etc., and collection of songs by French minstrels of the 13th century. The music is catalogued under the heading 'Belle Arti' in vol. vii. of L. Ilari's *Indice per Materie della Biblioteca Comunale di Siena* (Siena, 1844-48); the French songs are described by L. Passy in tom. 5 (série 4) of the *Bibliothèque de l'École des Chartes* (Paris, 1859), and in the November number of the *Musical Times* for 1886. Librarian: Dr. F. Donati.

Treviso. The Chapter Library of the Cathedral contains some manuscript vocal sacred music of the 16th and 17th centuries, but the greatest treasure is a complete copy of the rare *Harmonice Musices Odhecaton*, printed by Petrucci in 1501.

Turin. *a.* Biblioteca Nazionale. The fire of January 1904, which destroyed so many priceless treasures in this library, fortunately spared the musical collections. These include a considerable number of printed madrigals of the 16th century, and a valuable series of ballets performed at the Court of Savoy between the years 1645 and 1660. A selection of music from this library was exhibited at the National Exhibition of Turin in 1898; the catalogue, after appearing in the *Rivista delle Biblioteche* (Anno ix.), was issued separately as *Esposizione Nazionale di Torino*, 1898. *Manoscritti e Libri a Stampa Musicali esposti della Biblioteca Nazionale di Torino* (Florence, 1898). Chief Librarian: F. Carta.

b. Cathedral (S. Giovanni Battista). The Library possesses some sacred vocal music (both printed and manuscript) of the 16th–18th centuries.

c. Museo Civico. Some liturgical MSS. of the 17th and 18th centuries. Director: Cav. Quintino Carrera.

Urbino. Biblioteca Universitaria. The only musical work appears to be an imperfect copy of Cavaliere's 'Rappresentazione di Anima et di Corpo' (Rome, 1600). Librarian: P. Natalucci.

Venice. *a.* The Library of St. Mark's (now transferred to the Zecca) contains much interesting music. Amongst the theoretical books are copies of the works of Galilei, Aron, Artusi, L. Folianus, Zacconi, Zarlino, J. Froschius, Gafori, Ornithoparcus, Burtius (*Opusculum*, 1487), and many others. The collection of practical music

is rich in part-books of madrigals, chiefly in Venetian editions. The following is a list of composers whose works are contained in this section of the Library:—Agostini, Anerio, Antegnati, Arcadelt, Asola, Baccusi, Balbi, Berchem, Bertani, Bianco, Caccini, Cambio Perissone, Corvus, Croce, Donato, Doni, Dorati, La Faya, Ferretti, Fiesco, Freddi, A. Gabrieli, Giovanelli, Gero, Gombert, della Gostena, Sigismondo d'India, Ingegneri, Orlando Lasso, G. de Macque, Manara, Marenzio, Marien d'Artois, Masotti, Mazzone, Merulo, F. di Monte, Monteverde, Nasco, Peri, Petrino, Phinor, G. da Ponte, Pordenone, Porta, Portinaro, Primavera, Renaldi, Romano, de Rore, Rossi, Rosso, Rubini, Ruffo, Sabino, Spontini, Stabile, Stivori, Striggio, Tarditi, Tigrini, G. da Udine, Vecchi, Verdelot, dalla Viola, G. de Wert, Zacchino, Zappasorgo, Zuccarini, G. A. Bontempi, Crescentini, Crivelli, Frescobaldi, Grossi, Hartmann-Stunz, T. Merula, Miniscalchi, Moretti, Morlacchi, and Rinuccini. The MSS. include works by Marcello (two Intermezzi and a Serenata, autograph, a treatise (1707), two cantatas, an aria and two operas); S. Albero; D. Scarlatti (a Serenata *a* 4, and thirteen vols. of Sonatas, 1752-57); Perez (eight operas, 1752-55); Cafara; T. Traetta; L. Vinci; Sarti; Graun; Perotti; Haydn; Mysliweczek ('Demofoonte,' played at Venice in 1769); Bonno; Galuppi; Guglielmi ('Il Re Pastore,' 1767); Naumann; Leardini; C. Grossi; Venier (Procurator of St. Mark's, 1732-45); Stradella; Mattheis; Brusa; Giaii (Theatre Airs, 1738); G. Porta; Porpora (Theatre Airs, 1727); D. Terradellas; Hasse (five operas, 1730-58), and two oratorios; A. Scarlatti (opera, 'L' Eurillo,' and the following twenty-seven operas by Cavalli:—Gli Amori d'Apollo e di Dafne, Alcibiade, L'Artemisia, La Calisto, Il Ciro, La Didone, La Doriclea, L'Egista Elena, L'Eliogabalo, Ercole amante, L'Erismena (two settings), L'Eritrea Il Giasone, L'Hipermestra, Muzio Scevola, Le Nozze di Teti e Peleo, L'Orimonte, L'Orione, L'Oristeo, L'Ormindo, Pompeo Magno, La Rosinda, Scipione Africano, La Statira, La Virtù degli Strali d'Amore, Xerse.

There are also many detached cantatas and songs. For the Contarini collection, which is extremely rich in operas (some autograph) of the early Venetian school, see T. Wiel: *I codici musicali Contariniani del secolo XVII. nella R. Biblioteca di San Marco* (Venice, 1888). Librarian: Dr. S. Morpurgo.

b. The Museo Correr has a considerable collection of music, chiefly MS. compositions of the later Venetian schools. There are many autographs of B. Furlanetto, and church music, operas, intermezzos, etc., by Morlacchi, Bernasconi, Perotti, Salari, Pergolese, Jommelli, Mayer, Lotti, Burzolla, Bertoni, and many others. In 1881 the collection of Count Leopardo Martinengo, consisting chiefly of detached vocal and instrumental pieces, was added to the collection.

c. Biblioteca Querini-Stampaglia. This library contains some manuscript vocal music of the late 17th century.

VERONA. *a.* Biblioteca Capitolare. Some liturgical MSS., including a troper of the 11th century and a missal of the 13th century. Vocal MS. music of the 16th and 17th centuries, including a volume containing nineteen masses by Orlando di Lasso. See G. B. C. Guiliari: *La Capitolare Biblioteca di Verona.* Parte Prima. Lib. I. e II. (Verona, 1888). Librarian: A. Spagnolo.

b. Biblioteca Comunale. This library contains a little printed and manuscript music, mostly of the 16th–19th centuries, including autographs of G. B. Beretta, G. Ceffis, F. Morlacchi, and others. See G. Biadego: *Storia della Biblioteca Comunale di Verona con documenti e tavole statistiche* (Verona, 1892), and (same author) *Catalogo descrittivo dei manoscritti della Bibl. Com. di Verona* (Verona, 1892). Librarian: G. Biadego.

c. Teatro Filarmonico. The collection of printed music of the 16th and 17th centuries preserved here is said to be of importance.

VICENZA. Biblioteca Comunale Bertoliana. This library possesses a small number of printed works (theoretical and practical) of the 16th and 17th centuries. Librarians: Mons. D. Bortolan and Abb. S. Rumor.

Luxemburg

The Landesbibliothek contains a small collection of early printed musical works, including copies of Wollick's *Opus Aureum* (Cologne, 1508), and Twyvel (or Tzwyvel) de Montegaudio's *Introductorium musice pratice* (Cologne, 1513). See A. Namur: *Catalogue . . . des Editions Incunables de la Bibliothèque de l'Athénée* (Brussels, 1865). Librarian: Dr M. d'Huart.

Russia

Moscow. The Synodal Library contains about 1200 musical MSS. dating from the 15th to the 19th century. See the *Russkaya Muzikal'naya Gazeta* for 1898. Librarian: A. A. Pokrovsky.

ST. PETERSBURG. *a.* The Imperial Public Library contains scores of operas by Galuppi, Sarti, etc., and a special collection of works of Glinka. A catalogue of the latter, by N. F. Findeizen, was printed in 1898. Director: D. F. Kobeko.

b. The Library of the Imperial theatres has a rich collection of operas of the 18th and 19th centuries.

Spain

BARCELONA. Bibliotéca Provincial y Universitaria. This library contains liturgical manuscripts of the 13th–18th centuries; MS. and printed music from the 16th to the 19th

centuries; and printed theories of the 16th century. Most of the older printed books are by Italian and Spanish composers. Chief Librarian: M Morano y Serrano.

Escorial. The Library contains 216 richly bound choir-books written between 1572 and 1589 by order of Philip II. Among the liturgical MSS. is a missal of the 12th century, and there are also two manuscripts (of the 13th century), of the *Cantigas de Santa Maria* of Alfonso el Sabio (Alfonso X. of Leon and Castile). A third manuscript (formerly at Toledo) is in the Bibliotéca Nacional at Madrid. The poems (unfortunately without the music) were edited by the Marqués de Valmar, and published by the Real Academia Española in 1889. Principal Librarian: P. Guillermo Antolin.

Leon. Among the liturgical MSS. in the Cathedral Archives is an Antiphoner of the time of King Wamba.

Madrid. *a.* Real Bibliotéca. The chief musical treasure is a manuscript containing 460 compositions by Spanish composers of the 15th and 16th centuries. It has been edited by F. Asenjo Barbieri, and published by the Real Academia de Bellas Artes de San Fernando. See R. Menendez Pidal: *Catálogo de la Real Bibliotéca* (Madrid, 1898). Director: Conde de las Navas.

b. Bibliotéca Nacional. The collection of liturgical manuscripts of the 11th–16th centuries is very important. It was increased in 1869 by the transfer (by decree of the Government) of a number of manuscripts from the Cathedral Library of Toledo. Director: M. Menéndez y Pelayo.

c. Bibliotéca Municipal. Besides a number of librettos of Spanish operas, etc. (mostly of the 18th century) there is a large collection of tonadillas of the same period. See *Catálogo de la Bibliotéca Municipal de Madrid* (Madr. 1902).

d. Real Academia de la Historia. The Library contains liturgies of the 11th and 12th centuries. Librarian: M. Menéndez y Pelayo.

Santiago. The University Library possesses some early liturgical manuscripts.

Seville. Bibliotéca Colombina. According to the early lists of this library, as founded by Fernando Colon in 1526, music was well represented. But the collection has suffered much from neglect, and many of its MSS. and printed books have found their way into other hands. A manuscript containing a setting of 'O Rosa bella' formerly here is now in the Bibliothèque Nationale at Paris (*Nouvelles Acquisitions. Fonds français*, No. 4379), but there are said still to be a manuscript collection of late 15th-century compositions by Busnois, Mouton, etc., and some 15th-century treatises. There are also liturgical MSS. of the 15th century, and upwards of 200 volumes of choir-books of the 15th–17th centuries. See H. Harrisse: *Grandeur et Décadence de la Colombine* (Paris, 1885), and *Excerpta Colombiniana* (Paris, 1887). Director: S. de la Rosa.

Toledo. The Cathedral Library is said to be especially rich in liturgies (both manuscript and printed) of the 11th–16th centuries, and in rare printed theories by Spanish authors. Some of the MSS. are described in Riaño's *Critical and Biographical Notes on early Spanish Music* (London, 1887).

Sweden

Finspong. The Library contains Swedish liturgies of the 16th–18th centuries; a few theories; some part-books of Italian madrigals; French 17th-century chansons (both printed and manuscript); and a MS. 1st treble part of H. Purcell's 'Music in the Fairy Queen.' See B. Lundstedt: *Catalogue de la Bibliothèque de Finspong* (Stockholm, 1883).

Stockholm. Kongl. Musikaliska Akademien. The Library contains 10,000 volumes of musical works, mostly modern, but including a few of the 16th and 17th centuries. See B. Lundstedt: *Notice sur les Bibliothèques Publiques de Suède* (Paris, 1895), reprinted from the *Revue Internationale des Archives, des Bibliothèques et des Musées*).

Upsala. Kongl. Universitets-Biblioteket. The printed music includes many French and Italian works of the 16th and 17th centuries. The manuscripts chiefly date from the 17th and 18th centuries, and include over 100 autographs of D. Buxtehude. See the *Monatshefte f. Musikgeschichte* for 1889; also *Catalogus Librorum impressorum Bibliothecae Regiae Academiae Upsalensis* (Upsala, 1814).

Westerås. The Gymnasium Library contains some printed music of the 16th and 17th centuries. Librarian: W. Moler.

Switzerland

Basel. University Library. See J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel.* (Leipzig, 1892. Beilage of the *Monatshefte f. Musikgeschichte*, 1889, etc.) Principal Librarian: Dr. C. C. Bernouilli.

Bern. Stadtbibliothek. Early liturgical MSS. and treatises, many containing music in neums. See H. Hagen: *Catalogus Codicum Bernensium* (*Bibliotheca Bongarsiana*) (Bern, 1875). Principal Librarian: Prof. W. F. von Mülinen.

Einsiedeln. The Library of the Benedictine Monastery contains important MS. treatises of the 10th–15th centuries. See G. Meier: *Catalogus Codicum manuscriptorum qui in Bibliotheca Monasterii Einsidlensis O. S. B. servantur* (tom. i. Einsiedeln, 1899). See also A. Schubiger: *Die Sängerschule St. Gallens vom 8. bis 12. Jahrhundert* (Einsiedeln, 1858), and (same author) *Die Pflege des Kirchengesanges und der Kirchenmusik in der deutschen katho-*

lischen Schweiz (Einsiedeln, 1873). Principal Librarian: F. Gabriel Meier.

FRAUENFELD. The Kantonsbibliothek contains some 16th- and 17th-century printed musical works. Librarian: Dr. J. Meyer.

GENEVA. Bibliothèque de la Ville. Some missals of the 10th, 14th, and 15th centuries, and a small general collection of printed theoretical and practical works, including a few early treatises and some French 18th-century operas. See J. Senebier: *Catalogue raisonné des Manuscrits conservés dans la Bibliothèque de la Ville et République de Genève* (Geneva, 1779), and *Catalogue de la Bibliothèque Publique de Genève*, pp. 1631-35 (vol. iii. 1879); 2661-2662 (vol. v. 1885) and 3523-3530 (vol. viii. 1899). Director: H. Aubert.

ST. GALL. Stiftsbibliothek. The early MS. liturgies (with music in neums) are most important. There are also a few early printed theories (among them the *Melopoiae* of Tritonius (Augsburg, 1507), and two MS. volumes containing 204 sacred compositions by Manfredus Barbarinus Lupas of Correggio, written in 1562 by H. Keller of Rapperswyl, with illuminations by C. Härteli. Some of the liturgical MSS. are described in Weale's *Catalogue of MSS. and Printed Books at the Music Loan Exhibition, London, 1885* (London, 1886). See also G. Scherrer: *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen* (Halle, 1875); and (same author) *Verzeichniss der Incunabeln der Stiftsbibliothek von St. Gallen* (St. Gall, 1880). Librarian: Dr. A. Fäh.

SCHAFFHAUSEN. The Town Library contains a small collection of works on musical history, theory, etc., including a few early treatises. See *Fach-Katalog der Schaffhauser Stadtbibliothek. Erster Teil.* (Schaffhausen, 1903.)

ZURICH. *a.* Cantons-Bibliothek. Liturgical MSS. of the 11th–14th centuries. Principal Librarian: Dr. H. Weber.

b. Stadt-Bibliothek. Some valuable 16th-century organ music and treatises on the organ. See *Monatshefte f. Musikgeschichte* for 1891. Principal Librarian: Dr. H. Escher. W. B. S.

LIBRARIES.—II. UNITED STATES OF AMERICA.—Since the first edition of this Dictionary was published there has been an extraordinary growth in the musical collections contained in the libraries of the United States. As a rule, to which there are a few notable exceptions, the public collections are devoted to modern compositions and writings, rather than to the older books and MSS. by which the value of libraries is usually measured, the impulse which prompted their creation being essentially a practical and educational one. Many rarities, however, are in three or four of the largest public collections, and in the hands of private persons; these latter will no doubt eventually find their way into the public libraries, in obedience to the universal law of library growth. This is already the case in the largest of the libraries mentioned below.

BOSTON. *a.* The Public Library of Boston, as a general collection, is one of the largest in the United States, its only superior in extent being the Library of Congress at Washington. Until 1894, music was not a feature of special significance, though efforts had been made to improve this state of things at various times. In 1858 Mr. Bates, the benefactor of the institution, gave the de Kondelka collection to the library. This was purchased in Europe through the agency of Mr. A. W. Thayer, who added 100 volumes of his own to the original 400: among these were publications of the 15th–18th centuries. Some time later forty-eight MS. scores were selected and copied by S. W. Dehn at Mr. Bates's request; but in 1883, when William F. Apthorp reported on the musical contents of the library, it was deficient in classical and modern orchestral scores. This deficiency was speedily and richly made good by Mr. Allen A. Brown, who gave 6382 vols. of music in 1894, thus raising the collection to a very high place among musical libraries. Certain conditions are imposed upon the gift, but the donor has continued his generosity down to the present day, adding about 300 vols. a year. Symphonies by Haydn to the number of eighty-seven, operatic scores of the 18th and 19th centuries (including twenty by Simon Mayr) are contained in this collection. Among European rarities are Caccini's 'Euridice,' 1600, and his 'Nuove musiche,' 1601-2; a good collection of 16th-century theoretical works, among these Luscinius's *Musurgia*, 1536; Neusiedler's *Teutsch Lautenbuch*, 1574; Ornithoparcus's *Musice active micrologus*, 1519; the *Compendium musices*, 1513; Cochlaeus's *Tetrachordum musices*, 1514; Spechtshart's *Flores musices*, 1488; Virdung's *Musica getutscht*, 1511; Brunetti's 'L'Euterpe,' 1606; and Zanluca's 'I lieti amanti,' 1586, may also be mentioned. Of American rarities there are Hopkinson's Seven Songs, 1788; two copies of the *Bay Psalm Book*, 1640; Flagg's *Collection of Psalms* (Boston), 1764; and Billing's *Music in Miniature* (Boston), 1779. There is no printed catalogue of the collection.

b. Private Libraries. Mr. Philip Hale, Mr. Louis C. Elson, and Dr. Charles L. Hutchins, editor of the *Church Hymnal*, etc., have important musical collections.

CHICAGO. *a.* The Newberry Library of Chicago is a free library of reference, which was established in 1887 and is maintained by the moiety of the estate of Walter Loomis Newberry, who died in 1868. The musical collection, its most important feature, contains (July 1905) 7600 vols. of music and books on music. The most important single purchase was that of the collection of Count Pio Resse, of Florence, in 1889, containing many rare Italian works, and

a copy of the original edition of Peri's 'Euridice' (1600), together with a contemporary book of words. The collection of the Beethoven Society of Chicago was added in 1890, the private library of Julius Fuchs in 1891, and that of Otto Lob in 1892. Hubert H. Main's collection of hymn-books and sacred music, numbering 3000 vols., was incorporated in 1891. The section of American sacred music is the most complete of any in the collection, but no effort is made to continue it. A MS. vol. of compositions for the lute, with illuminated borders, dates from the early 16th century, and there are liturgical MSS. of the 13th and 18th centuries. By the will of Theodore Thomas, who died in 1905, the set of programmes of concerts conducted by him in 1855-1904, to the number of 10,000, was bequeathed to the Library. Mr. George P. Upton published an article on the musical department of this library in *The Nation*, New York, 1889, vol. xlviii. pp. 361-2.

b. Mr. G. P. Upton has a musical library of interest.

HARTFORD, CONNECTICUT. The Theological Seminary has about 1000 vols. on music.

NEW YORK. *a.* The Public Library of the City of New York has at the present time (1905) about 10,000 volumes in the division devoted to music, and is the richest in the United States in respect of mediæval publications and MSS. It consists of what were originally three distinct foundations—the Astor, Lenox, and Tilden, established respectively in 1849, 1870, and 1887, and consolidated in 1892. The first had a fair collection of music, with the publications of the Plain-song and Mediæval Music Society of London, and of the continental antiquarian societies, as special features. The nucleus of the truly remarkable Lenox Library is the musical collection made by Joseph W. Drexel, of Philadelphia, and given to the library by will. Mr. Drexel began the formation of his library in 1858 by purchasing and combining the collections of H. F. Albrecht, a musician who came to America with the Germania Orchestra in 1848, and Dr. R. La Roche. Many purchases were made at the sale of Dr. E. F. Rimbault's library in London in 1877. A moderately trustworthy catalogue made in 1869 contains 12 vols. of 16th-century musical publications, 48 of the 17th, and 483 of the 18th. The unique copy of 'Parthenia Inviolata' is in this library. There are also several theoretical works of the 15th century, and some autograph scores of classical composers. Among the MSS. are two of great beauty and value, one a magnificent gradual on vellum, on which the writer, who calls himself Brother Leonard of Aix-la-Chapelle (Leonardo di Aquisgrano) laboured, according to his own statement, for seven years. It was finished in 1494, and is supposed to have been commissioned by one of the princes who assisted at the coronation of Maximilian as King of the Romans. The other MS. is a gorgeous antiphoner of 1695, formerly belonging to Charles X. of France. A valuable historical collection of sacred and secular compositions of the 16th century is contained in a MS. vol. entitled 'ffrancis Sambrook his book,' which was in the Rimbault collection. Dr. Rimbault states that Sambrooke died in 1660, aged seventy, and was buried in Salisbury Cathedral. A note in the MS. attributed to Dr. Alcock, says that the music was 'wrote out of the Vatican (or Pope's Library) at Rome.' Some pages are damaged by sea-water, but there are intact over 300 compositions by Lasso, Peter Phillips, Byrd, Vittoria, Lupo, Daman, the two Ferraboscos, Marenzio, Clemens non Papa, Jacomo Aquilino Dano, Alessandro Striggio, Joseffo Biffi, Francesco Rorigo, Felice Anerio, Andrea Gabrieli, Benedetto Pallavicini, Rinaldo del Mel, Giulio Heremita, Agostino Agazzari, Giovanni Francesco Anerio, Thomaso Giglio, Scipione Spavento, Antonio il Verso, Vincenzo Passerini, Giovanni Battista Lucatello, Giovanni di Macque, Lelio Bertani, Antonio Orlandini, Giaches de Wert, Annibal Stabile, Leonardo Meldert, Alessandro Milleville, Giovanni Battista Moscaglia, Paolo Bellasio, Hippolito Baccusio, Marcantonio Ingegneri, Cornelio Verdoncq, Giovanni Croce, Orazio Vecchi, Tiburtio Massaini, Giovanni Gabrieli, Leone Leoni, Costanzo Porta, Giovanni Cavaccio, and Giovanni Coperario. The 'Fancies for two voices and bass' of the last-named composer, and two volumes of virginal music, are among the 17th-century MSS. in the Library.

b. The Columbia University had 1200 volumes of music in 1902.

c. Mr. H. E. Krehbiel's Library contains nine vols. of opera airs in score collected by Thomas Gray in Italy, 1740.

NORTHAMPTON, MASS. The Forbes Library contained in 1902, 7500 volumes and sheets of music and musical literature, and in that year it supplied 2 per cent of the population of the town with material for musical study.

PHILADELPHIA. Private Libraries. Mr. James Warrington has a collection of English and American Psalmody published prior to 1820, containing 7000 volumes. The Rev. L. F. Benson has also a collection of hymn-books. Mr. Oliver Hopkinson is the possessor of an autograph MS. 'The Psalmes of David, to fower parts, for viols and voyce, The first booke Doricke Motets, The second, Divine Canzonets, Composed by Giles Farnaby, Bachilor of Musicke with a prelud, before the Psalmes, Cromaticke.' The MS. was once the property of Francis Hopkinson, the ancestor of the present owner, who was one of the signatories of the Declaration of American Independence, and probably the first American composer, being an amateur musician as well as a statesman, lawyer, and inventor.

SALEM, MASS. The Essex Institute has 1000 volumes of or upon music, and 4000 pamphlets.

WASHINGTON, D.C. The Library of Congress is numerically the largest library in the United States, containing in all about 2,000,000 vols. including musical books and compositions. There are not less than 420,000 books, pamphlets, and pieces of music in the Music Division, most of them secured through the operation of the copyright law, which requires the deposition of works, for which legal protection is sought, in the archives of the Government. The Music Division was set apart in 1897, and since 1902, when the collections were reorganised and prepared for systematic development, it has completely altered its character, and within the lines laid down by Mr. Herbert Putnam, Librarian of Congress, and Mr. O. G. Sonneck, Chief of the Division, it has rapidly acquired first-class importance. In 1905 it contained about 6000 vols. of musical literature (history, bibliography, biography, æsthetics, etc.) and 7500 vols. of an educational kind. The yearly accretions of all kinds are naturally enormous, averaging about 23,000 numbers. Though much of the material acquired through the copyright law is of little or no permanent value, yet a large percentage is of lasting merit, as the best authors of Europe and America send their books and scores for copyright purposes. Moreover, large annual purchases of books and scores are now made, the amount set apart for this purpose alone being about $5000 per annum. The collection is developing on a systematic plan laid down by Mr. Sonneck, who has devoted a large share of his activity to original investigation in musical history. At present most stress is laid on the compositions of the latter half of the 19th century, and books published before 1800. The Library now contains 700 full scores of operas, and is acquiring old theoretical works so rapidly that it is hoped it will equal the libraries of New York and Boston in a few years. No special effort has been made to acquire rare works, but among those contained in the Library are the *Compendium musices*, 1513; Cochlaeus's *Tetrachordum musices*, 1514; Morley's Madrigals, 1594, complete; and Canzonets, 1593, Cantus and Bassus; Tovar's *Libro de musica pratica*, 1510; and Weelkes's 'Ayres or phantasticke spirites,' 1608. Cantus, Tenor and Bassus. There is an exceptionally fine collection of Confederate war-music. Of older Americana (18th century) there are N. Chauncey's *Regular singing defended*, 1728; Th. Symnes, *Utile dulci*, 1723; J. Lyon's *Urania*, 1761; D. Read's *Columbian Harmonist*: A. Bull's *Responsary*, 1795; *The Lawfulness of Instrumental Music*, 1763 (not the original, but the much scarcer parody published by Stewart), and a MS. volume of *Ephrata Cloister Music*, 1749, which is probably the largest collection of the kind. There are also several editions of the *Bay Psalm Book*.

WORCESTER, MASS. The American Antiquarian Society has a fair collection of early American psalmody.

UNIVERSITIES. Harvard. This was the first American University to give music a recognised place in its curriculum and to establish a chair of music, for which reason the University Library began about 1870 to make a collection of scores and musical literature. It now has about 5500 volumes, including many full scores, among them all the complete editions of the great masters that have appeared in Europe. There are MS. scores of a number of unpublished operas, and a few autographs. The collection is thus reasonably strong in scores as well as in historical works, its object being to provide material for historical and theoretical study. In addition to the collection in the University Library there is a special reference library of about 400 volumes, to which all students in musical courses have direct access.

Yale University, New Haven, Connecticut. The Lowell Mason library of music, belonging to the theological department of Yale University, was the bequest of the widow of Dr. Lowell Mason, in 1873. The nucleus of this collection is the library formed by Dr. C. H. Rinck, of Darmstadt, which was bought by Dr. Mason in 1852. It now contains 8460 distinct publications, and 630 MSS. More than one half belongs to the department of sacred music, and is particularly rich in hymnology (700 volumes). Roman Catholic and early French Protestant church music are also well represented, and there is much valuable material here for the history of music in America. The vocal secular music comprises some 1200 works of every description, and there is also a valuable collection of educational and theoretical works, including some 16th- and 17th-century treatises. In general literature there are about 850 volumes, one half being in the English language. Amongst the rare works in this library the following may be mentioned:—Riccio's *Introitus* (Venice, 1589); Andreas Spaeth's *Paraphrase of the Psalms* (Heidelberg, 1596); de Moncrif's 'Chansons' (Paris, 1755); Krieger's 'Musikalische Partien' (Nuremberg, 1697); and autograph MSS. by Dr. Mason, Rinck, A. André, Beczwarzowsky, Fesca, Nägeli, G. A. Schneider, and N. A. Strungk.

The Yale University Library has a small but valuable collection, comprising about 300 volumes of music, and 100 of musical literature, gathered principally with the income of a fund given by the late Mrs. William A. Larned, which yields about 60 dollars a year. This has been devoted mainly to the purchase of the works of the great composers, principally in score, of which there is a good collection in this library.

An excellent catalogue of both the University and the Lowell Mason collections was made by Mr. J. Sumner Smith, who, for years before his death in 1903, spent much of his salary in adding anonymously to the collection.

The University possesses, independently of the Lowell Mason collection, 3735 volumes of music and books on music.

The reader may be referred to two interesting articles in the *Sammelbände* of the *Int. Mus. Ges.* for 1903 ; Botstiber's *Musicalia in der N. Y. Public Library*, and O. G. Sonneck's *Nordamerikanische Musik-Bibliotheken*. Acknowledgments are due to the latter writer for information in addition to that given in his article. H. E. K.

LIBRETTO is the diminutive form of the Italian word *libro*, and therefore literally means 'little book.' But this original significance it has lost, and the term is used in Italian, as well as in other languages, in the technical sense of book of an opera. Its form and essential difference from spoken comedy or tragedy will best be explained by a short historic survey of its origin and development. In the most primitive form of opera, as it arose in Florence in the 16th century, that difference was comparatively trifling, the libretto in those days consisting mainly of spoken dialogue with a few interspersed songs and choral pieces. But the rapid rise of music and the simultaneous decline of poetry in Italy soon changed matters. Certain musical forms, such as the aria and the various species of concerted music, were bodily transferred to the opera, and the poet had to adapt his plot to the exigencies of the superior art. Thus he was obliged not only to provide primo uomo and prima donna with a befitting duet in a convenient place, but other characters had also to be introduced to complete the quartet or the sestet, as the case might be, and, in addition to this, the chorus had to come in at the end of the act to do duty in the inevitable finale. However legitimate these demands may appear to the musician, it is obvious that they are fatal to dramatic consistency, and thus the poet, and unfortunately the public also, had to submit to the inevitable, the former by penning, and the latter by serenely accepting, the specimens of operatic poetry with which we are all but too well acquainted. The most perfect indifference to the dramatic part of the entertainment can alone explain the favour with which such profoundly inane productions as 'Ernani,' or 'Un Ballo in Maschera' as transmogrified by the Italian censorship, have been received at various times by English audiences. That this condition of things should in its turn detrimentally react on music is not a matter for surprise ; for singers naturally would take little trouble to pronounce words to which nobody cared to listen, and with the proper declamation of the words intelligent musical phrasing is inseparably connected. In the Italian school, where vocalisation was carried to the highest pitch of perfection, the libretto accordingly sank to the lowest level. In France, on the other hand, where the declamatory principle prevailed, and where dramatic instinct is part of the character of the nation, a certain regard for story and dialogue was never lost, and the libretti of Lully's and Rameau's, and after them of Gluck's operas, share the classic dignity, although not the genius, of Corneille and Racine. In the same sense the marvellous skill and *savoir faire* of the contemporary French stage is equally represented in the lyrical drama, in more than one instance supplied by the same hands. The same cannot be said of Germany, where few dramatists of repute have condescended to co-operate with the musician, and where, till comparatively recent times, even the finest dramatic subjects (*e.g.* Beethoven's 'Fidelio') were defaced by the execrable doggerel believed to be particularly suitable for operatic purposes. In all these respects a deep change has been wrought by Wagner's reform. In that great poet and greater musician the two faculties are inseparably blended, and in his work therefore the reciprocity between music and poetry may be studied in its most perfect form. His own words on the subject will be of interest. 'In *Rienzi*,' he says, 'my only purpose was to write an opera, and thinking only of this opera, I took my subject as I found it ready made in another man's finished production. . . . With the *Flying Dutchman*, I entered upon a new course, by becoming the artistic interpreter of a subject which was given to me only in the simple, crude form of a popular tale. From this time I became, with regard to all my dramatic works, first of all a *poet* ; and only in the ultimate completion of the *poem* was my faculty as a *musician* restored to me. But as a poet I was again from the beginning conscious of my power of expressing musically the import of my subjects. This power I had exercised to such a degree, that I was perfectly certain of my ability of applying it to the realisation of my poetical purpose, and therefore was at much greater liberty to form my dramatic schemes according to their poetical necessities, than if I had conceived them from the beginning with a view to musical treatment.'

The result of this freedom of workmanship is easily discoverable in Wagner's later music-dramas, such as 'Tristan' or 'Die Walküre.' They are, to all intents and purposes, dramatic poems full of beauty and interest, quite apart from the aid of musical composition. For the latter, indeed, they appear at first sight unadapted, and he must be a bold man who would think of resetting the Nibelungen Trilogy, as Rossini reset the 'Barber of Seville' after Paisiello. The ordinary characteristics of the libretto, such as the aria, or the duet, as distinguished from the dialogue, have entirely disappeared, and

along with these have gone those curious reiterations by various persons of the same sentence, with a corresponding change only of the personal pronoun. In this and other respects Wagner's music-dramas must be considered by themselves, and the strict imitation of their form in ordinary libretti, written for ordinary musicians, would be simply fatal. At the same time his work has been of great influence on the structure of the dramatic poem in modern opera. Musicians have become more critical in their choice of subjects, and the librettists accordingly more careful in providing them, especially as the natural sense of the public also seems to be awakening from its long slumber. It is indeed a significant fact that three of the most successful modern operas, Gounod's 'Faust,' Bizet's 'Carmen,' and Goetz's 'The Taming of the Shrew,' are all founded on stories of intense human interest, more or less cleverly adapted to operatic purposes. It is true that in France and Germany the dramatic interest was never at so low an ebb as in Italy or England. Numerous operas might be named which owe their permanent success to a bright and sparkling libretto, and those in which the genius of the musician has been weighed down by the dulness of the operatic bard; 'Martha,' 'Fra Diavolo,' and 'Le Postillon de Longjumeau,' belong to the former class; 'Così fan Tutte,' 'La Clemenza di Tito,' and 'Euryanthe,' nicknamed 'Ennuyante' by the despairing[1] composer, to the latter. It is also a significant fact that by far the finest music Rossini ever wrote occurs in the 'Barber' and in 'William Tell,' and that 'Faust' remains Gounod's unsurpassed masterpiece, the inspiration of the composers being in each case distinctly traceable to the dramatic basis of their music. Instances of a similar kind from the works even of the most 'absolute' musicians might be multiplied *ad libitum*. The lesson thus taught has indeed been fully recognised by the best composers. Beethoven was unable to fix upon a second subject after 'Fidelio'; and Mendelssohn, in spite of incessant attempts, found only one to satisfy his demands; and that, alas! too late for completion. The libretto of his unfinished opera 'Loreley,' by Emanuel Geibel, the well-known poet, was afterwards set by Max Bruch, and performed with considerable success. The importance of the libretto for the artistic as well as the popular success of an opera is therefore beyond dispute, and modern composers cannot be too careful in their choice. To assist them in that choice, or to lay down the law with regard to the construction of a model libretto, the present writer does not feel qualified. A few distinctive features may, however, be pointed out. In addition to the human interest and the truth of passion which a libretto must share with every dramatic poem, there ought to be a strong infusion of the lyrical element, not to be mistaken for the tendency towards 'singing a song' too rampant amongst tenors and soprani. The dramatic and the lyrical motives ought, on the contrary, to be perfectly blended, and even in ordinary dialogue a certain elevation of sentiment sufficient to account for the song instead of the spoken word should be maintained. This again implies certain restrictions with regard to the choice of subject. One need not share Wagner's absolute preference for mythical subject-matter to perceive that the scene of an opera ought to be as far as possible removed from the platitudes of common life, barring, of course, the comic opera, in which the contrast between the idealism of music and the realities of everyday existence may be turned to excellent account. With regard to the observance of musical form opinions, of course, will differ widely; but that the poet ought to some extent to conform to the musician's demands no reasonable person will deny. The case of Wagner, as we have already said, is unique in history, and in ordinary circumstances music and poetry in the opera coexist by means of a compromise; but this compromise ought to proceed from mutual love, not from mere toleration. In other words, the poet should undoubtedly supply opportunities for musical display, both of a vocal and an orchestral kind, but no finale, or march, or wedding chorus ought to interfere with the economy of the drama. To state such a problem is of course easier than to solve it, but even the mere statement of the difficulty may not be entirely without use.

Before concluding this notice, it is desirable to mention the names of a few of the more celebrated librettists. The most famous amongst them is Metastasio (1698-1782), the author of 'La Semiramide riconosciuta,' 'Il Re Pastore,' and 'Il Trionfo di Clelia,' amongst whose musical collaborators were the most celebrated masters of the 18th century. [METASTASIO.] Calzabigi deserves mention as the author of 'Orfeo,' and other works of Gluck's Viennese period, the French collaborator of the master being Le Bailli du Rollet. Amongst more modern Italian librettists it must suffice to name Felice Romano, the friend and artistic companion of Bellini. The father of French librettists was the Abbé Perrin, who broke the supreme rule of the hexameter by writing what he terms 'paroles de musique ou des vers à chanter,' and who in conjunction with Cambert produced the first French opera properly so called ('La Pastorale,' first performed in 1659). Quenault was the poetic assistant of Lully. In modern France the name of Scribe towers above his rivals; Barbier, Meilhac, and Halévy supplied the market of the 19th century. Sardou also has tried his hand at lyrical drama, but without much success, excepting in certain cases where his plays have been turned by another hand into operatic libretti. In Germany, Goethe and Wieland appear amongst aspirants to

[1] Weber's *Life*, by his son, ii. 519.

lyrical honours, but without success. Of the professional librettists in that country few deserve mention. In connection with so-called 'English opera' the names of Gay, the author of the 'Beggar's Opera,' and, in modern times, of Alfred Bunn and of Edward Fitzball, both fertile librettists, ought to be mentioned. To the latter belongs the merit of having by one of his pieces supplied Heine, and through him Wagner, with the idea of a dramatised 'Flying Dutchman.' Planché, the author of Weber's 'Oberon,' also must not be forgotten. W. S. Gilbert's witty comediettas, which Sullivan fitted to such charming and graceful tunes, can be called libretti only in a modified sense.

A few words should be added with regard to the libretto of the Oratorio and the Cantata. Æsthetic philosophers have called the oratorio a musical epic, and, in spite of its dramatic form, there is a good deal of truth in this definition; for, not only does the narration take the place of the action on the stage, but the descriptive parts, generally assigned to the chorus, allow of greater breadth and variety of treatment than is possible in the opera. A reference to the choruses in 'Israel in Egypt' and other works by Handel will be sufficient to illustrate the point. In accordance with this principle, what has been urged above with regard to the operatic libretto will have to be somewhat modified. But here also terse diction and a rapid development of events should in all cases be insisted upon. The matter is considerably simplified where the words have been selected from Scripture, for here sublimity of subject and of diction is at once secured. Handel's 'Messiah' and 'Israel'—which also contain his finest music—Mendelssohn's 'St. Paul,' 'Elijah,' and 'Hymn of Praise,' owe their libretti to this source. Haydn's 'Creation' is based on the Bible and Milton, though the source is difficult to recognise under the double translation which it has undergone. Gay's 'Acis and Galatea,' Milton's 'Allegro' and 'Penseroso,' Dryden's 'Alexander's Feast,' and Pope's 'St. Cecilia's Ode,' have a literary value of their own; but in other cases Handel has been less happy; and some terrible couplets might be quoted from the works of his collaborators Morell and Humphreys. [Mention should be made of the admirable libretti made by Boito for Verdi's last and greatest works, 'Otello' and 'Falstaff'; of the 'Eden' of Robert Bridges, written primarily as a libretto for Stanford's oratorio; and of various admirable original poems in the oratorios and cantatas of Parry, which are by the composer himself.] F. H.

LICENSE (Ital. *Licenza*; Germ. *Licenz*; Fr. *Licence*). As long as any art has the capacity for development and expansion, true genius and dogmatism are constantly at war. The inherent disposition of the mind to stereotype into formulas conclusions drawn from the observation of an insufficient number of isolated instances, is probably the result of much bitter experience of the fruits of human carelessness and stupidity; against which the instincts of the race impel them to guard for the future by preparing temporary leading-strings for the unwise, to keep them from falling and dragging others with them into the mire of error. Up to a certain point even genius must have leading-strings, and these must needs be made of the best materials at hand till better be found. The laws cannot be made on principles whose bases are out of the ken of the wisest law-makers; and genius, like ordinary intellect, must needs be amenable at first to such laws as preceding masters have been able to formulate from the sum total of their experience. The trouble begins when something is found which is beyond the range of the observation which served as the basis for a law, and seems therefore to contravene it; for many men so readily mistake their habits for absolute truth that when they are shown a novelty which passes their point of realisation and is out of the beaten track, they condemn it at once as heresy, and use the utmost of their power to prevent its dissemination; and where they find themselves unable to stem the tide through the acknowledged greatness of the genius who has originated it, or through the acceptance of its principle becoming general, they excuse themselves and stigmatise what they mistrust by calling it a license.

A license, then, is the breaking of a more or less arbitrary law in such respects as it is defective and its basis unsound and insufficient; and it is by such means that the greater part of expansion in musical art has been made. An irresistible impulse drives genius forth into the paths of speculation; and when a discovery is made it frequently happens that a law is broken, and the pedants proclaim a license. But the license, being an accurate generalisation, holds its place in the art, and the laws have to be modified to meet it, and ultimately men either forget that it was ever called a license or stand in amazement at the stupidity of their predecessors; while it must be confessed that they assuredly would not have been any wiser if they had been in their places.

The history of music is full from end to end with examples—from De Muris in the 14th century bewailing in bitter terms the experiments in new concords, to the purists of Monteverde's time condemning his use of the dominant seventh without preparation, on to the vexation of the contemporaries of Mozart at the extravagant opening of the C major Quartet, and the amazement of many at Beethoven's beginning his first Symphony (in C) with a chord ostensibly in F major. Even at the present day Bach's complicated use of accidentals is a stumbling-block to many, who fancy

he breaks laws against false relations; while in reality this law, like that against consecutive fifths, is only the particular formula covering a deeper law which Bach had the power to fathom without waiting for its expression. So again with the resolution of discords; the old formulas were mere statements of the commonest practices of the older composers, and did not attempt to strike at the root of the matter: so we find even Haydn taking license in this direction in relation to the lights of his time; while Bach's resolutions are often inexplicable even at the present day as far as the accepted principles of resolution will go, because theorists have hardly got far enough yet to see clearly what he saw and expressed so long ago. At the present day, however, the increase of the accumulated results of observation and analysis, joined with a more philosophical spirit, tends to produce a more and more accurate determination of the real laws of art, and by the systematisation of these into a more congruous and connected theory, a nearer approach is made to what is universally true, and so less room is left for those speculative experiments of genius which the denseness of mere pedants has been content to brand as licenses.

This progress explains the fact that the term 'license' is not so frequently heard in relation to music as it formerly was: but there is still plenty of room for theorists to invent false hypotheses; and the apparently growing desire of many scientists to force upon artists as final the results of the most elementary discoveries in relation to the material of the art, will still afford genius the opportunity of asserting the strength of its convictions by taking so-called licenses, and will likewise afford dogmatists further opportunity of making themselves ridiculous to posterity by condemning the truths thus discovered.

There is just one last consideration. Libertines are unfortunately to be met with in the art world as well as elsewhere, and the licenses they take too frequently deserve the bitter language of the enraged pedant. There is no need to stay to consider their experiments, for they will not take long to die of inanition. It only remains to remind the too hasty enthusiast that to take licenses with safety for the art is not the part of every ready believer in himself; but only of those in whom the highest talents are conjoined with unflagging patience and earnest labour; who pass through the perfect realisation of the laws they find in force at first, and by learning to feel thoroughly the basis on which they rest, and the principles of their application by other great masters, finally arrive at that point where they can see the truths which lie beyond the formal expression of the law, and which the rest of humanity only call licenses for the nonce because their eyes are not clear enough nor their spirits bright enough to leap to the point which the inspiration of genius has achieved.

Beethoven appears to have used the term 'licenze' in relation to construction with reference to the fugue in B♭ in opus 106. It is difficult to indicate precisely in what particular the licenses consist. The case is similar to the sonatas which he called 'quasi Fantasia,' merely indicating that in them he had not restricted himself closely to the laws of form as accepted in his time, but had enlarged the bounds according to his own feelings. C. H. H. P.

LICENZA. Used by Mozart for the first movement of a vocal piece (No. 70), and last movement of another ditto (No. 36). (B. & H.'s List of new editions.) G.

LICHFILD, Henry, was the composer of 'The First Set of Madrigals of 5 parts, apt both for Viols and Voyces,' printed in 1614 (bass part dated 1613) and containing twenty madrigals, one of which, 'All yee that sleepe in pleasure,' is included in the first volume of Arion. Nothing is known of his biography except that the dedication of his books shows him to have been in the service of Lady Cheyney (or Cheney) of Toddington, Bedfordshire. W. H. H.

LICHNOWSKY, Carl, Fürst (Prince), by Russian patent issued Jan. 30, 1773; born 1758, died April 15, 1814; was descended from an old Polish family whose estates were so situated that, after the partition of Poland, it owed allegiance to all three of the plunderers. The principal seat of Prince Carl was Schloss Grätz, near Troppau in Silesia; but Vienna was his usual place of residence. He claims a place in this work as the pupil and friend of Mozart and the Mæcenas of Beethoven.

Readers of Burney's *Present State of Music* will remember his eulogies of the Countess Thun-Klösterle, so celebrated for her beauty, intellect, and culture, whose disregard for mere form gave her the reputation of eccentricity, but whose house and family had charms that attracted even the Emperor Joseph and his brothers thither on the footing of friendly visitors. Of her taste in music it is sufficient to say that she was a profound admirer of the compositions of both the young Mozart and the young Beethoven, at a time when such appreciation was by no means universal. Her daughters — Georg Forster's 'Three Graces'—were worthy of their mother. Elizabeth married Rasoumowsky; Christine, born July 26, 1765, married Nov. 21, 1788, Lichnowsky; and the third the English Lord Guilford. Schönfeld, a Viennese, writes in 1796 of Lady 'Gilfort' as a guitar player of very high rank and a singer of uncommon excellence, and of Princess Lichnowsky as 'a *strong* musician who plays the pianoforte with feeling and expression.'

Lichnowsky, without pretending to rival the great magnates Esterhazy, Lobkowitz, and their

peers, in maintaining a complete 'chapel' of vocal and instrumental music, had within five years after his marriage his regular Friday quartet of youthful virtuosi, Schuppanzigh, Sina, Weiss, and Kraft, all of whom became famous, and also gave musical entertainments on a scale requiring a full orchestra.

His relations to the Prussian court compelled him occasionally to appear there; and he thus found opportunity to give Mozart—only two years his senior—a practical and substantial proof of his affection, by inviting him, in those days of tedious and expensive travelling, to join him on one of these occasions free of expense. This was the journey in the spring of 1789, during which the King of Prussia offered Mozart the then noblest musical position in Germany; a kind word from the Emperor, after his return, led him to reject it, without securing an equivalent. There seems to be no doubt that Lichnowsky, deeply moved by the distressing condition of his teacher and friend, had taken him to Berlin in the hope of improving his circumstances, and that the King's offer was partly due to his influence. Two and a half years later poor Mozart was dead, leaving a void in the Lichnowsky-Thun circle which there was no one to fill. Another two years and young Beethoven had come from Bonn.

The relations between him and the Lichnowskys are sufficiently indicated in the article BEETHOVEN; but a current error must be corrected, namely, that the breach caused by the quarrel at Gratz in 1806 was final. Lichnowsky lived in a large house over the Schotten gate—both house and gate disappeared long since—and in the storey below him dwelt Beethoven's friends, the Erdödys. The Schotten and Mölker bastions were contiguous, and the Pasqualati house, on the latter, was in the same row with that of Lichnowsky, though a few doors away from it. This then was the reason why Beethoven was content to live in rooms in the fourth storey, looking to the cold north, and without a direct ray of the sun. He remained there from 1804 to 1807, and then removed into rooms provided him by the Countess Erdödy.

An outbreak with the Countess led him to remove to the other side of the city, where he passed the years 1809 and 1810. Meantime, so complete a reconciliation had taken place between him and both Lichnowsky and the Countess Erdödy, that in 1811 he went again to Gratz, and on his return once more took his old lodging in the Pasqualati house, where he remained until the death of Lichnowsky.[1] It was during these last years that Schindler records the frequent visits of the prince to the composer.

EDWARD MARIA, son and successor of Prince Carl (born Sept. 19, 1789, died Jan. 1, 1845, at Munich), distinguished himself as an agriculturist, but more as a man of letters. He stands high in Austrian literature as a national antiquary, especially for his great *History of the House of Hapsburg*.

LICHNOWSKY, COUNT MORITZ, a younger brother of Prince Carl, was one of that small circle of most intimate friends of Beethoven faithful to the last. He was probably that Count Lichnowsky who published (1798) the seven Variations for PF. on 'Nel cor più.' After the death of his first wife he became deeply attached to the opera-singer, Mlle. Stummer; but not until after the death of Prince Carl, when their daughter had already passed the stage of infancy, were they able to marry. It is in relation to this attachment that Beethoven is said to have written the Sonata in E minor, op. 90. [See vol. i. p. 266*b*.] A. W. T.

LIE, SIGURD, an eminent Norwegian musician, born May 23, 1871, was a pupil of the Leipzig Conservatorium in 1891-94. He was soon afterwards appointed conductor of the 'Harmonien' choral society in Bergen, and was the conductor of the Central Theatre. He underwent a second course of musical study in Berlin, and on returning to Christiania was appointed conductor of one of the best choral societies; he was a good violinist, and among his compositions are a symphony in A minor, a 'marche symphonique,' an 'orientalisk Suite' for orchestra, a quintet for piano and strings, duets, cantatas, songs, and choral works, many of which show such high qualities that if he had lived he would have taken a very high place among Scandinavian writers. He died Sept. 30, 1904 (*Musical News*, obituary notice, Dec. 17, 1904). - M.

LIE-NISSEN, ERIKA, a distinguished Norwegian pianist, was born at Kangsviger, on Jan. 17, 1845, and was brought up in a family where many eminent musicians were guests. On the death of her father, a lawyer, the family went to live at Christiania, where Erika Lie became the pupil of Kjerulf; in 1860 she went to Berlin to study the piano with Kullak, and her progress was so rapid that she was appointed a teacher in his conservatorium. In 1866 she went to Paris and had some lessons from Tellefsen, and in 1870 she went to Copenhagen as professor of the piano at the Conservatorium there. She undertook many concert-tours all over Europe, making a great success in the works of Chopin

[1] Reichardt, under date Nov. 30, 1808, writes: 'Beethoven lodges with a Hungarian Countess Erdödy, who occupies the front part of the huge house, but he has broken completely with Prince Lichnowsky, who lives in the upper part of the house, and with whom he for some years resided. During the ten years 1804-14, then, Beethoven moved from the Pasqualati house once only, but then for three years; at the end of that period he departed finally. When, therefore, Ries (writing avowedly from hearsay) states 'he removed from it several times, and Pasqualati said "The lodging shall not be let, Beethoven will come again,"' he was evidently misinformed, at least in part; but his error has been adopted and made the most of in all biographies and biographical sketches of Beethoven since 1838. The new lodging in 1814 was in the lower storey of the Bartenstein house, on the same bastion. He retained it but one year; for, on the departure of the Erdödys from Vienna in 1815, there was no inducement to remain, and Beethoven moved away from the Mölker Bastei, never to return.

and the romantic school. In 1874 she married Dr. Oscar Nissen of Christiania; in 1894 she received a yearly grant from the Norwegian Storthing, and she died in Christiania, Oct. 27, 1903. She was buried at the Vor Frelsers Church, and Edvard Grieg conducted the musical part of the service (*Musical News*, obituary notice, Nov. 28, 1903). M.

LIEBESVERBOT, DAS. Opera in two acts, text (founded on 'Measure for Measure') and music by Richard Wagner. Produced at Magdeburg, March 29, 1836.

LIEBLICH GEDACT (*i.e.* gedeckt), literally 'sweet-toned covered or closed' pipe. This class of organ stop is a variety of the old quite-stopped Diapason or Gedact. It was invented by the elder Schulze, of Paulinzelle near Erfurt, and was first brought under notice in England in his organ in the Great Exhibition of 1851. It is made either of 16-foot tone (Lieblich Bourdon), 8-foot (Lieblich Gedact), or 4-foot (Lieblich Flöte). The pipes are made five or six sizes narrower than the Gedact, but are more copiously winded, and the mouths cut up higher. The tone, therefore, is nearly or quite as strong as that of the Gedact, though not so full, yet brighter and sweeter. When the three stops, 16, 8, and 4 feet are grouped together on the same manual their effect is very beautiful. The late Edmund Schulze combined them in this manner in the choir organ at the Temple Church in 1860, also in his fine organ at Doncaster (1862). Lewis adopted the same plan at Ripon Cathedral, and it was followed by Willis at Salisbury Cathedral. E. J. H.

LIED, a German poem intended for singing; by no means identical with the French *chanson*, or the Italian *canzone*. All three terms are in fact untranslatable, from the essentially national character of the ideas embodied in each form, the German *Lied* being perhaps the most faithful reflection of the national sentiment. Certain aspects of nature appeal with peculiar force to the German mind—such, for instance, as the forest, the waste, the fall of rain, the murmur of the brook, the raging of the tempest; and connected with these certain other objective ideas, such as the hunter in the forest, the lonely bird, or the clouds stretching over the landscape, the house sheltering from wind and rain, the mill-wheels turned by the brook, etc. Such are the topics of the secular Lied, which have been embodied by Goethe, Schiller, Heine, and a hundred smaller poets, in imperishable lyrics, perfectly suited for music. Those of the sacred Lied are, trust in God, the hope of future blessedness and union, and other religious sentiments. 'Volkslieder'[1] are what we call traditional songs, whose origin is lost in obscurity; in Germany these are both sacred and secular. [The 'Volksthümliches Lied' is a song written in the manner of a folk-song, but by some individual composer; and the 'Kunstlied' is a more highly organised form of art. It is generally divided into two classes, the 'strophische,' in which the melody (and often the accompaniment) is repeated exactly for each verse, and the 'durchcomponirte,' in which the melody and accompaniment follow the words without repetition.] The new form, naturalised by Haydn, Mozart, Reichardt, Schultz, Himmel, Beethoven, Conradin, Kreutzer, and C. M. von Weber, attained, in the hands of Franz Schubert, to that extension and perfection of expression which makes it so dear to the German nation. Since his time the accompaniment has constantly assumed greater prominence, so that the original form has nearly disappeared, the musical treatment being everything, and the poetry comparatively of less moment. Schumann may be considered the pioneer in this direction, and after him follow Brahms and Robert Franz. With the two last composers the accompaniment, as rich in melody as it is in harmony and modulation, divides attention with the words.

The best works on the subject are Dr. Schneider's *Geschichte des Liedes*, 3 vols. (Leipzig, 1863-65), full of detail; von Liliencron's *Die historischen Volkslieder der Deutschen*, etc. (1865-69); Lindner's *Geschichte des Deutschen Liedes im XVIII. Jahrhundert* (Leipzig, 1871); Böhme's *Altdeutsches Liederbuch*; and Schuré's *Histoire du Lied*. [See Song.] F. G.

LIED-FORM. The term Lied-form has unfortunately been used by different writers with different significations; and the vagueness which results, conjoined with the fact that the term is not happily chosen, renders it doubtful whether it had not better be entirely abandoned.

Some people use it merely to define any slight piece which consists mainly of a simple melody simply accompanied, in which sense it would be perfectly adapted to many of Mendelssohn's Lieder ohne Worte, and innumerable other pieces of that class of small compositions for the pianoforte by various authors, as well as to songs. On the other hand, some writers have endeavoured to indicate by the term a form of construction, in the same sense as they would speak of the forms of the movements of sonatas. For the diffusion of this view Herr Bernhard Marx appears to be responsible, and his definition will be best given in his own terms.

In the fourth section of the fifth division of his *Allgemeine Musiklehre* he writes as follows: 'Under this name of Lied-form we group all such pieces of music as have one single main idea, which is presented either in one developed section, or as a period (with first and second phrase), or even as a period divided into first and second similar parts, or into first, second, and third parts (in which case the last is

[1] The English have, unfortunately, no equivalent word for Volkslied. We have the thing, though of a very different kind from that of Germany, but have no term to express the whole kind. Mr. Chappell's great work on English Volkslieder is entitled *The Ballad Literature and Popular Music of the Olden Time*. 'Popular,' however, has now acquired a distinct meaning of its own.

generally a repetition of the first). It is possible in Lied-form to have even two such complete forms aggregated into one piece ; but then they occur without close connection or interweaving with one another, perhaps with the two parts twice or three times repeated ; in which case the second group will be called a Trio, and the third the second Trio, and be treated as a second independent piece. For the sake of contrast, such Trios will often be in another key, or in other key relationship, such as minor corresponding to major, and major to minor, of the same key, etc., return being afterwards made to the first portion and the original key to make the piece complete. In this Lied-form are cast most of the Lieder which are intended to be sung, dances, marches, many études, introductions, etc.

In the third section of the fourth division of his *Lehre von der musikalischen Komposition*, Marx further gives formulas, or types, of the harmonic distribution of this kind of composition ; and in the earlier part of the second volume (Bk. 3) of the same work he discusses the details of the structure at length.

To this classification there appear to be two main objections. The first is the choice of the distinctive name 'Lied' for a form which comprises dances, marches, and other alien forms of music. Were there nothing else to say against it, it would certainly jar against our sense of fitness to have to speak of the funeral march in the Eroica Symphony, or the Scherzo of the Ninth Symphony, or even of far less conspicuously alien examples, such as the waltz in the 'Freischütz,' or a minuet of Haydn or Mozart, as in 'Lied-form.'

The other objection to the classification is its vagueness when formulated in such an empirical way ; but in order to understand fully both this objection and the former it will be necessary to go somewhat deeper into the matter.

In every artistic whole there must be balance and proportion. In musical works this is chiefly obtained by the grouping of harmonies. An artistic whole may be obtained in one key by throwing stress first upon one harmonic centre, passing from that to one which represents an opposite phase, and then passing back to the original again. In the article HARMONY it has been pointed out that the harmonies of the Tonic and the Dominant represent the most complete opposition of phase in the diatonic series of any key ; the most perfect simple balance is therefore to be found in their alternation. For example, the first fifteen bars of the Trio in the Scherzo of Beethoven's Symphony in A form a complete artistic whole of themselves. There are six bars of Tonic harmony and one of Dominant forming the first group, and then six of Dominant harmony followed by one of Tonic harmony forming the second group. The balance is perfect, and the form the simplest in all music ; and it might reasonably be called the 'simple primary form.' It is to be found in the most diverse quarters, such as single chants of the Anglican Church, sailors' hornpipes, German popular waltzes and Ländler, and the trivial snatches of tunes in a French opéra-bouffe. The manner of obtaining the balance is, however, not necessarily restricted to the above order ; for it is quite equally common to find each of the two groups containing a balance in themselves of Tonic and Dominant harmony. In that case the balance is obtained thus—$\overline{C\ G\ C}\ \overline{C\ G\ C}$, instead of $\overline{C\ G}\ \overline{G\ C}$ as in the former instance ; but the principle which underlies them is the same, and justifies their being classed together. The subsidiary harmonies which are associated with these main groups are independent, but are most effective when they converge so as to direct attention to them. When greater extension is required, the balance is found between key and key ; each key being severally distinguished by an alternation of harmonic roots, so as to be severally complete when they are to be a prominent part of the form. Subsidiary transitions occur much as the subsidiary harmonies in the preceding class, and must be regarded in the same light. The identity of principle in these two classes is obvious, since in both alike it consists of taking a definite point to start from, and marking it clearly ; then passing to another point, which will afford the needed contrast, and returning to the original to conclude. But as in the latter class the process is complicated by the changes of key, it may best be distinguished from the former as 'complex primary form.'

It is not necessary to enter into details on the subject of the extent, treatment, and distribution of the keys ; neither is it possible, since the principle when put upon this broad basis admits of very great variety, as indeed it is desirable that it should. But to guard against misapprehension, it may be as well to point out a few of the broadest facts.

In the first place, the several sections which serve to mark the elements of form need not be distinct and independent pieces, though they most frequently are so in the older opera and oratorio songs, and in the minuets and trios, or marches and trios, of instrumental music. In many examples, especially such as are on a small scale, there is no marked break in the continuity of the whole, the division at most amounting to nothing more than a cadence or half-close and a double bar, and often to not even so much as that. With regard to the distribution of ideas, it may be said that the several sections are often characterised by totally independent subjects, especially when the piece is on a large scale ; but there are many examples, especially in the form of themes for variations, when, notwithstanding a certain freedom of

modulation, the predominance of one main idea is unbroken.

Professor Marx has called attention to the fact that this form is sometimes amplified by repetition ; that is to say, when the return to the original key has been made to follow the contrasting section or Trio, a fresh departure is made, and another contrasting section or Trio is given, after which follows the final return to the original key and idea. Examples of this occur in the Symphonies of Beethoven and Schumann, as well as in less important works ; and it is well to take note of the fact that in this case the form under consideration shows its close relationship to the Rondo form ; for that form in the hands of early instrumental composers such as Rameau and Couperin was little else than the frequent repetition of a main idea in a principal key, interspersed with contrasting episodes, which in the present case answer to the Trios.

The occurrence of codas with this form is very common, but for the discussion of that point reference must be made to the article under that head and to the article FORM.

Finally, it will be well to return shortly to the consideration of the distinctive name of 'Lied' which has been given to this form. In the choice of it, its author was probably guided by a well-grounded opinion of the superior antiquity of song to other kinds of music, which led him to infer that the instrumental forms which he put under the same category were imitated from the 'Lieder.' But this is not by any means inevitable. It will have been seen from the above discussion that in this form the simplest means of arriving at artistic balance and proportion are made use of ; and these would have been chosen by the instinct of the earliest composers of instrumental music without any necessary knowledge that vocal music was cast in the same mould. And there is more than this. In songs and other vocal music the hearer is so far guided by the sense of the words that a total impression of completeness may be obtained even with very vague structure in the music ; whereas in instrumental music, unless the form is clear and appreciably defined, it is impossible for the most intelligent hearer to realise the work as a whole. So that, in point of fact, vocal music can do without a great deal of that which is vital to instrumental music ; and therefore the Lied is just the member of the group which it is least satisfactory to take as the type : but as this form has been classified under that head, it has been necessary so to review it fully, in order that a just estimation may be formed of its nature, and the reason for taking exception to the title. The form itself is a very important one, but inasmuch as it admits of great latitude in treatment, it appears that the only satisfactory means of classifying it, or making it explicable, is by putting it on as broad a basis as possible, and giving it a distinctive title which shall have reference to its intrinsic constitution, and not to one of the many kinds of music which may, but need not necessarily, come within its scope. C. H. H. P.

LIED OHNE WORTE, *i.e.* Song without words (Fr. *Romance sans paroles*), Mendelssohn's title for the pianoforte pieces which are more closely associated with his name than any other of his compositions. The title exactly describes them. They are just songs. They have no words, but the meaning is none the less definite —'I wish I were with you,' says he to his sister Fanny in sending her from Munich[1] the earliest of these compositions which we possess—'but as that is impossible, I have written a song for you expressive of my wishes and thoughts' . . . and then follows a little piece of sixteen bars long, which is as true a Lied ohne Worte as any in the whole collection. We know from a letter of later date[2] than the above that he thought music much more definite than words, and there is no reason to doubt that these 'Lieder,' as he himself constantly calls them, have as exact and special an intention as those which were composed to poetry, and that it is almost impossible to draw a line between the two.[3] He had two kinds of songs, one with words, the other without. The pieces are not Nocturnes, or Transcripts, or Études. They contain no bravura ; everything is subordinated to the 'wish' or the 'thought' which filled the heart of the composer at the moment.

The title first appears in a letter of Fanny Mendelssohn's, Dec. 8, 1828, which implies that Felix had but recently begun to write such pieces. But the English equivalent was not settled without difficulty. The day after his arrival in London, on April 24, 1832, he played the first six to Moscheles, and they are then spoken of as 'Instrumental Lieder für Clavier.'[4] On the autograph of the first book, in Mr. Felix Moscheles' possession, they are named 'Six songs for the Pianoforte alone,' and this again was afterwards changed to 'Original Melodies for the Pianoforte,' under which title the first book was published (for the author) by Alfred Novello (then in Frith Street), on August 20, 1832, and registered at Stationers' Hall. No opus-number is given on the English copy, though there can be no doubt that Mendelssohn arranged it himself in every particular. The book appeared concurrently in Berlin, at Simrock's, as 'Sechs Lieder ohne Worte, etc. op. 19.'[5] The German name afterwards became current in England, and was added to the English title-page (see below).

The last of the six songs contained in the

[1] Letters from Italy and Switzerland, June 14, 1830.
[2] To Souchay, Oct. 15, 1841.
[3] The Herbstlied (op. 63) was originally a Lied ohne Worte (MS. Cat. No. 204).
[4] See the Translation of the *Life of Moscheles*, i. 267, for this and the following fact.
[5] There are two opus 19, a set of six songs with words, and a set of six without them.

first book—'In a Gondola,' or 'Venetianisches Gondellied'—is said to be the earliest of the six in point of date. In Mendelssohn's MS. catalogue it is marked 'Venedig, 16th Oct., 1830, für Delphine Schauroth'—a distinguished musician of Munich, whom he had left only a few weeks before, and to whom he afterwards dedicated his first PF. Concerto. An earlier one still is No. 2 of Book 2, which was sent from Munich to his sister Fanny in a letter dated June 26, 1830. [The second book was called 'Six Romances for the Pianoforte,' a change of title probably necessitated by the fact that this book was published by Lavenu, not Novello. It was entered at Stationers' Hall in 1835. Book 3 (Novello, 1837 or 1838) has a similar title to Book 1; but bears at the top of the title-page the words 'The celebrated Lieder ohne Worte,' this being the first employment of the German name. F. G. E.]

Strange as it may seem, the success of the Lieder ohne Worte was but slow in England. The books of Messrs. Novello & Co., for 1836, show that only 114 copies of Book 1 were sold in the first four years![1] Six books, each containing six songs, were published during Mendelssohn's lifetime, numbered as opp. 19, 30, 38, 53, 62, and 67, respectively; and a seventh and eighth (opp. 85 and 102) since his death. A few of them have titles, viz., the Gondola song already mentioned; another 'Venetianisches Gondellied,' op. 30, No. 6; 'Duett,' op. 38, No. 6; 'Volkslied,' op. 53, No. 5; a third 'Venetianisches Gondellied,' and a 'Frühlingslied,' op. 62, Nos. 5 and 6. These titles are his own. Names have been given to some of the other songs. Thus op. 19, No. 2, is called 'Jägerlied' or Hunting-Song; op. 62, No. 3, 'Trauermarsch' or Funeral march; op. 67, No. 3, 'Spinnerlied' or Spinning-Song; but these, appropriate or not, are unauthorised. (See MENDELSSOHN.) G.

LIEDERKREIS, LIEDERCYCLUS, or LIEDERREIHE. A circle or series of songs, relating to the same object and forming one piece of music. The first instance of the thing and the first use of the word appears to be in Beethoven's op. 98, 'An die ferne Geliebte. Ein Liederkreis von Al. Jeitteles.[2] Für Gesang und Pianoforte . . . von L. van Beethoven.' This consists of six songs, was composed April 1816, and published in the following December. The word Liederkreis appears first on the printed copy. Beethoven's title on the autograph is 'An die enfernte Geliebte, Sechs Lieder von Aloys Jeitteles,' etc. It was followed by Schubert's 'Die schöne Müllerin, ein Cyclus von Liedern,' twenty songs, composed 1823, and published March 1824. Schubert's two other series, the 'Winterreise' and the 'Schwanen-Gesang,' have not the special title. Schumann has left several Liederkreis—by Heine (op. 24); by Eichendorff (op. 39); 'Dichterliebe, Liedercyklus' (op. 48); 'Liederreihe' von J. Kerner (op. 35); 'Frauenliebe und Leben' (op. 42). Of all these Beethoven's most faithfully answers to the name. The songs change their tempo, but there is no break, and the motif of the first reappears in the last, and closes the circle. Thayer's conjecture (iii. 401) that in writing it Beethoven was inspired by Amalie von Sebald, whom he had met at Linz in 1811, is not improbably correct. He was then forty-five years old, an age at which love is apt to be dangerously permanent. [Of later song-cycles, the following are among the best known: Brahms's 'Magelone-Lieder,' and von Fielitz's 'Eliland'; Sullivan's setting of Tennyson's 'The Window, or the loves of the Wrens'; Stanford's quartet-cycle from the same poet's *Princess*; and Somervell's song-cycle of lyrics from *Maud*. Elgar's 'Sea Pictures,' and many other song-cycles, are anomalous in that the words are not all by the same hand; but R. Vaughan Williams's fine series of songs from Rossetti's *House of Life* fulfils the recognised condition.] G.

LIEDERSPIEL, a play with songs introduced into it, such songs being either well-known and favourite airs—Lieder—or, if original, cast in that form. It is the German equivalent of the French Vaudeville, and of such English pieces as the 'Beggar's Opera,' the 'Waterman,' etc. The thing and the name are both due to J. F. Reichardt, whose 'Lieb' und Treue' was the first Liederspiel. It was an attempt to bring back the musical stage of Germany from artifice to natural sentiment. Reichardt's interesting account of his experiment and the reasons which led to it, will be found in the *Allg. mus. Zeitung*, 1801 (709-717). Strange and anomalous as such a thrusting of music into the midst of declamation may seem, the attempt was successful in Germany, as it had been in England fifty years before. The tunes could be recognised and enjoyed without effort, and the Liederspiel had a long popularity. After Reichardt, Himmel, Lortzing, Eberwein, and a number of other second-class writers composed Liederspiel which were very popular and they even still are to be heard.—Mendelssohn often speaks of his 'Heimkehr' ('Son and Stranger') as a Liederspiel, but that can only be by an extension of the phrase beyond its original meaning. G.

LIEDERTAFEL, originally a society of men, who met together on fixed evenings for the practice of vocal music in four parts, drinking forming part of the entertainment. These clubs arose during the political depression caused by Napoleon's rule in Germany; and the first, consisting of twenty-four members only, was

[1] For this fact I am indebted to the kindness of Messrs. Novello.
[2] Of the poet of these charming verses little information can be gleaned. He was born at Brünn, June 20, 1794, so that when he wrote the Liederkreis he was barely twenty-one. Like many amateurs of music he practised medicine, and he died at his native place, April 16, 1858.

founded by Zelter in Berlin, Dec. 28, 1808. Others soon followed at Frankfort and Leipzig, gradually relaxing the rules as to numbers. Bernhard Klein founded the 'Jüngere Berliner Liedertafel,' which aimed at a higher standard of art. These societies gave an immense impetus to men's part-singing throughout Germany. Since the establishment of the Männergesangvereine proper (male singing-societies), the word Liedertafel has come to mean a social gathering of the 'Verein,' *i.e.* a gathering of invited ladies and gentlemen, at which the members perform pieces previously learned. They are in fact informal concerts, where the guests move about, eat, drink, and talk as they please, provided they keep silence during the singing. The Liedertafeln of the large male singing-societies of Vienna, Munich, and Cologne, are pleasant and refined entertainments, not without a musical significance of their own. F. G.

LIFE FOR THE TSAR, A. Opera in four acts and an epilogue, text by Baron Rosen, music by Glinka. Produced at St. Petersburg, Nov. 27, 1836. At Covent Garden (in Italian 'as La Vita per lo Czar'), July 12, 1887. At the theatre in Great Queen Street (in Russian) in 1887.

LIFE LET US CHERISH. A favoûrite German song, commencing 'Freut euch des Lebens,' the author of which is Martin Usteri of Zurich; first published in the *Göttinger Musenalmanach* for 1796 without the author's name. The music was written in 1793 by Hans Georg Nägeli. It is used as subject for the elaborate variations which form the last movement of Woelfl's celebrated sonata called 'Non plus ultra.' R. M.

The melody is frequently but erroneously attributed to Mozart, probably in the first instance by its inclusion in *A Collection of Original songs . . . for the Pianoforte or Harp composed by W. A. Mozart, etc. etc., the poetry by Peter Pindar, Esq.* (London, Broderip & Wilkinson, *circa* 1800). Peter Pindar's words are entitled 'The Adieu' ('O faithless maid adieu'); but about this time there were also numerous translations of the original German words, the most common of which was 'Taste Life's Glad Moments' by Sir Alex. Boswell. For the first fifty years of its introduction into England it had an unfortunate existence as an elementary lesson for the flute, after which it suffered equally on the pianoforte. F. K.

LIGATOSTIL (Ital. *Stile ligato*), also called *gebundener Stil*, is the German term for what is called the strict style, as distinguished from the free style of musical composition. Its chief characteristic lies not so much in the fact that the notes are seldom or never detached, as that all dissonances are strictly prepared by means of tied notes. F. T.

LIGATURE, i. (Lat. *Ligatura*; Ital. *Legatura*; Fr. *Liaison*). A passage of two or more notes, sung to a single syllable. [See NOTATION.]

LIGATURE, ii. (in reed instruments). The flexible metal band regulated by two adjusting screws, which is used to secure the reed to the mouthpiece in instruments such as the clarinet and the saxophone. In former days the reed was held in position merely by a binding of waxed thread. D. J. B.

LIGHT, EDWARD, a musician who claimed the invention of the harp-lute and a kindred instrument named the Apollo-lyre. The harp-lute, known also as the dital harp (see HARP-LUTE, *ante*, pp. 327-28), was popular at the junction of the 18th and 19th centuries, and the Apollo-lyre less so. The latter took the form of the ancient instrument, but it had a centre finger-board and a sound chamber. In 1794 Light was living at Kensington, and about this period he was making the above two instruments for sale. He soon removed to 8 Foley Place, Cavendish Square, and was 'lyrist to the Princess of Wales.' In 1818 he took out a patent in connection with the harp-lute which shortly after this date was made by Wheatstone & Co. Light was a teacher of the guitar, and arranged some music for it. He published a number of works, being arrangements and instructions for the harp lute, Apollo-lyre, and for the guitar. F. K.

LIGHT OF THE WORLD, THE. An oratorio in two parts; the words compiled from the Scriptures, the music by Arthur Sullivan. Written for the Birmingham Festival, and first performed there August 27, 1873.

LILIENCRON, ROCHUS FREIHERR VON, was born at Plön in Holstein, Dec. 8, 1820. After going through a course of theology and law at Kiel and Berlin, and graduating both as Doctor of Theology and Philosophy, he devoted himself chiefly to Germanistic studies, including Old Norse languages and literature, on which he contributed various essays to periodicals. From 1848 to 1850 he was in the diplomatic service of the Schleswig-Holstein Government during the war with Denmark. In 1850 he became Professor of Old Norse languages and literature at Kiel, and in 1852 of 'Germanistik' at Jena. From 1855 to 1868 he was Geheimer Kabinetsrat (Privy Cabinet Councillor) to the Duke of Meiningen. In 1855 he published 'Lieder und Sprüche aus der letzten Zeit des Minnesangs,' containing twenty melodies with texts from the celebrated Jena Minnesänger codex, written about 1320. Dr. Wilhelm Stade of Jena provided the melodies with a modern setting in four-part harmony. Liliencron afterwards settled at Munich as Editor of the *Allgemeine Deutsche Biographie*, of which from 1854 up to the present, fifty volumes have appeared. It was also during his stay at Munich that he published *Die*

historischen Volkslieder der Deutschen vom 13.–16. Jahrh., in five volumes (1865-69), the last volume containing valuable notes on the old tunes, besides eighteen polyphonic settings of some of them by H. Isaac, Senfl, H. Finck, Mahu, and others. For Kürschner's *Deutsche National-Literatur*, Bd. 13 (1884), he published *Deutsches Leben im Volkslied um 1530*, which contains 147 Volkslieder of the 16th-century texts and melodies. From 1876 Liliencron has chiefly resided at Schleswig as Prälat des St. Johannisstiftes. Latterly, he has occupied himself much with the question of Church-music. Besides contributing various essays on the subject to *Siona* and other Church and musical periodicals, he published in 1893, *Liturgisch-musikalische Geschichte der evangel.-Lutherischen Gottesdienste von 1523 bis 1700*, which is a valuable sketch of the history of Lutheran Church-music from the liturgical point of view up to the rise of the form of Church-Cantata as perfected by Sebastian Bach. It is based on a thorough liturgical as well as musical knowledge, and is in effect a plea for the closer welding of music with the liturgy by a return to the older forms of liturgical music. Practical proposals to the same effect are embodied in a more recent work, entitled *Chorordnung für die Sonn- und Festtage des evangel. Kirchenjahres* (Gütersloh, 1900). The task of providing a musical setting for the liturgical texts contained in this work in accordance with the author's principles, he has entrusted to a Berlin musician, H. van Eyken. Three parts have appeared up to the present, published by Breitkopf & Härtel, and a fourth is in preparation. Another historico-musical work by Liliencron of some importance is *Die Horazischen Metren in deutschen Komponisten des 16ten Jahrhunderts*, which includes nineteen Odes of Horace as set in simple note-for-note counterpoint, and in accordance with metrical principles by Tritonius, Senfl, and Hofhaimer respectively. An edition of these settings in modern score has also been published (Breitkopf & Härtel). Among more recent works of Liliencron may be mentioned a novel, *Wie man im Amwald Musik macht* (1903), written to further the cause of reform in Church-music which the author has so much at heart. Mention may also be made of an earlier writing on the Danish composer, C. E. F. Weyse, and Danish music generally (1878). It should also be added that von Liliencron is now the President of the Royal Prussian Commission for the editing and publication of the *Denkmäler Deutscher Tonkunst*, of which twenty-two volumes have now appeared. J. R. M.

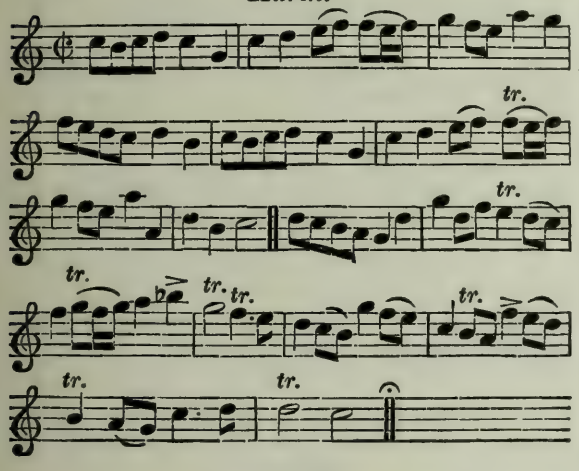
LILLE (Nord). One of the most important of the Conservatoires of provincial France (succursales of the Paris Conservatoire), was founded under the title of 'Académie royale de musique' in 1816, with classes for singing and solfège, to which, in 1821, were added classes for violoncello and wind instruments. In 1826 the Académie became affiliated to the École royale of Paris, and new classes for violin, clarinet, bassoon, and pianoforte, were formed. In 1852-1853 the institution was completely organised, and developed rapidly under the direction of Victor Magnien, professor of music at Beauvais, who added classes for horn, flute, oboe, cornet, trumpet, saxophone, harmony, and ensemble singing. Under his active and intelligent direction the number of pupils rose to 475. His successor, Ferdinand Lavainne, piano professor from 1832, formed, from materials available in the school, a concert society which gave several grand performances of large works, but could not be permanently maintained. Classes for dramatic singing shortly afterwards completed the curriculum of the school. M. Emile Ratez (born 1851 at Besançon), who has been director of the school since 1891, has raised the Lille Conservatoire to its highest point; at the present day it is the most flourishing and important of the music-schools of France outside Paris. M. Ratez established classes for harp, organ, viola, and re-established the concert society. The number of pupils is at present 350, of both sexes; the subvention of the institution, contributed by the town, the department, and the state, is 43,000 francs a year. M. K.

LILLIBURLERO. 'The following rhymes,' says Dr. Percy, 'slight and insignificant as they may now seem, had once a more powerful effect than either the Philippics of Demosthenes or Cicero; and contributed not a little towards the great revolution of 1688.' Bishop Burnet says: 'A foolish ballad was made at that time, treating the papists, and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words, "Lero, lero, liliburlero," that made an impression on the [king's] army, that cannot be imagined by those that saw it not. The whole army, and at last the people both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect.' [The tune is said to have been known in Ireland as early as the first quarter of the 17th century, and as, on its inclusion in *The Delightful Companion* (1686) and *Musick's Handmaid*, pt. ii. (1689), it is called 'A New Irish Tune,' Purcell's claim to have composed it must be considered very doubtful. See Chappell's *Popular Music of the Olden Time* (1893), where the editor, Professor Wooldridge, supports Purcell's claim as the composer.]

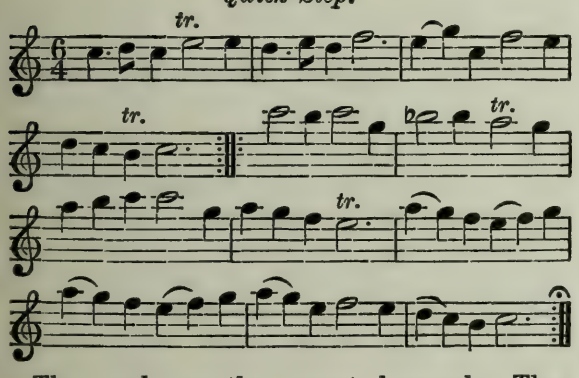
Henry Purcell, the composer of the tune, here receives no share of the credit, of which nine-tenths, at least, belong to him. The song was first taken up by the army, because the tune was already familiar as a quick-step to which the soldiers had been in the habit of

marching. Then the catching air was repeated by others, and it has retained its popularity down to the present time. As the march and quick-step have not been reprinted since 1686, although by Henry Purcell, it is well that, at last, they should reappear. The only extant copy of both[1] is in *The Delightful Companion: or, Choice New Lessons for the Recorder or Flute*, 2nd ed. 1686, oblong quarto. As this little book is engraved upon plates, and not set up in types, as then more usual, and this march and quick-step are on sheet F, in the middle of the book, we may reasonably assume that they were included in the first edition also, which cannot be less than a year or two earlier in date.

March.



Quick-Step.



The words are the merest doggerel. They refer to King James's having nominated to the lieutenancy of Ireland, in 1687, General Talbot, newly created Earl of Tyrconnel, who had recommended himself to his bigoted master by his arbitrary treatment of the Protestants in the preceding year, when he was only lieutenant-general. One stanza as sung to the tune may suffice. After that, the two lines of new words only are given :—

Ho! broder Teague, dost hear de decree?
Lilliburlero bullen a la.
Dat we shall have a new deputie.
Lilliburlero bullen a la.
Lero lero, lilli burlero, lero lero, bullen a la,
Lero lero, lilli burlero, lero lero, bullen a la.

Ho! by shaint Tyburn, it is de Talbote,
And he will cut all de English troate.

Dough by my shoul de English do praat,
De law's on dare side, and Creish knows what.

But if dispence do come from de pope,
We'll hang Magna Charta, and dem in a rope:

For de good Talbot is made a lord,
And with brave lads is coming aboard:

Who all in France have taken a sware
Dat dey will have no protestant heir.

Ara! but why does he stay behind?
Ho! by my shoul 'tis a protestant wind.

But see, de Tyrconnel is now come ashore,
And we shall have commissions gillore.

And he dat will not go to mass
Shall be turn out, and look like an ass.

But now de hereticks all go down,
By Creish and shaint Patrick, de nation's our own.

Dare was an old prophecy found in a bog,
'Ireland shall be rul'd by an ass, and a dog.'

And now dis prophecy is come to pass,
For Talbot's de dog, and Ja . . es is de ass.

Such stuff as this would not have been tolerable without a good tune to carry it down. And yet Lord Wharton has had the entire credit: 'A late viceroy, who has so often boasted himself upon his talent for mischief, invention, lying, and for making a certain *Lilliburlero* song; with which, if you will believe himself, he sung a deluded prince out of three kingdoms.'[2]

From this political beginning 'Lilliburlero' became a party tune in Ireland, especially after 'Dublin's Deliverance: or the Surrender of Drogheda,' beginning:

Protestant boys, good tidings I bring,

and 'Undaunted Londonderry,' commencing:

Protestant boys, both valiant and stout,

had been written to it.

It was discontinued as a march in the second half of the 18th century, in order to avoid offence to our Irish soldiers of the Roman Catholic faith.

The tune has been often referred to by dramatists and by other writers, as by Shadwell and Vanbrugh in plays, and by Sterne in *Tristram Shandy*. It appears as 'A new Irish tune' by 'H. Purcell' in the second part of *Music's Handmaid*, 1689; and in 1691 he used it as a ground-bass to the fifth piece in *The Gordian Knot unty'd*. The first strain has been commonly sung as a chorus in convivial parties:

A very good song, and very well sung,
Jolly companions every one.

And it is the tune to the nursery rhyme:

There was an old woman toss'd up on a blanket
Ninety-nine times as high as the moon.

A large number of other songs have been written to the air at various times. W. C.

[The following additions throw light on various points in the vexed question of the origin of the song :—

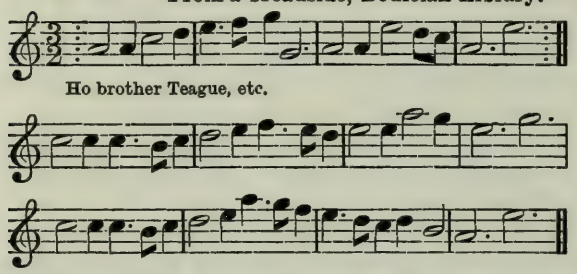
[1] [The quick-step had, however, appeared in *An Antidote against Melancholy*, 1661.]

[2] *A True Relation of the several Facts and Circumstances of the intended Riot and Tumult on Queen Elizabeth's Birthday.* Third edition, 1712.

The evidence quoted above in support of the theory that Purcell composed the tune is clearly very slight, as in collections of the kind referred to the name of a well-known composer was often attached to tunes with which he had little or nothing to do. 'Lilliburlero' is called 'A new Irish tune' in the very place where Purcell's name is attached to it; and the fact that he used it as a bass proves nothing as to his authorship, for he also used the tune 'Cold and Raw' in the same way in the Ode for the Queen's Birthday, 1692. It is curious that these two tunes should have a further bond of connection; for the tune of 'Cold and Raw,' or 'Stingo,' was attached to the *words* of 'Lilliburlero,' in a version similar to that given above, as early as 1688, in a broadside now in the Bodleian Library, formerly in the possession of Antony Wood.

A New Song.

From a broadside, Bodleian Library.
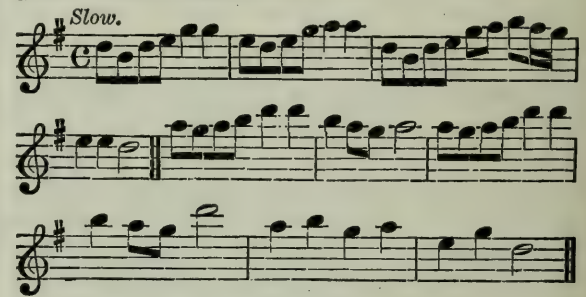


The name 'Lilliburlero' was first appended to the *major* tune in 1690, in the 8th edition of the *Dancing Master*, and the 6th of *Apollo's Banquet*. F. K.

As far back as the first quarter of the 17th century the tune given above was sung to an Irish nursery-song entitled 'Cailleach a thusa,' and soon found its way to England, where it became popular in a variant known as 'Joan's Placket,' referred to by Pepys under date June 22, 1667. No satisfactory translation of the word 'Lilliburlero' is forthcoming, unless we accept 'lero' as=*laochradh*, champions, but the words 'builen (or bullen) a la' are said to mean 'strike the ball,' to be taken from a game of the football kind. The tune was printed for the first time in 1685, in '180 Loyal Songs,' It was subsequently set to various songs, and often introduced upon the stage. W. H. G. F.]

LILT (verb and noun), to sing, pipe, or play cheerfully, or, according to one authority, even sadly; also, a gay tune. The term, which is of Scottish origin, but is used in Ireland, and occurs in Chaucer, would seem to be derived from the bagpipe, one variety of which is described in the 'Houlate' (an ancient allegorical Scottish poem dating 1450), as the 'Liltpype.' Whenever, in the absence of a musical instrument to play for dancing, the Irish peasant girls sing lively airs to the customary syllables la-la-la, it is called 'lilting.' The classical occurrence of the word is in the Scottish song, 'The Flowers of the Forest,' a lament for the disastrous field of Flodden, where it is contrasted with a mournful tone:—

I've heard them liltin' at the ewe milkin',
Lasses a liltin' before dawn of day;
Now there's a moanin' on ilka green loanin',
The Flowers of the Forest are a' wede away.

The Skene MS., ascribed (though not conclusively [1]) to the reign of James VI. of Scotland, contains six lilts: 'Ladie Rothemayeis' (the air to the ballad of the Burning of Castle Frindraught), 'Lady Laudians' (Lothian's), 'Ladie Cassilles' (the air of the ballad of Johnny Faa), Lesleis, Aderneis, and Gilcreich's Lilts. We quote 'Ladie Cassilles':—



W. Dauney, editor of the Skene MS., supposes the Liltpipe to have been a shepherd's pipe, not a bagpipe, and the Lilts to have sprung from the pastoral districts of the Lowlands. R. P. S.
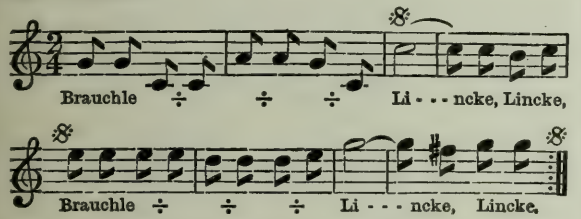
LILY OF KILLARNEY. A grand opera in three acts, founded on Boucicault's 'Colleen Bawn'; the words by John Oxenford, the music by Jules Benedict. Produced at the Royal English Opera, Covent Garden, Feb. 8, 1862. G.

LIMPUS, Richard, organist, born at Isleworth, Sept. 10, 1824, was a pupil of the Royal Academy of Music, and organist successively of Brentford; of St. Andrew's, Undershaft; and St. Michael's, Cornhill. He composed a good deal of minor music, but his claim to remembrance is as one of the founders of the College of Organists, which, owing to his zeal and devotion, was established in 1864. He was secretary to the College till his death, March 15, 1875. [See Royal College of Organists.] G.

LINCKE,[2] Joseph, eminent violoncellist and composer, born June 8, 1783, at Trachenberg in Prussian Silesia; learnt the violin from his father, a violinist in the chapel of Prince Hatzfeld, and the violoncello from Oswald. A mismanaged sprain of the right ankle left him lame for life.[3] At ten he lost his parents, and was obliged to support himself by copying music, until in 1800 he procured a place as violinist in the Dominican convent at Breslau. There he studied the organ and harmony under Hanisch, and also pursued the violoncello under

[1] See W. Chappell's criticisms, *Popular Music*, p. 614.
[2] He always wrote his name thus, though it is usually spelled Linke.
[3] It is perhaps in allusion to this that Bernard writes, 'Lincke has only one fault—that he is crooked' (krumm).

Lose, after whose departure he became first violoncellist at the theatre, of which C. M. von Weber was then capellmeister. In 1808 he went to Vienna, and was engaged by Prince Rasoumowsky[1] for his private quartet-party, at the suggestion of Schuppanzigh. In that house, where Beethoven was supreme, he had the opportunity of playing the great composer's works under his own supervision.[2] Beethoven was much attached to Lincke, and continually calls him 'Zunftmeister violoncello,' or some other droll name, in his letters. The Imperial Library at Berlin[3] contains a comic canon in Beethoven's writing on the names Brauchle and Lincke.



The two Sonatas for PF. and Violoncello (op. 102) were composed by Beethoven while he and Lincke were together at the Erdödys, in 1815.[4]

Lincke played in Schuppanzigh's public quartets, and Schuppanzigh in turn assisted Lincke at his farewell concert, when the programme consisted entirely of Beethoven's music, and the great composer himself was present. His playing appears to have been remarkable for its humour, and he is said to have been peculiarly happy in expressing Beethoven's characteristic style, whence no doubt the master's fondness for him.[5] He then went to Gratz, and from thence to Pancovecz near Agram, the residence of Countess Erdödy, as her chamber-virtuoso, where he remained a year and a half. In 1818 he was engaged by Freiherr von Braun as first violoncellist in the theatre 'an der Wien,' and in 1831 played with Merk, the distinguished violoncellist, in the orchestra of the court-opera. He died on March 26, 1837. His compositions consist of concertos, variations, capriccios, etc., his first three works only (variations) having been published. C. F. P.

LINCOLN FESTIVAL. See FESTIVALS, *ante*, p. 299.

LINCOLN, HENRY CEPHAS, born 1789 and died 1864, was an organ-builder in London. He built the organ in the Pavilion, Brighton, which is now in Buckingham Palace. V. DE P.

His son, HENRY JOHN LINCOLN, born Oct. 15, 1814, in London, began as organist of Christ Church, Woburn Square, and from 1846 was employed upon the *Daily News*, succeeding G. Hogarth as its critic in 1866, and retaining the post till 1886. He lectured frequently on musical subjects, in London, Edinburgh, Glasgow, Manchester, Liverpool, etc. In a lecture on Mendelssohn, at the Western Literary Institution, on Dec. 23, 1845, that master's violin concerto was played for the first time in England, by Herr Kreutzer, with Lincoln at the pianoforte. He died at Hampstead, August 16, 1901. (*Brit. Mus. Biog.*)

LINCOLN'S INN FIELDS THEATRE stood nearly in the centre of the south side of Lincoln's Inn Fields, the principal entrance being in Portugal Street. It was erected by Christopher Rich, and opened (after his death) in 1714 by his son, John Rich, with Farquhar's comedy, 'The Recruiting Officer.' Here Rich first introduced his pantomimes, a curious mixture of masque and harlequinade, in which he himself, under the name of Lun, performed the part of Harlequin. Galliard was his composer, and Pepusch his music director. [GALLIARD; PEPUSCH.] Here 'The Beggar's Opera' was first produced in 1727. [BEGGAR'S OPERA.] Rich removing in 1732 to the new theatre in Covent Garden, the house in Lincoln's Inn Fields was let for a variety of purposes. Here in 1734 Italian operas were given, in opposition to Handel's at the King's Theatre, with Porpora as composer and Senesino as principal singer; and here, when Handel was compelled to quit the King's Theatre, he, in his turn, gave Italian operas, and also, occasionally, oratorio performances. His 'Dryden's Ode on St. Cecilia's Day' was first performed here in 1739, and in 1740 his 'L'Allegro, Il Pensieroso, ed Il Moderato,' his serenata 'Parnasso in Festa,' and his operetta 'Hymen.' Plays were occasionally performed here until 1756, when the building was converted into a barrack. It was afterwards occupied as Spode and Copeland's 'Salopian China Warehouse,' until it was taken down in 1848 for the enlargement of the College of Surgeons. This theatre must not be confounded with two others which previously stood near the same spot, viz. the Duke's Theatre, erected by Sir William Davenant in 1662, and occupied until 1671, when the company removed to Dorset Garden Theatre, and the Theatre in Little Lincoln's Inn Fields, built upon the same site and opened in 1695 with Congreve's 'Love for Love,' and occupied until the company removed to the Queen's Theatre in 1705, when it was abandoned. [KING'S THEATRE.] W. H. H.

LIND, JENNY, was born at Stockholm, Oct. 6, 1820. When she was nine years old, Count Puke, director of the Court Theatre, admitted her to the school of singing which is attached to that establishment, and she received there her first lessons from the singing-master and Court secretary, Croelius, and subsequently from a master named Berg. After appearing in children's parts from 1830 onwards, she made her début at the Opera in her native city, March 7, 1838, as Agatha in Weber's 'Freischütz,' and played afterwards the principal

[1] Weiss played the viola, and the Prince the second violin.
[2] Compare Thayer's *Beethoven*, iii. 49.
[3] See Nohl's *Beethoven's Briefe*, 1867, p. 92, note.
[4] See Thayer, iii. 343.
[5] See the *Neue Zeitschrift für Musik*, 1837, No. 32.

rôle in 'Euryanthe,' Alice in 'Robert le Diable,' and finally 'La Vestale,' all with brilliant success. [In 1840 she was made a member of the Royal Swedish Academy of Music, and was appointed court singer.] She upheld the Royal Theatre until July 1841, when she went to Paris in hope of improving her style of singing. There Manuel Garcia, after expressing the opinion that her voice had been worn out by faulty method and overwork, ultimately gave her lessons, during a period of eleven months, but 'she herself mainly contributed to the development of her naturally harsh and unbending voice, by ever holding before herself the ideal which she had formed from a very early age. She had been wont to sing to her mother's friends from her third year; and, even at that period, the intense feeling of melancholy, almost natural to all Swedes, which filled her young soul, gave to her voice an expression which drew tears from the listeners.' Meyerbeer, who happened to be at Paris at the time, heard her, was delighted, and foretold a brilliant future for the young singer. [He arranged a private 'audition' for her at the Opéra, and recommended her for the opera at Berlin. She returned to Stockholm for two years, and in 1844 went to Dresden, to study German.] In September she returned to Stockholm, and took part in the fêtes at the crowning of King Oscar; but went to Berlin in October, and obtained an engagement at the Opera through the influence of Meyerbeer, who had written for her the principal rôle in his 'Feldlager in Schlesien,' afterwards remodelled as 'L'Étoile du Nord.' She appeared first, Dec. 15, as Norma, and was welcomed with enthusiasm; and afterwards played, with equal success, her part in Meyerbeer's new opera. She also appeared as Euryanthe, and in 'La Sonnambula.' In the following spring she sang at Hanover and Hamburg. After this tour she returned again to Stockholm and once more enjoyed a triumphant success. [She sang before Queen Victoria and Prince Albert at Stolzenfels in the following August, and appeared at Frankfort, Darmstadt, and Copenhagen; she was again in Berlin in the winter, appearing in the parts of Donna Anna, Agatha, the Vestalin, and Valentine in 'Les Huguenots.'] At the Gewandhaus, Leipzig, she made her first appearance, Dec. 4, 1845. Engaged soon after for Vienna, she appeared there April 22, 1846, and at Whitsuntide of the same year, sang in the Niederrheinische Fest at Aix-la-Chapelle, appearing at Hanover and Hamburg in the summer. After engagements at Darmstadt, Munich, Stuttgart, and various cities of South Germany in the autumn, she returned to Vienna and added La Figlia del Reggimento to her list of characters.

Difficulties had arisen between the two London managers, Bunn and Lumley, as to the validity of a contract which Jenny Lind had been induced to sign with the former; and it was not until May 4, 1847, that she appeared at Her Majesty's Theatre, in 'Robert.' Moscheles had already met her in Berlin, and wrote thus (Jan. 10, 1845) of her performances in 'The Camp of Silesia,'—'Jenny Lind has fairly enchanted me; she is unique in her way, and her song with two concertante flutes is perhaps the most incredible feat in the way of bravura singing that can possibly be heard. . . . How lucky I was to find her at home! What a glorious singer she is, and so unpretentious withal!' This character, though true to life, was, however, shamefully belied by the management of the London Theatre, both before and after her arrival. It is curious now to look back upon the artifices employed, the stories of broken contracts (this not without some foundation), of long diplomatic *pourparlers*, special messengers, persuasion, hesitation, and vacillations, kept up during many months,—all in order to excite the interest of the operatic public. Not a stone was left unturned, not a trait of the young singer's character, public or private, un-*exploité*, by which sympathy admiration, or even curiosity, might be aroused (see Lumley's *Reminiscences*, 1847). After appearing as the heroine of a novel (*The Home* by Frederika Bremer), and the darling of the Opera at Stockholm, she was next described as entrancing the opera-goers of Berlin; and her praises had been sung by the two great German composers, and had not lost by translation. But, not content with fulsome praise founded on these circumstances, the paragraphists, inspired of course by those for whose interest the paragraphs were manufactured, and assuredly without her knowledge or sanction, did not hesitate to speak in the most open way,—and as if in commendation of her as a singer, and above other singers,—of Mlle. Lind's private virtues, and even of her charities. Singers have ever been charitable, generous, open-handed, and open-hearted; to their credit be it recorded: the exceptions have been few. With their private virtues critics have nought to do; these should be supposed to exist, unless the contrary be glaringly apparent. The public was, however, persistently fed with these advertisements and harassed with further rumours of doubts and even disappointment in the early part of 1847, it being actually stated that the negotiations had broken down,—all after the engagements had been signed and sealed!

The interest and excitement of the public at her first appearance was, therefore, extraordinary; and no wonder that it was so. Yet her great singing in the part of Alice disappointed none but a very few, and those were silenced by a tumultuous majority of idolators. She certainly sang the music splendidly, and acted the part irreproachably. The scene at the cross in the second act was in itself a complete study, so strongly contrasted were the emotions she portrayed,—first terror, then childlike faith and

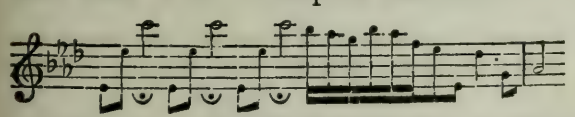


JENNY LIND

confidence,—while she preserved, throughout, the innocent manner of the peasant girl. 'From that first moment till the end of that season, nothing else was thought about, nothing else talked about, but the new Alice—the new Sonnambula—the new Maria in Donizetti's charming comic opera,—his best. Pages could be filled by describing the excesses of the public. Since the days when the world fought for hours at the pit-door to see the seventh farewell of Siddons, nothing had been seen in the least approaching the scenes at the entrance of the theatre when Mlle. Lind sang. Prices rose to a fabulous height. In short, the town, sacred and profane, went mad about "the Swedish nightingale"' (Chorley). Ladies constantly sat on the stairs at the Opera, unable to penetrate farther into the house. Her voice, which then at its very best showed some signs of early wear, was a soprano of bright, thrilling, and remarkably sympathetic quality, from *b* to *g'''*. The upper part of her register was rich and brilliant, and superior both in strength and purity to the lower. These two portions she managed, however, to unite in the most skilful way, moderating the power of her upper notes so as not to outshine the lower. She had also a wonderfully developed 'length of breath,' which enabled her to perform long and difficult passages with ease, and to fine down her tones to the softest pianissimo, while still maintaining the quality unvaried. Her execution was very great, her shake true and brilliant, her taste in ornament altogether original, and she usually invented her own *cadenze*. In a song from 'Beatrice di Tenda,' she had a chromatic cadenza ascending to E in alt, and descending to the note whence it had arisen, which could scarcely be equalled for difficulty and perfection of execution. The following, sung by her at the end of 'Ah! non giunge,' was given to the present writer by an ear-witness:—



In this comparatively simple cadenza, the highest notes, though rapidly struck, were not given in the manner of a shake, but were positively *martelées*, and produced an extraordinary effect. Another cadenza, which, according to Moscheles, 'electrified' them at the Gewandhaus, occurred three times in one of Chopin's Mazurkas:—



[Another cadenza is given in the *Musical Union Record* for 1849, op. 8, and more in *Jenny Lind, the Artist* (see below.)]

'What shall I say of Jenny Lind?' he writes again (1847): 'I can find no words adequate to give you any real idea of the impression she has made. . . . This is no short-lived fit of public enthusiasm. I wanted to know her off the stage as well as on; but, as she lives some distance from me, I asked her in a letter to fix upon an hour for me to call. Simple and unceremonious as she is, she came the next day herself, bringing her answer verbally. So much modesty and so much greatness united are seldom if ever to be met with; and, although her intimate friend Mendelssohn had given me an insight into the noble qualities of her character, I was surprised to find them so apparent.' Again and again he speaks in the warmest terms of her, and subsequently of her and her husband together.

Meanwhile Mlle. Lind maintained the mark which she had made in 'Robert,' by her impersonation of the Sonnambula, a most effective character,—'Lucia,' Adina, in 'L'Elisir,' 'La Figlia del Reggimento,' and perhaps, altogether her best part, Giulia in Spontini's 'Vestale.' [She also created the part of Amalia in Verdi's 'I Masnadieri' (July 22), and sang that of Susanna in 'Figaro.'] In 1848 she returned to Her Majesty's Theatre, and added to these 'Lucia di Lammermoor' and 'L'Elisir d'Amore.' In 1849 she announced her intention not to appear again on the stage, but so far modified this resolution as to sing at Her Majesty's Theatre in Mozart's 'Flauto Magico' arranged as a concert, without acting (April 12); the experiment was so unsuccessful that instead of similar concert performances previously announced, she gave six more operatic performances, appearing as Amina, Lucia, Maria, and Alice. Her last appearance 'on any stage' took place in 'Roberto,' May 10, 1849. Henceforward she betook herself to the more congenial platform of the concert-room. How she sang there some of the present generation can still remember,—'the wild, queer northern tunes brought here by her, her careful expression of some of Mozart's great airs, her mastery over such a piece of execution as the Bird song in Haydn's "Creation," and lastly, the grandeur of inspiration with which the "Sanctus" of angels in Mendelssohn's "Elijah" was led by her (the culminating point in that oratorio). These are the triumphs which will stamp her name in the Golden Book of singers' (Chorley). On the other hand, the wondrous effect with which she sang a simple ballad, in the simplest possible manner, can never be forgotten by those who ever heard it. After another season in London, and a visit to Ireland in 1848, Mlle. Lind was engaged by Barnum, the American speculator, to make a tour of the United States. She arrived there in 1850, and remained for nearly two years, during part of the time unfettered by an engagement with any *impresario*, but accompanied by Mr., afterwards Sir Julius, Benedict. The Americans, with their genius for apprecia-

tion and hospitality, welcomed her everywhere with frantic enthusiasm, and she made £20,000 in this progress. Here it was, in Boston, on Feb. 5, 1852, that she married Mr. Otto Goldschmidt. [GOLDSCHMIDT.]

Returned to Europe, Mme. Goldschmidt now travelled through Holland, and again visited Germany. [Dresden was her home in 1852-55.] In 1856 she came once more to England, and for some years appeared frequently in oratorios and concerts. Her actual last appearance was at a concert for a charity at Malvern, July 23, 1883. In that year she accepted an appointment as teacher of singing at the Royal College of Music, which she held till 1886.

It must be recorded that the whole of her American earnings was devoted to founding and endowing art-scholarships and other charities in her native Sweden; while in England the country of her adoption, among other charities, she gave a whole hospital to Liverpool and a wing of another to London. In the winter of 1848-49, she raised a sum of £10,500 for charities. The scholarship founded in memory of her friend Felix Mendelssohn also benefited largely by her help and countenance; and it may be said with truth that her generosity and her sympathy were never appealed to in vain by those who had any just claims upon them. [MENDELSSOHN SCHOLARSHIP.]

Madame Lind-Goldschmidt was respected and admired by all who knew her, the mother of a family, mixing in society, but in no degree losing her vivid interest in music. The Bach Choir, conducted by Mr. Goldschmidt, which gave the English public the first opportunity of hearing in its entirety the B minor Mass of that composer, profited in no small degree by the careful training bestowed on the female portion of the chorus by this great singer, and the enthusiasm inspired by her presence among them. She died at Wynd's Point, Malvern, Nov. 2, 1887. [In 1891 the memoir *Jenny Lind, the Artist*, by Canon H. Scott Holland and W. S. Rockstro, appeared in two volumes; a condensed edition appeared in 1893, and in 1894, Mr. Rockstro published a short record and criticism of her method, giving numerous cadenzas, etc. Many corrections in the above article have been made from the first of these books. On April 20, 1894, H.R.H. Princess Christian unveiled a medallion of Jenny Lind in Westminster Abbey. See Billroth's *Studies in Music*, p. 252.] J. M.

LINDA DI CHAMOUNI. Opera in three acts; words by Rossi, music by Donizetti. Produced at the Kärnthnerthor Theatre, Vienna, May 19, 1842; in Paris, Nov. 17, 1842; in London, at Her Majesty's, June 1843. G.

LINDBLAD, ADOLF FREDRICK, born near Stockholm, Feb. 1, 1801. This Swedish composer passed several years of his early life in Berlin, and studied music there under Zelter. In 1827 he returned to Stockholm and there resided, giving singing-lessons and composing until his death, August 23, 1878.

Lindblad composed but little instrumental music; a symphony in C which was given under Mendelssohn's direction at one of the Gewandhaus Concerts at Leipzig in Nov. 1839, and a duo for pianoforte and violin (op. 9) are considered the best, but they aim so little at effect and are so full of the peculiar personality of their author that they can never be popular, and even his own countrymen are not familiar with them. It is his vocal compositions which have made him famous. He was eminently a national composer. He published a large collection of songs for voice and piano to Swedish words, which are full of melody, grace, and originality. Written for the most part in the minor mode, they are tinged with the melancholy which is characteristic of Swedish music. In such short songs as 'The Song of the Dalecarlian Maiden,' 'Lament,' 'The Wood by the Aaren Lake,' etc., whose extreme simplicity is of the very essence of their charm, his success has been most conspicuous. In longer and more elaborate songs, where the simplicity at which he aimed in his accompaniment has limited the variety of harmony and figures, the effect is often marred by repetition and consequent monotony. Yet even in this class of work there are many beautiful exceptions, and 'A Day in Spring,' 'A Summer's Day,' and 'Autumn Evening,' are specially worthy of mention.

Jenny Lind, who was Lindblad's pupil, introduced his songs into Germany, and their rapidly acquired popularity earned for the author the title of 'the Schubert of the North.' His only opera, 'Frondärarne,' was performed at Stockholm, 1835, and revived for the opening of the new opera-house there in 1898. Several of his vocal duets, trios, and quartets have a considerable reputation in Sweden.

An analysis of Lindblad's Symphony will be found in the *Allg. Mus. Zeitung* for Oct. 23, 1839 (comp. col. 937 of the same volume). There is a pleasant reference to him, honourable to both parties alike, in Mendelssohn's letter of Dec. 28, 1833. A. H. W.

LINDLEY, ROBERT, born at Rotherham, March 4, 1776, showed so early a predilection for music that when he was about five years of age, his father, an amateur performer, commenced teaching him the violin, and at nine years of age, the violoncello also. He continued to practise the latter until he was sixteen, when Cervetto, hearing him play, encouraged him and undertook his gratuitous instruction. He quitted Yorkshire and obtained an engagement at the Brighton theatre. In 1794 he succeeded Sperati as principal violoncello at the Opera and all the principal concerts, and retained undisputed possession of that position until his retirement in 1851. [His intimacy with

Dragonetti (see vol. i. p. 728) lasted for half a century. He was appointed professor of his instrument in the Royal Academy of Music, on its foundation in 1822, *Dict. of Nat. Biog.*] Lindley's tone was remarkable for its purity, richness, mellowness, and volume, and in this respect he has probably never been equalled. His technique, for that date, was remarkable, and his accompaniment of recitative was perfection. He composed several concertos and other works for his instrument, but his composition was by no means equal to his execution. He died in London, June 13, 1855. His daughter married John Barnett the composer.

His son, WILLIAM, born 1802, was also a violoncellist. He was a pupil of his father, first appeared in public in 1817, and soon took a position in all the best orchestras. He gave great promise of future excellence, but was unable to achieve any prominence owing to extreme nervousness. He died at Manchester, August 12, 1869. W. H. H.

LINDNER, FRIEDRICH, born at Liegnitz, in Silesia, about 1540, was first a boy-chorister in the Electoral Chapel at Dresden, received his further education at the famous school at Pforta, and afterwards studied at Leipzig University. After serving for a while as Hof-musikus to the Margrave of Brandenburg at Ansbach, he received in 1574 the appointment of cantor to the important St. Aegidien Kirche at Nuremberg, where he died, Sept. 15, 1597. Although Lindner published none of his own compositions, he is known to have sent to the Duke of Würtemberg in 1567 a Cantional-buch, for which he received the then considerable honorarium of 30 thaler, and again in 1570 and 1572, he also sent two musical settings of the Passion, for which he received 6 and 10 thalers respectively (Eitner, *Monatshefte*, xxxi. pp. 18, 19). But he is chiefly known as the meritorious editor of various collections of music, sacred and secular, published by the Nuremberg firm of Gerlach, which are important as testifying to the kind of music which continued to be cultivated and favoured in the Lutheran churches and schools of Nuremberg and elsewhere. They are as follows: 1. Sacrae Cantiones, 1585, 41 n. *a* 5-9; Motets by Italian composers, chiefly of the Venetian school, but including some by Palestrina. 2. Continuatio Cantionum Sacrarum, 1588, 56 n. *a* 4-12. 3. Corollarium Cantionum Sacrarum, 1590, 70 n. *a* 4-12. 4. Missae quinque, *a* 5. 5. Magnificat octo tonorum, 1591; three sets by Guerrero, Ruffo, and Varotto, *a* 4 and 5. 6. Bicinia Sacra, 80 n. 7. Gemma Musicalis; three books, 1588, 1589, 1590, containing altogether 190 Italian Madrigals by the most representative composers of the genre, such as Marenzio, the Gabrielis, Striggio, and many others. J. R. M.

LINDPAINTNER, PETER JOSEPH VON, born at Coblenz, Dec. 9, 1791, studied the violin, piano, and counterpoint at Augsburg, and subsequently appears to have received some instruction at Munich from Winter. In 1812 he accepted the post of Musik-director at the Isarthor Theatre in Munich, and whilst so engaged completed his musical studies under Jos. Grätz, an excellent contrapuntist. In 1819 he was appointed capellmeister to the Royal Band at Stuttgart, and held that post until his death, which took place August 21, 1856, during a summer holiday at Nonnenhorn, on the Lake of Constance. He was buried at Wasserburg. He died full of honours, a member of almost every musical institution of the Continent, and the recipient of gifts from many crowned heads —amongst others a medal from Queen Victoria, in 1848, for the dedication of his oratorio of 'Abraham.'

By quiet and persistent labour he raised his band to the level of the best in Germany, and acquired a very high reputation. 'Lindpaintner,' says Mendelssohn, describing a visit to Stuttgart in 1831, 'is in my belief the best conductor in Germany; it is as if he played the whole orchestra with his baton alone; and he is very industrious.' Of the many professional engagements offered him in other towns and foreign countries, he accepted but one, and that, in 1853, three years before his death, was to conduct the New Philharmonic Concerts in London, at which his cantata 'The Widow of Nain,' his overtures to 'Faust' and 'The Vampyre,' and others of his compositions were given with success, including the song of 'The Standard-bearer,' at that time so popular, sung by Pischek. He conducted some of the New Philharmonic Concerts in 1854. He wrote twenty-eight operas, three ballets, five melodramas and oratorios, several cantatas, six masses, a Stabat Mater, and above fifty songs with pianoforte accompaniment. To these were added symphonies, overtures, concertos, fantasias, trios and quartets for different instruments. He rescored 'Judas Maccabæus.' Some of his symphonies, his operas 'Der Vampyr' and 'Lichtenstein,' his ballet 'Joko,' the overture to which was often heard at concerts, his music to Goethe's 'Faust' and Schiller's 'Song of the Bell,' have been pronounced to be among the best of his works. And two of his songs, 'The Standard-bearer' and 'Roland,' created at the time a veritable furore.

Though wanting in depth and originality Lindpaintner's compositions please by their clearness and brilliancy, melody and well-developed form; and the hand of a clever and practised musician is everywhere visible in them. A. H. W.

LINLEY, FRANCIS, born 1771 at Doncaster, blind from his birth, studied music under Dr. Miller, and became an able organist. He was chosen organist of St. James's Chapel, Pentonville, and soon afterwards married a blind lady

of considerable fortune. He purchased the business of Bland, the musicseller in Holborn, in 1796, but his affairs becoming embarrassed, his wife parted from him and he went to America in the same year, where his playing and compositions were much admired. He returned to England in 1799, and died at Doncaster, Sept. 13, 1800 (as stated in Wilson's *Biography of the Blind*). His works consist of songs, pianoforte, and organ pieces, flute solos and duets, and an *Organ Tutor*. His greatest amusement was to explore churchyards and read the inscriptions on the tombstones by the sense of touch. W. H. H.; additions and corrections by F. K.

LINLEY, GEORGE, a composer, born at Leeds in 1798. The statement made in Batty's *History of Rothwell*, 1877, p. 230, that he was born at Glass Houses, near Rothwell, is undoubtedly erroneous. His birthplace was a house in Briggate, where his father, James Linley, carried on business as a tinplate worker. As a young man he amused himself with much satirical literature, directed against the magnates of the town. He removed to London, and besides doing much literary work of sundry kinds, wrote the words or the music (frequently both) of some of the most popular drawing-room lyrics of the day: 'Ever of thee,' 'I cannot mind my wheel, mother,' 'Thou art gone from my gaze,' being among these productions.

His operas include 'Francesca Doria,' 1849; 'La Poupée de Nuremberg,' acted at Covent Garden in 1861; 'The Toymaker,' produced Nov. 10, in the same year at the same theatre, and 'Law versus Love,' 1862. He edited and arranged several collections of songs as: 'Scottish Melodies,' 'Songs of the Camp,' 'Original Hymn Tunes,' etc. Two books of Nursery Rhymes were among his latest musical works. His *Musical Cynics of London*, 1862, was an attack on the metropolitan music critics, H. F. Chorley being severely treated. The *Modern Hudibras* was published in 1864. He is said to have been a skilled violoncellist, and to have played at the Italian Opera. He died at Kensington, Sept. 10, 1865, and was buried at Kensal Green. F. K.

LINLEY, THOMAS, born in 1732 at Wells, Somerset, commenced the study of music under Thomas Chilcot, organist of Bath Abbey church, and completed his education under Paradies. He established himself as a singing-master at Bath, and for many years carried on the concerts there with great success. On the retirement of John Christopher Smith in 1774 Linley joined Stanley in the management of the oratorios at Drury Lane, and on the death of Stanley in 1786 continued them in partnership with Dr. Arnold. In 1775, in conjunction with his eldest son, Thomas, he composed and compiled the music for 'The Duenna,' by his son-in-law, Sheridan, which had the then unparalleled run of seventy-five nights in its first season. In 1776 he purchased part of Garrick's share in Drury Lane, removed to London and undertook the management of the music of the theatre, for which he composed several pieces of merit. He became a member of the Royal Society of Musicians in 1777. Linley died at his house in Southampton Street, Covent Garden, Nov. 19, 1795, and was buried in Wells Cathedral. His dramatic pieces were 'The Royal Merchant,' 1768; 'The Duenna,' 1775; 'Selima and Azor' (chiefly from Grétry, but containing the charming original melody, 'No flower that blows'), 1776; 'The Camp,' 1778; 'The Carnival of Venice,' 'The Gentle Shepherd,' and 'Robinson Crusoe,' 1781; 'The Triumph of Mirth,' 1782; 'The Spanish Maid,' 1783; 'The Spanish Rivals,' 1784; 'Tom Jones,' 1785; 'The Strangers at Home,' 'Richard Cœur de Lion' (from Grétry), 1786; and 'Love in the East,' 1788; besides the song in 'The School for Scandal,' 1777, and accompaniments to the songs in 'The Beggar's Opera.' He also set such portions of Sheridan's Monody on the Death of Garrick, 1779, as were intended to be sung. 'Six Elegies' for three voices, composed at Bath (much commended by Burney), and 'Twelve Ballads' were published in his lifetime. The posthumous works of himself and his son, Thomas, which appeared a few years after his death, in two vols., consist of songs, cantatas, madrigals, and elegies, including the lovely five-part madrigal by him, 'Let me, careless,' one of the most graceful productions of its kind. As an English composer Linley takes high rank. [See Parke's *Musical Memoirs*, Busby's *Concert-Room Anecdotes*.]

ELIZABETH ANN, his eldest daughter, 'The Maid of Bath,' born at Bath, Sept. 7, 1754, received her musical education from her father, and appeared at an early age at the Bath concerts as a soprano singer with great success. In 1770 she sang at the oratorios in London and at Worcester Festival, and rose high in public favour. In 1771 she sang at Hereford Festival, and in 1772 at Gloucester. On April 13, 1773, she became, in romantic circumstances, the wife of Richard Brinsley Sheridan, and, after fulfilling engagements at Worcester Festival and at Oxford, contracted before her marriage, she retired at the zenith of her popularity. Her voice was of extensive compass, and she sang with equal excellence in both the sustained and florid styles. She was painted by Sir Joshua Reynolds as St. Cecilia, and sat for the Virgin in his 'Nativity.' She died of consumption at Hotwells, Bristol, June 28, 1792. [See the *Dict. of Nat. Biog.*, *s.v.* 'Sheridan, Elizabeth Ann,' from which corrections have been taken.]

MARY, his second daughter and pupil, also a favourite singer, was born at Bath, sang with her sister at the oratorios, festivals, etc., and

for a few years afterwards, until her marriage with Richard Tickell, commissioner of stamps, in 1780. She died at Clifton, July 27, 1787.

MARIA, his third daughter, was also a concert and oratorio singer. She died at Bath, Sept. 15, 1784, at an early age. Shortly before her death she raised herself in bed, and with momentary animation sang part of Handel's air 'I know that my Redeemer liveth,' and then, exhausted with the effort, sank down and soon afterwards expired.

THOMAS, his eldest son, born at Bath in May 1756, displayed at an early age extraordinary skill on the violin, and at eight years old performed a concerto in public. After studying with his father he was placed under Dr. Boyce. He then went to Florence and took lessons on the violin from Nardini, and whilst there became acquainted with Mozart, then about his own age, and a warm attachment sprang up between them; when they parted they were each bathed in tears, and Mozart often afterwards spoke of Linley with the greatest affection. On returning to England he became leader and solo-player at his father's concerts at Bath, and subsequently at the oratorios, etc. at Drury Lane. In 1773 he composed an anthem with orchestra ('Let God arise') for Worcester Festival. In 1775 he assisted his father in 'The Duenna,' by writing the overture, three or four airs, a duet and a trio. He subsequently composed a chorus and two songs for introduction into 'The Tempest.' In 1776 he produced 'An Ode on the Witches and Fairies of Shakspere.' He also composed a short oratorio, 'The Song of Moses,' performed at Drury Lane, and added accompaniments for wind instruments to the music in 'Macbeth.' He was unfortunately drowned, through the upsetting of a boat, whilst on a visit at the Duke of Ancaster's, Grimsthorpe, Lincolnshire, August 7, 1778. The greater part of his miscellaneous compositions are contained in the two vols. of posthumous works above mentioned.

Another son, OZIAS THURSTON, born 1765, was also instructed in music by the father. He entered the Church and obtained a living, which he resigned on being appointed, May 5, 1816, a junior fellow and organist of Dulwich College, where he died March 6, 1831.

WILLIAM, his youngest son, born about 1771, and educated at St. Paul's and Harrow, learned music from his father and Abel. Mr. Fox procured for him a writership at Madras. [He came back to England in 1796, joined his brother-in-law, Sheridan, in the management of Drury Lane Theatre, and between that year and 1800, brought out three pieces, 'Harlequin Captive,' 'The Honeymoon,' and 'The Pavilion' (afterwards called 'The Ring'). They were unsuccessful, and in 1800 the author resumed his official duties at Madras.] He was subsequently paymaster at Nellore, and in 1805 was sub-treasurer to the presidency, Fort St. George. In 1806 he returned from India with a competence, and devoted his attention to literature and music, composed many glees ('At that dread hour' won the Glee Club prize in 1821), published a set of songs, two sets of canzonets, and many detached pieces, edited *Shakspere's Dramatic Songs*, two vols. fol. 1815-16, and wrote two novels, and several pieces of poetry. He died in London, May 6, 1835. W. H. H.; additions from *Dict. of Nat. Biog.*

LINTERN, J. and W. Music-publishers in Bath at the end of the 18th century. Their place of business was in the Abbey Churchyard. One of the partners had been a blacksmith, and is said to have first given the title 'The Harmonious Blacksmith' to Handel's well-known composition on a copy which he published. 'The Harmonious Blacksmith' had been a nickname bestowed on Lintern himself. F. K.

LIPINSKI, KARL JOSEPH, eminent violinist of the modern school, born Oct. 30 (or, according to a family tradition, Nov. 4), 1790, at Radzyn in Poland, son of a land-agent and amateur violinist, who taught him the elements of fingering. Having outgrown this instruction he for a time took up the violoncello, on which he advanced sufficiently to play Romberg's concertos. He soon, however, returned to the violin, and in 1810 became first concertmeister, and then capellmeister, of the theatre at Lemberg. Not being able to play the piano, he used to lead the rehearsals with his violin, and thus acquired that skill in part-playing which was one of his great characteristics as a virtuoso. In 1814 he resigned his post, and gave himself up to private study. In 1817 he went to Italy, chiefly in the hope of hearing Paganini. They met in Milan, and Paganini took a great fancy to him, played with him daily, and even performed in public with him at two concerts (April 17 and 30, 1818), a circumstance which greatly increased Lipinski's reputation. Towards the close of the year Lipinski returned to Germany, but soon went back to Italy, attracted by the fame of an aged pupil of Tartini's, Dr. Mazzurana. Dissatisfied with Lipinski's rendering of one of Tartini's sonatas, but unable on account of his great age (ninety) to correct him by playing it himself, Mazzurana gave him a poem, which he had written to explain the master's intentions. With this aid Lipinski mastered the sonata, and in consequence endeavoured for the future to embody some poetical idea in his playing—the secret of his own success, and of that of many others who imitated him in this respect. In 1829 Paganini and Lipinski met again in Warsaw, but unfortunately a rivalry was excited between them which destroyed the old friendship. In 1835 and 1836, in the course of a lengthened musical *tournée*, he visited Leipzig, then becoming the scene of much musical activity owing to

Mendelssohn's settlement there; and there he made the acquaintance of Schumann, which resulted in the dedication to him of the 'Carneval' (op. 9) which was composed in 1834. In 1836 he visited England and played his military concerto at the Philharmonic Concert of April 25. In 1839 Lipinski became concertmeister at Dresden, where he entirely reorganised the royal chapel, thus doing very much the same service to Dresden that Hellmesberger subsequently did to Vienna. He retired with a pension in 1861, and died on Dec. 16, of sudden paralysis of the lungs, at Orlow, his country house near Lemberg.

His compositions (now forgotten) are numerous, and his concertos, fantasias, and variations are valuable contributions to violin music. One of the best known was the 'Military Concerto,' which for years was much played, and was the object of the ambition of many a student of the violin. In conjunction with Zalewski, the Polish poet, he edited an interesting collection of Galician 'Volkslieder' with pianoforte accompaniments. F. G.

The most prominent qualities of Lipinski's playing were a remarkably broad and powerful tone, which he ascribed to his early studies on the violoncello; perfect intonation in double stops, octaves, etc.; and a warm enthusiastic individuality. But the action of his right arm and wrist was somewhat heavy. He was an enthusiastic musician, and especially in his later years played Beethoven's great quartets and Bach's solos in preference to everything else. P. D.

LIPSIUS, Marie (known under the pseudonym 'La Mara'), was born at Leipzig, Dec. 30, 1837, a member of a family of remarkable literary attainment; she has devoted her life to the literature of music. Her works consist of the following:—*Musikalische Studienköpfe* (five volumes, 1868-82, of which the first series went through nine editions); *Musikalische Gedanken-Polyphonie* (1873), a collection of musicians' sayings about their art; *Beethoven* (2nd ed. 1873); *Das Bühnenfestspiel in Bayreuth* (1877); a translation of Liszt's *Chopin* (1880); *Musikerbriefe aus fünf Jahrhunderten* (1886); *Klassisches und Romantisches aus der Tonwelt* (1892); and many other books of value. She has edited several collections of letters, such as Liszt's correspondence from 1828 to 1886 (translated into English by Constance Bache, and issued with some additional letters, in 1894); three volumes of letters to Liszt from various contemporaries (1893-1904); the correspondence between Liszt and Von Bülow (1898); and Berlioz's letters to the Princess Karolyne zu Sayn-Wittgenstein (1903). (Riemann's *Lexikon.*) M.

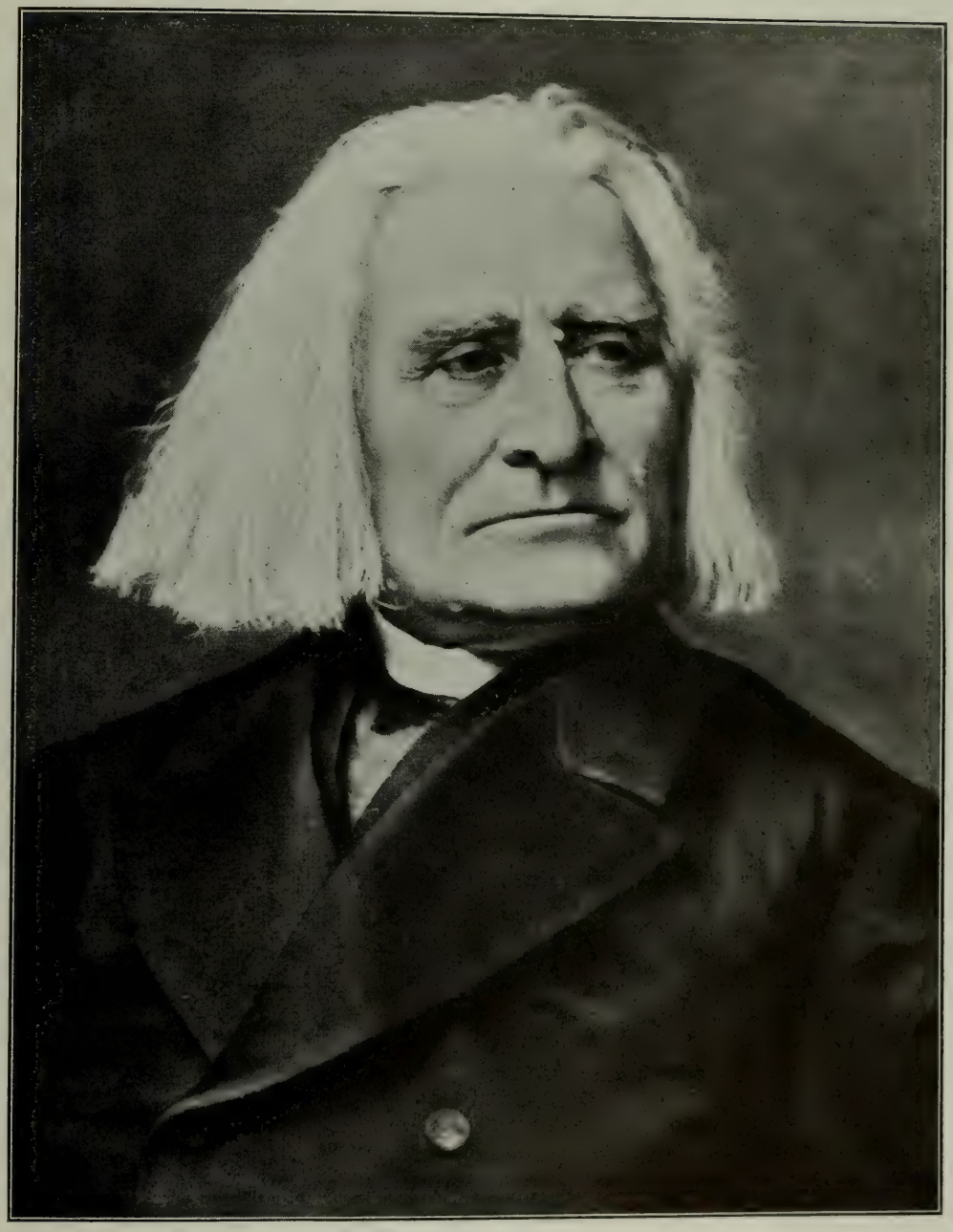
LISCHEN ET FRITZCHEN. An operetta in one act; words by Paul Dubois, music by Offenbach. Produced at Ems; and reproduced at the Bouffes-Parisiens, Paris, Jan. 5, 1864; in London (French), at St. James's, June 2, 1868. G.

LISLEY, John, contributed a six-part madrigal—'Faire Citharea presents hir doves'—to 'The Triumphes of Oriana,' 1601, but no other composition by him has survived, nor is anything known of his biography. W. H. H.

LISZT, Franz (Ferencz), was born Oct. 22, 1811, at Raiding in Hungary, and was the son of Adam Liszt, [a steward in the service of Prince Esterhazy] and a musical amateur of sufficient attainment to instruct his son in the rudiments of pianoforte-playing. At the age of nine young Liszt made his first appearance in public at Oedenburg with such success that several Hungarian noblemen guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, where, at his first public appearance, Jan. 1, 1823, his genius was acknowledged with an enthusiasm in which the whole musical republic, from Beethoven down to the obscurest dilettante, joined unanimously. He took lessons from Czerny on the pianoforte and from Salieri and Randhartinger in composition. The latter introduced the lad to his friend Franz Schubert. His first appearance in print was probably in a



variation (the 24th) on a waltz of Diabelli's, one of fifty contributed by the most eminent artists of the day, for which Beethoven, when asked for a single variation, wrote thirty-three (op. 120). The collection was published in June 1823 (see Vaterländische Künstler-verein). In the same year he proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission to the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favour, and he continued his



FRANZ LISZT

studies under Reicha and Paër. [In 1824 he paid his first visit to England, astonishing all the amateurs and musicians at his concert in the Argyll Rooms, London, on June 21. In the following season, he came to London again, and played at the Duke of Devonshire's, May 13, 1825, and elsewhere, with great success. In June of that year he played twice in Manchester —on the 16th, in a concerto of Hummel, in which, two years afterwards, he made his first appearance at the Philharmonic; and on the 26th, in a fantasia of his own on the 'Reichstadt Waltz.'] Shortly afterwards he also made his first serious attempt at composition, and an operetta in one act, called 'Don Sanche,' was produced at the Académie Royale, Paris, Oct. 17, 1825, and well received. [See the *Harmonicon*, vol. iii. p. 224.] Artistic tours to Switzerland and England, accompanied by brilliant success, occupy the period till the year 1827, when Liszt lost his father, and was thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine, and George Sand, the influence of whose works may be discovered in his compositions. [More important still was his intercourse with Chopin.] For a time also he was attracted by the tenets of the Saint-Simonians, but in after years he denied that he had ever joined that body. In 1834 he became acquainted with the Countess D'Agoult, better known by her literary name of Daniel Stern, who for a long time remained attached to him and by whom he had three children. [Their intimacy ceased in 1844.] Two of the children, a son, and a daughter, the wife of M. Emile Ollivier the French statesman, are dead. The third, Cosima, was married first to Hans von Bülow, and second to Richard Wagner. The public concerts which Liszt gave during the latter part of his stay in Paris placed his claim to the first rank amongst pianists on a firm basis, and at last he was induced, much against his will, to adopt the career of a virtuoso proper. [The dazzling career of Paganini, to which his own was to be in some sort a parallel, no doubt attracted him forcibly, as did also the compositions of that great artist; the transcriptions for piano of his famous studies were first published in 1839.] The interval from 1839 to 1847 Liszt spent in travelling almost incessantly from one country to another, being everywhere received with unparalleled enthusiasm. In England he played at the Philharmonic Concerts of May 21, 1827 (Concerto, Hummel), May 11, 1840 (Concertstück, Weber), June 8, 1840 (Kreutzer sonata), June 14, 1841 (Hummel's septet). Some amusing English criticisms may be read in Ramann's Life, vol. ii. pp. 82, 83, 109, etc. His reception seems to have been less warm than was expected, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The charitable purposes to which Liszt's genius was made subservient are legion. The disaster caused at Pesth by the inundation of the Danube (1837) was considerably alleviated by the princely sum—the result of several concerts—contributed by this artist; and when two years later a considerable sum had been collected for a statue to be erected to him at Pesth, he insisted upon the money being given to a struggling young sculptor, whom he, moreover, assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven's monument at Bonn, erected in 1845, owed its existence, or at least its speedy completion, to Liszt's liberality. When the subscriptions for the purpose began to fail, Liszt offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him. From about 1842 dates Liszt's more intimate connection with Weimar, where in 1849 he settled for the space of twelve years. This stay was to be fruitful in more than one sense. [The Princess Karolyne zu Sayn-Wittgenstein united her life with his in 1847, and their house at Weimar, the 'Altenburg,' was for many years a centre of artistic influence, always exerted on behalf of the most modern tendencies in music. The princess undoubtedly collaborated with Liszt in the composition of various literary efforts that made a considerable stir at the time; such were the very untrustworthy Life of Chopin, and certain pamphlets on the early works of Wagner. (On the whole question, Mr. W. Ashton Ellis's *Life of Wagner*, vol. iv. may be consulted.)] When he closed his career as a virtuoso, and accepted a permanent engagement as conductor of the Court Theatre at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals eleven operas of living composers were either performed for the first time or revived on the Weimar stage. Amongst these may be counted such works as 'Lohengrin,' 'Tannhäuser,' and 'The Flying Dutchman' of Wagner, 'Benvenuto Cellini' by Berlioz, Schumann's 'Genoveva,' and music to Byron's 'Manfred.' Schubert's 'Alfonso und Estrella' was also rescued from oblivion by Liszt's exertions. For a time it seemed as if this small provincial city were once more to be the artistic centre of Germany, as it had been in the days of Goethe, Schiller, and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to

which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. In this way was formed the nucleus of a group of young and enthusiastic musicians, who, whatever may be thought of their aims and achievements, were inspired by perfect devotion to music and its poetical aims. It was, indeed, at these Weimar gatherings that the musicians who formed the so-called School of the Future, till then unknown to each other and divided locally and mentally, came first to a clear understanding of their powers and aspirations. How much the personal fascination of Liszt contributed to this desired effect need not be said. Amongst the numerous pupils on the pianoforte, to whom he at the same period opened the invaluable treasure of his technical experience, may be mentioned Hans von Bülow, the worthy disciple of such a master.

But, in a still higher sense, the soil of Weimar, with its great traditions, was to prove a field of richest harvest. When, as early as 1842, Liszt undertook the direction of a certain number of concerts every year at Weimar, his friend Duverger wrote 'Cette place, qui oblige Liszt à séjourner trois mois de l'année à Weimar, doit marquer peut-être pour lui la transition de sa carrière de virtuose à celle de compositeur.' This presage has been verified by a number of compositions which, whatever may be the final verdict on their merits, have at any rate done much to elucidate some of the most important questions in Art. From these works of his mature years his early compositions, mostly for the pianoforte, ought to be distinguished. In the latter Liszt the virtuoso predominates over Liszt the composer. Not, for instance, that his 'transcriptions' of operatic music are without merit. Every one of them shows the refined musician, and for the development of pianoforte technique, especially in rendering orchestral effects, they are of real importance. They also tend to prove Liszt's catholicity of taste; for all schools are equally represented in the list, and a selection from Wagner's 'Lohengrin' is found side by side with the Dead March from Donizetti's 'Dom Sebastien.' To point out even the most important among these selections and arrangements would far exceed the limits of this notice. More important are the original pieces for the pianoforte also belonging to this earlier epoch, and collected under such names as 'Consolations' and 'Années de pélerinage,' but even in these, charming and interesting in many respects as they are, it would be difficult to discover the germs of Liszt's later productiveness. The stage of preparation and imitation through which all young composers have to go, Liszt passed at the piano and not at the desk. This is well pointed out in Wagner's pamphlet on the Symphonic Poems:—

'He who has had frequent opportunities,' writes Wagner, 'particularly in a friendly circle, of hearing Liszt play—for instance, Beethoven—must have understood that this was not mere reproduction, but real production. The actual point of division between these two things is not so easily determined as most people believe, but so much I have ascertained beyond a doubt, that, in order to reproduce Beethoven, one must be able to produce with him. It would be impossible to make this understood by those who have, in all their life, heard nothing but the ordinary performances and renderings by virtuosi of Beethoven's works. Into the growth and essence of such renderings I have, in the course of time, gained so sad an insight, that I prefer not to offend anybody by expressing myself more clearly. I ask, on the other hand, all who have heard, for instance, Beethoven's op. 106 or op. 111 (the two great sonatas in B♭ and C) played by Liszt in a friendly circle, what they previously knew of those creations, and what they learned of them on those occasions? If this was reproduction, then surely it was worth a great deal more than all the sonatas reproducing Beethoven which are "produced" by our pianoforte composers in imitation of those imperfectly comprehended works. It was simply the peculiar mode of Liszt's development to do at the piano what others achieve with pen and ink; and who can deny that even the greatest and most original master, in his first period, does nothing but reproduce? It ought to be added that during this reproductive epoch, the work even of the greatest genius never has the value and importance of the master works which it reproduces, its own value and importance being attained only by the manifestation of distinct originality. It follows that Liszt's activity during his first and reproductive period surpasses everything done by others under parallel circumstances. For he placed the value and importance of the works of his predecessors in the fullest light, and thus raised himself almost to the same height with the composers he reproduced.'

These remarks at the same time will, to a large extent, account for the unique place which Liszt held amongst modern representatives of his instrument, and it will be unnecessary to say anything of the phenomenal technique which enabled him to concentrate his whole mind on the intentions of the composer.

The remaining facts of Liszt's life may be summed up in a few words. In 1859 he left his official position at the Opera in Weimar owing to the captious opposition made to the production of Cornelius's 'Barber of Bagdad,' at the Weimar theatre. From that time he lived at intervals at Rome, Pesth, and Weimar, always surrounded by a circle of pupils and admirers, and always working for music and musicians in the unselfish and truly catholic spirit characteristic of his whole life. How much Liszt can be

to a man and an artist is shown by what perhaps is the most important episode even in his interesting career—his friendship with Wagner. The latter's eloquent words will give a better idea of Liszt's personal character than any less intimate friend could attempt to do.

'I met Liszt,' writes Wagner, 'for the first time during my earliest stay in Paris, at a period when I had renounced the hope, nay, even the wish, of a Paris reputation, and, indeed, was in a state of internal revolt against the artistic life which I found there. At our meeting he struck me as the most perfect contrast to my own being and situation. In this world, into which it had been my desire to fly from my narrow circumstances, Liszt had grown up, from his earliest age, so as to be the object of general love and admiration, at a time when I was repulsed by general coldness and want of sympathy. . . . In consequence I looked upon him with suspicion. I had no opportunity of disclosing my being and working to him, and, therefore, the reception I met with on his part was altogether of a superficial kind, as was indeed natural in a man to whom every day the most divergent impressions claimed access. But I was not in a mood to look with unprejudiced eyes for the natural cause of his behaviour, which, though friendly and obliging in itself, could not but wound me in the then state of my mind. I never repeated my first call on Liszt, and without knowing or even wishing to know him, I was prone to look upon him as strange and adverse to my nature. My repeated expression of this feeling was afterwards told to him, just at the time when my "Rienzi" at Dresden attracted general attention. He was surprised to find himself misunderstood with such violence by a man whom he had scarcely known, and whose acquaintance now seemed not without value to him. I am still moved when I remember the repeated and eager attempts he made to change my opinion of him, even before he knew any of my works. He acted not from any artistic sympathy, but led by the purely human wish of discontinuing a casual disharmony between himself and another being; perhaps he also felt an infinitely tender misgiving of having really hurt me unconsciously. He who knows the selfishness and terrible insensibility of our social life, and especially of the relations of modern artists to each other, cannot but be struck with wonder, nay, delight, by the treatment I experienced from this extraordinary man. . . . At Weimar I saw him for the last time, when I was resting for a few days in Thuringia, uncertain whether the threatening prosecution would compel me to continue my flight from Germany. The very day when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my "Tannhäuser," and was astonished at recognising my second self in his achievement. What I had felt in inventing this music he felt in performing it: what I wanted to express in writing it down, he expressed in making it sound. Strange to say, through the love of this rarest friend, I gained, at the moment of becoming homeless, a real home for my art, which I had hitherto longed for and sought for always in the wrong place. . . . At the end of my last stay at Paris, when ill, miserable, and despairing, I sat brooding over my fate, my eye fell on the score of my "Lohengrin," which I had totally forgotten. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt: his answer was, the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit. Everything that men and circumstances could do was done, in order to make the work understood. . . . Errors and misconceptions impeded the desired success. What was to be done to supply what was wanted, so as to further the true understanding on all sides, and with it the ultimate success of the work? Liszt saw it at once, and *did* it. He gave to the public his own impression of the work in a manner the convincing eloquence and overpowering efficacy of which remain unequalled. Success was his reward, and with this success he now approaches me, saying: "Behold we have come so far, now create us a new work, that we may go still further."'

In addition to the commentaries on Wagner's works just referred to, Liszt also wrote numerous detached articles and pamphlets, those on Robert Franz, Chopin, and the music of the Gipsies, being the most important. It ought to be added that the appreciation of Liszt's music in this country is almost entirely due to the unceasing efforts of his pupil, Walter Bache, at whose annual concerts many of his most important works were produced. Others, such as 'Mazeppa' and the 'Battle of the Huns,' were first heard in England at the Crystal Palace.

The last concert given by Franz Liszt for his own benefit was that at Elisabethgrad towards the end of 1847,[1] since when his artistic activity was exclusively devoted to the benefit of others. No more striking evidence of the nobility of Liszt's purpose and of the gracious manner in which he fulfilled it could be wished for than that contained in the published correspondence between Liszt and Wagner.[2] The two volumes cover the Weimar period, but by no means represent the extent of the friendship between these two great men, which was only interrupted by death. Liszt's character as here revealed calls for nothing less than reverence. His solicitude is so tender, so fatherly, so untainted with selfishness, and, above all, so wise! The letters tell the story of a struggle and of a victory for his friend, but they are silent upon

[1] Ramann's *F. Liszt als Künstler und Mensch*, vol. ii. Breitkopf & Härtel.

[2] *Briefwechsel zwischen Wagner und Liszt.* Breitkopf & Härtel.

the incidents of his own life. On being asked one day the reason of his abstention from creative work, Liszt replied by another question, 'Can you not guess?' To Wagner himself, who urged him to compose a German opera on his (Wagner's) tragedy of 'Wieland der Schmidt,' Liszt answered that he felt no vocation for such a task; he thought it more likely that he might give his first dramatic work a trial in Paris or in London. So he continued a life of self-abnegation, and died faithful to the last to the claims of friendship and of genius, many young composers besides the titanic Wagner owing their first successes in life to his generous sympathy and penetrating judgment. He made Weimar, during the twelve years of his residence, the centre of musical life in Germany. 'I had dreamed for Weimar a new Art period,' wrote Liszt in 1860, 'similar to that of Karl August, in which Wagner and I would have been the leaders as formerly Goethe and Schiller, but unfavourable circumstances brought these dreams to nothing.' Though Liszt did not accomplish all he wished for Weimar, the little city still ranks high among German art-centres, and in some degree carries on the work of advancement so firmly established between the years 1844 and 1861. [The 'Graner Messe' was first performed at the consecration of the Gran Cathedral, August 31, 1856.]

The resignation of the Weimar capellmeistership in 1861 was followed, after some years during which Rome was his headquarters, by what Liszt called his *vie trifurquée*, divided between Budapest, Weimar, and Rome. The Hungarian Government, in order to ensure Liszt's presence in Budapest during part of the year, invented for him (1870) the post of president of an institution which at the moment did not exist, but which soon afterwards rose as the Academy of Music. ['The Legend of Saint Elizabeth' was given there in August 1865.] Impressive scenes occurred when the Magyars publicly fêted their compatriot,[1] and hero-worship was at its height on such occasions as the jubilee of the master's career in 1873, when 'Christus' was performed at the Hungarian capital.

The aspect of Liszt's everyday life at Weimar has become known through the accounts of some of the host of aspiring pianists and music lovers who gathered around him there. Liszt's teaching had already borne fruit in the wonderful achievements of his most distinguished pupils—Von Bülow, D'Albert, the lamented Tausig, and others, and no wonder that the music-room which the generous artist had thrown open to all comers was thronged by a number of more or less gifted young people in search of inspiration—no other word so well describes the ideal character of the instruction they were privileged to receive.

[1] Janka Wohl's *François Liszt.*

Liszt held his classes in the afternoon, during which several of the pupils would play in the presence of the rest—some dozen or more, perhaps—all being expected to attend the séance. At times the master would seat himself at the piano and play, but this supreme pleasure could never be counted upon. It was noticeable that this most unselfish of geniuses was never more strict or more terrible than when a Beethoven sonata was brought to him, whereas he would listen to the execution of his own compositions with indulgent patience—a characteristic trait. Yet Liszt's thoughts often dwelt upon his great choral works, and he was heard to declare that sacred music had become to him the only thing worth living for.

A lively description of Liszt's professorial life has been given by an American lady who visited Weimar in 1873.[2] [See also an article in the *Fortnightly Review* for September 1886, by F. Hueffer.]

In Rome again Liszt found himself the centre of an artistic circle of which Herr von Keudell and Sgambati were the moving spirits. The significance, however, of his residence in the Eternal City lies rather in the view he took of it as his *années de recueillement*, which ultimately led to his binding himself as closely as he could to the Church of Rome. He who in his youth, with the thirst for knowledge upon him, had enjoyed the writings of freethinkers and atheists (without being convinced by them), was now content with his breviary and book of hours; the impetuous artist who had felt the fascination of St. Simonianism[3] before he had thoroughly understood its *raison d'être*, who had been carried away by the currents of the revolution, and had even in 1841 joined the Freemasons,[4] became in 1856 or 1858 a tertiary of St. Francis of Assisi. In 1879 he was permitted to receive the tonsure and the four minor orders (door-keeper, reader, exorcist, and acolyth), and an honorary canonry. The Abbé Liszt, who as a boy had wished to enter the priesthood, but was dissuaded therefrom by his parents and his confessor, now rejoiced in the public avowal of his creed as conveyed by his priestly garb, although he was indeed no priest, could neither say mass nor hear a confession, and was at liberty to discard his cassock, and even to marry if he chose, without causing scandal. Thus, in the struggle with the world which the youth of sixteen had so much dreaded, his religious fervour was destined to carry the day. Extracts from Liszt's private papers throwing further light on his inmost thoughts have been published,[5] but can be only referred to in this place.

[2] *Music Study in Germany*, Amy Fay.
[3] 'I neither officially nor unofficially belonged to the St. Simonians.' See Ramann, vol. i. Heine is inaccurate on this and some other points.
[4] At Frankfort-am-Main, during the period of his sojourn at Nonnenwerth with the Countess d'Agoult.
[5] *Allgemeine Musik-Zeitung*, May 13, 1887.

[In the last year of his life he received special honours in the two capitals where his earliest successes had been won. On March 25, 1886, his 'Graner Messe' was given at St. Eustache, Paris.] Liszt's former triumphs in England were destined to be eclipsed by the enthusiasm of the reception which awaited him when he was prevailed upon to return in 1886. In 1824 George IV. had given the sign to the aristocracy of homage to the child-prodigy; and his visits in the following year and in 1827 were successful enough. In 1840-41[1] the Queen's favour was accorded to him, and he shared with Thalberg a reputation as a skilful pianist in fashionable circles. But it was not until 1886 that the vast popularity which had hitherto been withheld from him, owing to the conditions of musical life in our country, was meted out to him in full measure.

Liszt paused awhile in Paris on his way [see above], and received much attention, his musical friends and followers gathering to meet him at the concerts of Colonne, Lamoureux, and Pasdeloup. At length on April 3, the Abbé Liszt reached our shores, and on the same evening three or four hundred people met at Mr. Littleton's house at Sydenham to do honour to the great artist, and a programme consisting entirely of his compositions was gone through by Walter Bache and others. The gracious and venerable appearance of the distinguished guest, and his kindly interest in all that went forward, won the hearts of those who witnessed the scene; all recognised the presence in their midst of a marvellous personality such as is rarely met with. On the following day Liszt played part of his E♭ Concerto before a few friends. On the Monday he attended the rehearsal of his oratorio 'St. Elizabeth' in St. James's Hall; and in the evening of the same day he astonished his host and a circle of friends by an improvisation on some of the themes. April 6 was the date of the concert, which was conducted by Mackenzie, and when the composer walked into the hall he received such ovations as had probably never been offered to an artist in England before. Even before he entered his arrival was announced by the shouts of the crowd outside, who hailed him as if he were a king returning to his kingdom. During the afternoon Liszt had been entertained at the Royal Academy of Music, where the Liszt Scholarship, raised with so much zeal by Mr. Walter Bache, was presented by him to the master. A short programme was performed, Messrs. Shakespeare and Mackenzie conducting, and when Liszt rose from his seat and moved towards the piano, the excitement of the students and of the rest of the audience knew no bounds. A visit to Windsor, where he played to Her Majesty a reminiscence of the Rose Miracle scene from 'St. Elizabeth,' filled up most of the following day (April 8), on the evening of which Mr. Walter Bache's reception at the Grosvenor Gallery took place. The brilliant scene of Saturday was here repeated, with the very important additional feature of a solo from Liszt himself. [See BACHE, vol. i. p. 160.] The events which followed in the course of the great man's visit included a performance of 'St. Elizabeth' at the Crystal Palace on the 17th. On the 22nd, a week later than he intended, Liszt left England, pleased with his reception, and promising to repeat his visit. No wonder that his death was felt by English people as the loss of a personal friend. The last music he wrote was a bar or two of Mackenzie's 'Troubadour,' upon which he had intended to write a fantasia.

The remaining incidents in the life of Liszt may only be briefly touched upon. Paris gave him a performance of 'St. Elizabeth' at the Trocadéro. The master left Paris in May, and visited in turn Antwerp, Jena, and Sondershausen. He attended the summer festival here while suffering from weakness and cold. 'On m'a mis les bottes pour le grand voyage,' he said, excusing himself to a friend for remaining seated. His last appearance upon a concert platform was on July 19, when, accompanied by M. and Mme. Munkácsy, he attended a concert of the Musical Society of Luxemburg. At the end of the concert he was prevailed upon to seat himself at the piano. He played a fantasia, and a 'Soirée de Vienne.' It need not be said that the audience, touched and delighted by the unlooked-for favour, applauded the master with frenzy. In the pages of Janka Wohl's *François Liszt* there is an account of a scene during Liszt's stay at the Munkácsys' house, according to the writer a record of the last time the greatest master of the pianoforte touched his instrument. A flying visit had been paid to Bayreuth on the marriage of Daniela von Bülow—Liszt's grand-daughter—with Herr von Thode on July 4. Liszt returned again for the performance of 'Parsifal' on the 23rd. He was suffering from a bronchial attack, but the cough for a day or two became less troublesome, and he ventured to attend another play, an exceptionally fine performance of 'Tristan,' during which the face of Liszt shone full of life and happiness, though his weakness was so great that he had been almost carried between the carriage and Mme. Wagner's box. This memorable performance of 'Tristan,' in which the singers (Sucher, Vogl, etc.) and players surpassed themselves, lingered in Liszt's mind until his death. When he returned home he was prostrate, and those surrounding him feared the worst. The patient was confined to his bed and kept perfectly quiet. The case was from the first hopeless, the immediate cause of death being general weakness rather than the severe cold and inflammation of the lungs which supervened on

[1] His project of conducting German opera in London in 1842 came to nothing.

July 31, 1886. His death that night was absolutely painless.

Since the funeral in the Bayreuth cemetery on August 3, Liszt's ashes have not been disturbed, although Weimar and Budapest each asserted a claim to the body of the illustrious dead. Cardinal Haynauld and the Princess Wittgenstein (heiress and executrix under his will) gave way before the wishes of Liszt's sole surviving daughter Cosima Wagner, supported as they were by public opinion and the known views of Liszt himself, who had not looked with favour on the removal of the remains of Beethoven and Schubert, and had expressed a hope that it might not also be his fate to 'herumfahren.' These towns, as well as others, have therefore raised monuments to the genius who was associated with them. The memory of Liszt has been honoured in a practical way in many places. Liszt societies existed during the master's lifetime, and they have now been multiplied. Immediately after the funeral a meeting of the leading musicians was held at Bayreuth, at which Richter made a speech and urged that all the living forces of the artistic world should unite to preserve the memory of the master by perfect renderings of his own and other modern works. The Grand Duke of Weimar, Liszt's friend and protector, sent the intendant of the theatre to Bayreuth to confer with Richter upon the best means of perpetuating Liszt's intentions. He proposed a Liszt foundation after the manner of the Mozarteum at Salzburg. A Liszt museum was to be established in the house where he lived at Weimar, and scholarships were to be offered to promising young musicians, and on similar lines scholarships have been instituted elsewhere.

An outcome of this project is the Fondation-Liszt, instituted by his firm friend the Duke of Weimar after his death, to continue instruction on the basis he had laid.

The first competition for the Liszt Royal Academy scholarship took place in April 1887.[1] The scholarship is open for competition by male and female candidates, natives of any country, between fourteen and twenty years of age, and may be awarded to the one who may be judged to evince the greatest merit in pianoforte playing or in composition. All candidates have to pass an examination in general education before entering the musical contest. The holder is entitled to three years' free instruction in the Academy, and after that to a sum for continental study. [The most important book on Liszt is L. Ramann's *Franz Liszt als Künstler und Mensch*, the first volume of which appeared in 1880, and was translated into English by Miss E. Cowdery (2 vols. 1882). The second volume of the original appeared in 1894.]

Among portraits of the master, the bust executed by Boehm, and exhibited at the Grosvenor Gallery in 1886, has great interest for English people, as Liszt sat for it during his visit to Sydenham in the same year. The head of Liszt upon his death-bed has been successfully represented in a plaster cast by Messrs. Weissbrod & Schnappauf of Bayreuth. On pp. 149 and 219 of Janka Wohl's volume, and in the second volume of L. Ramann's life, a detailed account and list of portraits and paintings may be found. F. H.

The following catalogue of Liszt's works is as complete as it has been possible to make it; but no authoritative catalogue has appeared since the *Thematisches Verzeichniss* published by Breitkopf und Härtel (as No. 14,373) shortly before the master's death. The earlier edition of the catalogue, published in 1855, contained mention of early editions and some compositions which Liszt afterwards disowned, so that a really complete list is still to be desired. This is compiled with the help of the various published lists, etc.

I. ORCHESTRAL WORKS

1. Original.

1. Symphonie zu Dante's Divina Commedia, orch. and female chorus: ded. to Wagner. 1. Inferno; 2. Purgatorio; 3. Magnificat. Score and parts. B. & H.[2] Arr. for 2 PFs.
2. Eine Faust-Symphonie in drei Charakterbildern (nach Goethe), orch. and male chorus: ded. to Berlioz. 1. Faust; 2. Gretchen (also for PF. 2 hands); 3. Mephistopheles. Score and parts; also for 2 PFs. Schuberth.
3. Zwei Episoden aus Lenau's Faust. 1. Der nächtliche Zug. 2. Der Tanz in der Dorfschenke (Mephisto-Walzer). Score and parts; also for PF. 2 and 4 hands. Schuberth.
4. Symphonische Dichtungen. 1. 'Héroïde funèbre,' begun in 1830, but not completed until 1849, published in 1857; was at one time intended to form the first movement of a 'Symphonie Révolutionnaire,' an intention never carried out. 2. Tasso ('Lamento e Trionfo'), conceived in 1840 as a pianoforte work; orchestrated in 1848; produced as introduction to Goethe's 'Tasso' at the Goethe Festival at Weimar, August 28, 1849; revised in 1854 and published in 1856. 3. 'Les Préludes,' after Lamartine's 'Méditations poétiques'; conceived at Marseilles in 1845; completed at Weimar in 1850. 4. 'Hungaria,' sketch dated 1846; published as a 'Hungarian March' for pianoforte; orchestrated in 1853; revised in 1856; published in 1857. 5. 'Bergsymphonie' ('Ce qu'on entend sur la montagne'), sketch dated 1847; development and orchestration, 1849; first performance, 1853, at Weimar; revised in 1854 and again in 1856; published, 1857. 6. 'Mazeppa' dates from about the same period as No. 5, but was originally destined for a pianoforte étude (see below, No. 29, 4), enlarged and orchestrated in 1858; published for pianoforte in 1857. 7. 'Prometheus' in original form dates from 1850, but a complete revision of the choruses, etc., for concert purposes with text by Richard Pohl, followed in 1859. 8. 'Festklänge' dates from 1853; on the fiftieth anniversary of the first performance of Schiller's 'Huldigung der Künste,' it served in the dual capacity of overture in the theatre and as a mark of respect for the jubilee of the entry into power of the Grossfürstin Marie Paulowna, November 9, 1854. An edition was published in June 1856, but in 1860 this was revised, added to, and republished in its new form as at present known. 9. 'Orpheus,' conceived in January 1854, during the rehearsals of Gluck's 'Orfeo' at Weimar, and first performed in the middle of February of that year. 10. 'Hunnenschlacht,' conceived in 1856 after Liszt saw Kaulbach's painting which bears the same title; apparently completed between January and March 1857. 11. 'Die Ideale' (after Schiller's poem), written for the unveiling of the Goethe-Schiller monument at Weimar, September 1857. 12. 'Hamlet,' composed in 1859, apparently was not publicly performed until undertaken by the Allgem. D. Musikv. at Sondershausen in 1886. 13. 'Von der Wiege bis zum Grabe,' founded upon a sketch by Michael Zichy, consists of three parts: (1) Die Wiege; (2) Der Kampf ums Dasein; (3) Am Grabe, der Wiege des zukünftigen Lebens.
5. Fest-Vorspiel, for Schiller and Goethe Festival, Weimar, 1857. Score, Hallberger.
6. Fest-Marsch, for Goethe's birthday. Score and parts, also for PF. 2 and 4 hands. Schuberth.
7. Huldigungs-Marsch, for accession of Duke Carl of Saxe-Weimar, 1853. Score; and for PF. 2 hands. B. & H.
8. 'Vom Fels zum Meer': Patriotic March. Score and parts; also for PF. 2 hands. Schlesinger.
9. Künstler Fest-Zug; for Schiller Festival, 1859. Score; and for PF. 2 and 4 hands. Kahnt.
10. 'Gaudeamus Igitur': Humoreske for orch. soli, and chorus for the centenary of the Academische Concerten at Jena, 1870. Score and parts; also for PF. 2 and 4 hands. Schuberth.
11. Music to Halm's play, 'A Hundred Years Ago' (Prague, 1859), not published.

[1] For this England is indebted to the exertions of Walter Bache (who raised upwards of £1100 for the purpose).

[2] B. & H. = Breitkopf & Härtel.

2. ARRANGEMENTS.

12. Schubert's Marches. 1. Op. 40, No. 3; 2. Trauer-; 3. Reiter-; 4. Ungarischer-Marsch. Score and parts. Fürstner.
13. Schubert's Songs for voice and small orch. 1. Die junge Nonne; 2. Gretchen am Spinnrade; 3. Lied der Mignon; 4. Erlkönig. Score and parts. Forberg.
14. 'Die Allmacht,' by Schubert, for tenor, men's chorus, and orchestra. Score and parts; and vocal score. Schuberth.
15. H. v. Bülow's Mazurka-Fantasie (op. 13). Score and parts. Leuckart.
16. Festmarsch on themes by E. H. zu S. Score; also for PF. 2 and 4 hands. Schuberth.
17. Ungarische Rhapsodien, arr. by Liszt and F. Doppler; 1. in F; 2. in D; 3. in D; 4. in D minor and G major; 5. in E; 6. Pester Carneval. Score and parts; and for PF. 4 hands. Schuberth. (See below, No. 94.)
18. Ungarischer Marsch, for Coronation at Buda-Pesth, 1867. Score; also for PF. 2 and 4 hands. Schuberth.
19. Rákoczy-Marsch; symphonisch bearbeitet. Score and parts; also for PF. 2, 4, and 8 hands. Schuberth.
20. Ungarischer Sturm-Marsch. New arr. 1876. Score and parts; also for PF. 2 and 4 hands. Schlesinger.
21. 'Szózat' und 'Hymnus' by Béni and Erkel. Score and parts; also for PF. Rózsavölgyi, Pesth.

II. FOR PIANOFORTE AND ORCHESTRA

1. ORIGINAL.

22. Concerto No. 1, in E flat. Score and parts; also for 2 PFs. Schlesinger.
23. Concerto No. 2, in A. Score and parts; also for 2 PFs. Schott.
24. 'Todten-Tanz.' Paraphrase on 'Dies Irae.' Score; also for 1 and 2 PFs. Siegel.

2. ARRANGEMENTS, PF. PRINCIPALE.

25. Fantasia on themes from Beethoven's 'Ruins of Athens.' Score; also for PF. 2 and 4 hands, and 2 PFs. Siegel.
26. Fantasie über ungarische Volksmelodien. Score and parts. Heinze.
27. Schubert's Fantasia in C (op. 15), symphonisch bearbeitet. Score and parts; also for 2 PFs. Schreiber.
28. Weber's Polonaise (op. 72). Score and parts. Schlesinger.

III. FOR PIANOFORTE SOLO

1. ORIGINAL.

29. Études d'exécution transcendante. 1. Preludio; 2. 3. Paysage; 4. Mazeppa; 5. Feux Follets; 6. Vision; 7. Eroica; 8. Wilde Jagd; 9. Ricordanza; 10. 11. Harmonies du soir; 12. Chasse-neige. B. & H.
30. Trois Grandes Études de Concert. 1. Capriccio; 2. Capriccio, 3. Allegro affettuoso. Kistner.
31. Ab-Irato. Étude de perfection. Schlesinger.
32. Zwei Concertetuden, for Lebert and Stark's Klavierschule. 1. Waldesrauschen; 2. Gnomenreigen. Trautwein.
33. Ave Maria, for ditto. Trautwein.
34. Harmonies poétiques et religieuses. 1. Invocation; 2. Ave Maria; 3. Bénédiction de Dieu dans la solitude; 4. Pensée des Morts; 5. Pater Noster; 6. Hymne de l'enfant à son réveil; 7. Funérailles; 8. Miserere d'après Palestrina; 9. Andante lagrimoso; 10. Cantique d'Amour. Kahnt.
35. Années de Pélerinage. Première Année, Suisse. 1. Chapelle de Guillaume Tell; 2. Au lac de Wallenstadt; 3. Pastorale; 4. Au bord d'une source; 5. Orage; 6. Vallée d'Obermann; 7. Eglogue; 8. Le Mal du Pays; 9. Les Cloches de Genêve (Nocturne). Seconde Année, Italie. 1. Sposalizio; 2. Il Penseroso; 3. Canzonetta di Salvator Rosa; 4-6. Tre Sonetti del Petrarca; 7. Après uno lecture de Dante. Venezia e Napoli. 1. Gondoliera; 2. Canzone; 3. Tarantelle. Schott. 3me. Année (see below).
36. Apparitions, 3 Nos. Schlesinger, Paris.
37. Two Ballades. Kistner.
38. Grand Concert-Solo: also for 2 PFs. (Concerto pathétique). B. & H.
39. Consolations, 6 Nos. B. & H.
40. Berceuse. Heinze.
41. Weinen, Klagen, Sorgen, Zagen: Präludium nach J. S. Bach. Schlesinger.
42. Variations on theme from Bach's B minor Mass; also for Organ. Schlesinger.
43. Fantasie und Fuge, theme B. A. C. H. Siegel. Also for Organ. Schuberth.
44. Scherzo und Marsch. Litolff.
45. Sonata in B minor. Dedicated to Schumann. B. & H.
46. 2 Polonaises. Senff.
47. Mazurka brillante. Senff.
48. Rhapsodie Espagnole, Folies d'Espagne, and Jota Aragonesa. Siegel.
49. Trois Caprice-Valses. 1. Valse de bravoure; 2. V. mélancolique; 3. V. de Concert. Schlesinger.
50. Feuilles d'Album. Schott.
51. Deux Feuilles d'Album. Schuberth.
52. Grand Galop cromatique. Also for 4 hands. Hofmeister.
53. Valse Impromptu. Schuberth.
54. 'Mosonyi's Grab-Geleit.' Táborszky & Parsch, Pesth.
55. Élégie. Also for PF., Violoncello, Harp, and Harmonium. Kahnt.
56. 2nd Elégie. Also for PF., V., and Violoncello. Kahnt.
57. Légendes. 1. St. François d'Assise; 2. St. François de Paul. Rózsavölgyi.
58. L'Hymne du Pape; also for 4 hands. Bote & Bock.
59. Weihnachtsbaum (Fürstner) (12 pieces), and Via Crucis.
60. Impromptu—Thèmes de Rossini et Spontini, in E. 'Op. 3.' Schimmer.
61. Capriccio alla Turca sur des motifs des Ruines d'Athènes de Beethoven. Mechetti.
62. Liebesträume — 3 Notturnos, transcribed from his own songs. Kistner.
63. L'Idée fixe — Andante amoroso d'après une Mélodie de Berlioz. Mechetti.
64. Impromptu, in F sharp. B. & H.
65. Variation on a Waltz by Diabelli. No. 24 in Vaterländischer Künstlerverein. Diabelli (1823).
66. 'The Pianoforte' — Erstes Jahrgang; Parts I.-XII. — 34 pieces by modern composers. Out of print.

2. ARRANGEMENTS.

67. Grandes Études de Paganini. 6 Nos. (No. 3, La Campanella). B. & H.
68. Sechs (organ) Präludien und Fugen von J. S. Bach, 2 parts. Peters.
69. Bach's Orgelfantasie und Fuge in G minor: for Lebert & Stark's Klavierschule. Trautwein.
70. Divertissement à la hongroise d'après F. Schubert, 3 parts; also easier ed. Schreiber.
71. Märsche von F. Schubert. 1. Trauer-Marsch; 2, 3. Reiter-Marsch. Schreiber.
72. Soirées de Vienne. Valses-caprices d'après Schubert. 9 Nos. Schreiber.
73. Bunte Reihe von Ferd. David. 24 Nos. Kistner.
74. Élégie d'après Sorriano. Troupenas.
75. Russischer Galopp von Bulhakow. Schlesinger.
76. Zigeuner-Polka de Conradi. Schlesinger.
77. La Romanesca. Schlesinger.
78. Leier und Schwert (Weber). Schlesinger.
79. Élégie, Themes by Prince Louis of Prussia. Schlesinger.
80. Gaudeamus Igitur, paraphrase of No. 10.
81. God Save the Queen. Concert-Paraphrase. Schuberth.
82. Hussiten-Lied. Hofmeister.
83. La Marsellaise. Schuberth.

3. PARAPHRASES, TRANSCRIPTIONS, ETC., FROM OPERAS.

84. La Fiancée (Auber); Masaniello; La Juive; Sonnambula; Norma; Puritani (3); Benvenuto Cellini; Dom Sébastien; Lucia di Lammermoor (2); Lucrezia Borgia (2); Faust (Gounod); Reine de Saba; Roméo et Juliette; Robert le Diable; Les Huguenots; Le Prophète (3); L'Africaine (2); Szep Jlonka (Mosonyi); Don Giovanni; König Alfred (Raff) (2); I Lombardi; Trovatore; Ernani; Rigoletto; Don Carlos; Rienzi; Der fliegende Holländer (2); Tannhäuser (3); Lohengrin (4); Tristan und Isolde; Meistersinger; Ring des Nibelungen.
85. Fantaisie de Bravoure sur la Clochette de Paganini. Schreiber.
86. Trois Morceaux de Salon. 1. Fantaisie romantique sur deux mélodies suisses; 2. Rondeau fantastique sur un thème Espagnol; 3. Divertissement sur une cavatine de Pacini, also for 4 hands. Schlesinger.
87. Paraphrase de la Marche de Donizetti (Abdul Medjid Khan); also easier ed. Schlesinger.
88. 'Jagdchor und Steyrer,' from 'Tony' (Duke Ernest of Saxe-Coburg-Gotha). Kistner.
89. Tscherkessen-Marsch from Glinka's 'Russlan und Ludmilla.' Also for 4 hands. Schuberth.
90. 'Hochzeit-Marsch und Elfenreigen' from Mendelssohn's Midsummer Night's Dream. B. & H.
91. Fest-Marsch for Schiller centenary (Meyerbeer). Schlesinger.
92. Fantaisies (2) sur des motifs des Soirées musicales de Rossini. Schott.
93. Trois Morçeaux Suisses. 1. Ranz de Vaches; 2. Un Soir dans la Montagne; 3. Ranz de Chèvres. Kahnt.

4. RHAPSODIES, ETC.

94. Rhapsodies Hongroises. 1 in E; 2 in C sharp (also for 4 hands, and easier ed.); 3 in B flat; 4 in E flat; 5 in E minor; 6 in D flat; 7 in D minor; 8 Capriccio F sharp minor; 9 in E flat, 'Carneval de Pesth'; 10 Preludio; 11 in A minor; 12 in C sharp minor (also for PF. and violin by Liszt and Joachim); 13 in A minor; 14 in F minor; 15 Rákoczy March. Senff and Schlesinger. (See below.)
95. Marche de Rákoczy. Edition populaire. Kistner.
96. Do. Symphonisch. Schuberth.
97. Heroischer-Marsch im ungarischen Styl. Schlesinger.
98. Ungarischer Geschwindmarsch. Schindler. Pressburg.
99. Einleitung und Ungarischer Marsch von Graf E. Széchényi. Rózsavölgyi.

5. PARTITIONS DE PIANO.

100. Beethoven's Septet. Schuberth.
101. Nine Symphonies, B. & H.
102. Hummel's Septet. Schubert.
103. Berlioz's 'Symphonie Fantastique.' Leuckart. Marche des Pélerins, from 'Harold in Italy.' Rieter-Biedermann. 'Danse des Sylphes,' from 'La Damnation de Faust.' Ibid. Overtures to 'Les Francs-Juges.' Schott. 'Le Roi Lear.'
104. Rossini's Overture to Guillaume Tell.
105. Weber's Jubelouvertüre and Overtures to Der Freischütz and Oberon. Schlesinger.
106. Wagner's Overture to Tannhäuser. Meser.

6. TRANSCRIPTIONS OF VOCAL PIECES.

107. Rossini's 'Cujus Animam' and 'La Charité.' Schott.
108. Beethoven's Lieder, 6; Geistliche Lieder, 6; Adelaïde; Liederkreis. B. & H.
109. Von Bülow's 'Tanto gentile.' Schlesinger.
110. Chopin's 'Six Chants Polonais,' op. 74. Schlesinger.
111. Lieder. Dessauer, 3; Franz, 13; Lassen, 2; Mendelssohn, 9; Schubert, 57; Schumann, R. and Clara, 14; Weber, Schlummerlied, and 'Einsam bin ich.'
112. Meyerbeer's 'Le Moine.' Schlesinger.
113. Wielhorsky's 'Autrefois.' Fürstner.
114. Alleluja et Ave Maria d'Arcadelt; No. 2 also for organ. Peters.
115. À la Chapelle Sixtine. Miserere d'Allegri et Ave Verum de Mozart; also for 4 hands and for organ. Peters.
116. Zwei Transcriptionen, 'Confutatis et Lacrymosa' aus Mozart's Requiem. Siegel.
117. Soirées Italiennes, sur des motifs de Mercadante. 6 Nos. Schott.
118. Nuits d'été à Pausilippe, sur des motifs de l'Album de Donizetti, 3 Nos. Schott.
119. Canzone Napolitana. Meser.
120. Faribolo Pastour, and Chanson du Béarn. Schott.
121. Glanes de Woronince. 3 Nos. Kistner.
122. Deux Mélodies Russes. Arabesques. Cranz.
123. Transcriptions of his own songs; Loreley. Kahnt; 6 Songs. Schlesinger; Die Zelle in Nonnenwerth; Hofmeister; Liebesträume. Kistner.
124. Ungarische Volkslieder, 5 Nos. Táborszky & Parsch.
125. Soirées musicales de Rossini, 12 Nos.; also for 4 hands and for 2 PFs. Schott.

IV. ARRANGEMENTS FOR 2 PIANOFORTES

126. Variations de Concert on March in I Puritani (Hexaméron). Schuberth.
127. Beethoven's Ninth Symphony. Schott.

V. PIANOFORTE AND VIOLIN

128. Epithalam.; also for PF., 2 hands. Táborszky & Parsch.
129. Grand duo concertant sur 'Le Marin.' Schott.

VI. FOR ORGAN OR HARMONIUM

130. Andante religioso. Schuberth.
131. Einleitung, Fuge und Magnificat, from Symphony 'Zu Dante's Divina Commedia.' Schuberth.
132. Ora pro nobis. Litanei. Körner.
133. Fantasie und Fuge on the chorale in 'Le Prophète.' B. & H.
134. Orlando di Lasso's Regina cœli. Schuberth.
135. Bach's Einleitung und Fuge, from motet 'Ich hatte viel Bekümmerniss.' Schuberth. Comp. No. 40.

136. Chopin's Praeludien, op. 28, Nos. 4 and 9. Schuberth.
137. Kirchliche Fest-Ouvertüre on 'Ein' feste Burg.' Hofmeister.
138. 'Der Gnade Heil' (Tannhäuser). Meser.

VII. VOCAL

1. Masses, Psalms, and other Sacred Music.

139. Missa solennis (Graner) Fest-messe in D. Score and parts; also vocal score, and for PF. 4 hands. Schuberth.
140. Ungarische Krönungs-Messe in E flat. Score and parts, and vocal score; Offertorium and Benedictus, for PF. 2 and 4 hands, PF. and violin, organ, organ and violin. Schuberth.
141. Mass in C minor, with organ. B. & H.
142. Missa Choralis in A minor, with organ. Kahnt.
143. Requiem, men's voices and organ. Kahnt.
144. Neun Kirchen-Chor-Gesänge, with organ. 1. Pater Noster; 2. Ave Maria (also for PF.); 3. O Salutaris; 4. Tantum ergo; 5. Ave Verum: 6. Mihi autem; 7. Ave Maris Stella, also for PF.; 8. O Salutaris; 9. Libera me. Kahnt.
145. Die Seligkeiten. Kahnt. (See 'Christus.')
146. Pater noster, for mixed chorus and organ. Kahnt.
147. Pater Noster et Ave Maria, *a* 4 and organ. B. and H.
148. Psalms 13th, 18th (E. V. 19th), 23rd, and 137th. Kahnt.
149. Christus ist geboren; chorus and organ. Arr. for PF. Bote and Bock.
150. An den heiligen Franziskus, men's voices, organ, trumpets and drums. Táborszky & Parsch.
151. Hymne de l'Enfant à son réveil, female chorus, organ and harp. Táborszky & Parsch.

2. Oratorios.

152. Christus. Score, vocal score, and parts. Schuberth. 'Pastorale,' No. 4, and 'Marsch der heiligen drei Könige,' No. 5, for instruments only; also for PF. 2 and 4 hands. 'Tu es Petrus,' No. 8, for organ and for PF. 2 and 4 hands, as 'Hymne du Pape.'
153. Die Legende von der heiligen Elisabeth. Score, vocal score, and parts. Kahnt. 'Einleitung,' for organ; 'Marsch der Kreuzritter' and 'Interludium,' for PF. 2 and 4 hands; 'Der Sturm,' for PF. 4 hands.

3. Cantatas and other Choral Music.

154. Zur Säcular-Feier Beethovens, for chorus, soli, and orch. Score, vocal score, and parts. Kahnt.
155. Choruses (8) to Herder's 'Entfesselte Prometheus.' Score, vocal score, and parts. Kahnt. Pastorale (Schnitterchor) for PF. 2 and 4 hands.
156. Fest-Album for Goethe centenary (1849). Fest-Marsch; 1. Licht! mehr Licht; 2. Weimar's Todten; 3. Ueber allen Gipfeln ist Ruh; 4. Chor der Engel. Vocal score and parts. Schuberth.
157. Wartburg-Lieder. Einleitung and 6 Lieder. Vocal score. Kahnt.
158. Die Glocken des Strassburgen Münsters. Baritone solo, chorus and orch. Score, vocal score, and parts. Schuberth. 'Excelsior' (Prelude) for Organ, and PF. 2 and 4 hands.
159. Die heilige Cäcilia. Mezzo-soprano, chorus, and orch., or PF., harp, and harmonium. Score, vocal score, and parts. Kahnt.

4. For Men's Voices.

160. 1. Vereinslied; 2. Ständchen; 3. Wir sind nicht Mumien; 4-6. Geharnischte Lieder (also for PF.); 7. Soldatenlied; 8. Die alten Sagen; 9. Saatengrün; 10. Der Gang um Mitternacht; 11. Festlied; 12. Gottes ist der Orient. Kahnt.
161. Das düstre Meer. Unter allen Wipfeln. Eck.
162. Vierstimmige Männergesänge. 1. Rheinweinlied; 2. Studentenlied; 3. Reiterlied; 4. Ditto Schott.
163. An die Künstler. With orch. Kahnt.
164. Fest-Chor (Herder-Memorial, 1850). Weber.
165. Festgesang. Kühn.
166. Das Lied der Begeisterung. Táborszky & Parsch.
167. Was ist des Deutschen Vaterland? Schlesinger.
168. Weimar's Volkslied. Also for Organ and PF., 2 and 4 hands. Kühn.

5. For Single Voice and PF.

169. Gesammelte Lieder. Kahnt. 1. Mignon's Lied (also with orch. accomp. and for PF.); 2. Es war ein König (also for PF.); 3. Der du vom Himmel bist (also for PF.); 4. Freudvoll und Leidvoll; 5. Wer nie sein Brod; 6. Ueber allen Gipfeln ist Ruh'; 7. Der Fischerknabe (also with orch.); 8. Der Hirt (also with orch.); 9. Der Alpenjäger (also with orch.); 10. Die Loreley (also with orch. and for PF.); 11. Am Rhein (also for PF.); 12. Vergiftet sind mein Lieder; 13. Du bist wie eine Blume; 14. Anfangs wollt' ich; 15. Morgens steh' ich auf; 16. Ein Fichtenbaum (2); 17. Comment, disaient-ils? 18. Oh! quand je dors; 19. S'il est un charmant gazon; 20. Enfant si j'étais Roi; 21. Es rauschen die Winde; 22. Wo weilt er? 23. Nimm' einen Strahl; 24. Schwebe, blaues Auge; 25. Die Vätergruft; 26. Angiolin dal biondo crin (also for PF.); 27. Kling leise; 28. Es muss ein Wunderbares sein; 29. Mutter Gottes Sträusslein (1); 30. Ditto (2); 31. Lasst mich ruhen; 32. Wie singt die Lerche; 33. In Liebeslust; 34. Ich möchte hingehn; 35. Nonnenwerth (also for PF.); 36. Jugendglück; 37. Wieder möcht' ich dir begegnen; 38. Blume und Duft; 39. Ich liebe dich; 40. Die stille. Wasserrose; 41. Wer nie sein Brod; 42. Ich scheide; 43. Die drei Zigeuner (also with orch.); 44. Lebe wohl; 45. Was Liebe sei; 46. Die todte Nachtigall; 47. Bist du; 48. Gebet; 49. Einst; 50. An Edlitam; 51. Und sprich; 52. Die Fischerstochter; 53. Sei still; 54. Der Glückliche; 55. Ihr Glocken von Marling. Kahnt.
170. Il m'aimait tant (also for PF.). Schott.
171. Drei Lieder. 1. Hohe Liebe; 2. Gestorben war ich; 3. O lieb'; also for PF. as 'Liebesträume.' Kistner (see No. 123).
172. Tre Sonetti di Petrarca. Haslinger.
173. Die Macht der Musik. Kistner.
174. Jeanne d'Arc au bûcher, Mezzo-Soprano and Orch., or PF. Schott.
175. Ave Maris Stella. Kahnt.

VIII. PIANOFORTE ACCOMPANIMENT TO DECLAIMED POEMS

176. Bürger's Leonore, Kahnt; Lenau's Der traurige Mönch, Kahnt; Jokai's Des todten Dichters Liebe, Táborszky & Parsch; Strachwitz's Helge's Treue, Schuberth; Tolstoy's Der blinde Sänger, Bessel, Petersburg, also for PF.

IX. REVISED EDITIONS OF CLASSICAL WORKS

177. Beethoven. I. & II. Sonatas complete. III. Variations for PF. solo. IV. Various PF. compositions for 2 and 4 hands. V. Duets for PF. and violin. VI. Duets for PF. and violoncello, or horn. VII. Trios for PF., violin, and violoncello. X. Masses, vocal score. XIV. String quartets. XV. Trios for strings, wind and strings, and wind only. Holle.
178. Field. 18 Nocturnes, annotated. Schuberth.
179. Hummel's Septet; also as quintet for PF. and strings. Schuberth.
180. Schubert's PF. Sonatas and Solos (selected); 2 vols. Cotta.
181. Weber's PF. Sonatas and Solos; 2 vols. Cotta.
182. Viole's Gartenlaube; 100 Études in 10 parts. Kahnt.

X. LITERARY WORKS

183. De la Fondation-Goethe à Weimar. Brockhaus, 1851.
184. Lohengrin et Tannhäuser de Richard Wagner. Brockhaus, 1851.
185. R. Wagner's Lohengrin und Tannhäuser; with musical illustrations. Eyssen.
186. Fréd. Chopin. B. & H. 1852.
187. Die Zigeuner und ihre Musik in Ungarn. In German and Hungarian; the former revised by Cornelius. Heckenast, Pressburg, 1861.
188. Ueber Field's Nocturnes; French and German. Schuberth, 1859.
189. Robert Franz. Leuckart, 1872.
190. Contributions to *Gazette musicale de Paris*, and in the *Neue Zeitschrift für Musik*. Kahnt.
191. Schumann's Musikalische Haus- und Lebens-regeln; translated into French. Schuberth, 1860.

A complete edition of the writings in a German version by L. Ramann, is prepared by that writer. 6 vols. out of 7 published (1894). F. H.

The task of collecting Liszt's posthumous works has not been an easy one, the composer having distributed his MSS. amongst his friends and pupils. There have already been published during the last ten years, by Táborszky & Parsch, Budapest:—

'Ungarisches Königslied,' for male voices or mixed chorus with orchestral accompaniment; the same in PF. score, and in arrangements for baritone solo, and for 4 hands and 2 hands on the PF.

'Ungarn's Gott,' for baritone solo and ad lib. chorus of male voices. Also for PF., 2 hands; also for PF., left hand; also for organ or harmonium; also for cymbal.

Csárdás for PF., 2 hands.

Csárdás macabre or obstiné. Do.

Dem Andenken Petöfi's for PF., 2 and 4 hands.

16th Hungarian Rhapsody (Munkácsy), 2 hands; also 4 hands. 17th do. (Aus dem Figaro Album). 18th do. (Für das Album der Budapester Ausstellung). 19th do. (nach C. Abrányi's 'Csárdás nobles').

Published by Kahnt's Nachfolger:—

'Christus,' PF. arrangements, 2 and 4 hands.

Antiphon for St. Cecilia's Day, contralto solo and 5-part mixed choir, and orchestral accompaniment. Also PF. or vocal score.

'Le Crucifix,' for contralto solo, with harmonium or PF. accompaniment.

Missa pro Organo.

Sacred Choruses. No. X., Anima Christi; No. XI., Tu es Petrus; No. XII., Dominus conservet eum.

'Salve Regina' (Gregorian), for harmonium or organ.

Songs: 'Verlassen,' 'Ich verlor die Kraft.'

Duet: 'O Meer im Abendstrahl.'

'Sonnenhymnus.' Baritone solo, male voice chorus, organ and orchestra. Also vocal score.

'Stanislaus,' oratorio, unfinished. Full score. Vocal score. Single numbers published.

'Salve Polonia,' Interludium. Full score. Also arrangement for PF.

'De Profundis,' Ps. cxxix., bass or alto solo, with PF. or organ.

Responses for soli and choir and organ, called 'Septem Sacramenta,' 1877-78.

Collected Songs.

By Various Publishers:—

'Von der Wiege bis zum Grabe,' symphonic poem, after a drawing by Michael Zichy.

Varianten und Zusätze to 'Festklänge.'

'Le triomphe funèbre de Tasse,' epilogue to 'Tasso.'

Two new Mephisto-Walzer, orch. and PF., 2 or 4 hands (Fürstner).

'Crux,' Hymne des Marins, chorus and accompaniment *ad lib.*

'Pax Vobiscum,' motet, 4 male voices.

'Natus est Christus,' 4 male voices.

'Qui Mariam absolvisti,' baritone solo and chorus.

'O heilige Nacht,' tenor solo and 3-part female chorus (Fürstner).

'Nun danket Alle Gott,' chorus, organ, trumpets, trombones, and drums.

Antiphon for St. Cecilia's Day, contralto solo and 5-part female chorus.

'Gruss,' for male choir, published 1887.

Original, for Pianoforte:—

Années de Pélerinage. Troisième Année: No. 1. Angelus (also for string quartet). No. 2. Aux Cyprès de la Ville d'Este. No. 3. Do. No. 4. Les Jeux d'Eaux à la Villa d'Este. No. 5. 'Sunt lacrymae rerum' en mode hongrois. No. 6. Marche funèbre. No. 7. 'Sursum corda' (also for solo voices, Schott), 'Abschied,' russisches Volkslied) 'Die Trauer-Gondel' (Fritzsch). 3 Valses oubliées; Valse Élégiaque (Bote & Bock); Étude in C; Andante maestoso (Rosavölgy). Grosses Concert-Fantasia über Spanische Weisen (Licht).

En Rûr, nocturne. Twelve books of Technical Studies, with more to follow (Schuberth).

Transcriptions:—

Processional March from 'Parsifal' (Schott). Other Wagner transcriptions (Schott, and B. & H.). Berlioz's 'Harold' Symphony (Leuckart). Verdi's 'Aïda' and 'Requiem,' Lassen's 'Hagen und Kriemhilde,' 'Faust,' and Intermezzo from 'Ueber allen Zaubern Liebe' (Bote & Bock). Liebesscene and Fortuna's Kugel from Goldschmidt's 'Die sieben Todsünden.' Rubinstein's 'Gelb rollt' and 'Der Asra' (Kistner). Schumann's 'Provençalisches Minnelied' (Fürstner). Forty-two Lieder by Beethoven, Franz, Schumann, and Mendelssohn (B. & H.). Paraphrase of themes from Handel's 'Almira.' Paraphrase of themes from modern Russian works. Wilhorsky's 'Romance.' Arrangements of Fest-Cantata for 4 hands; nocturne, 4 hands. Schubert's Marches, 4 hands. Beethoven's Concertos, 2 PFs.

The works still unpublished include a Requiem on the death of the Emperor Maximilian of Mexico; 'Hosannah!' for organ and trombone; 'Rosario' for organ or harmonium, 3 pieces, 1879; 'Quasi Cedrus' tenor solo, female chorus and harmonium; 'Mariengarten,' vocal trio with organ; 'Verlassen,' song; 'Romance oubliée,' PF., 1880; 'Am Grabe R. Wagners,' string quartet, 1883; 'Ungarische Bildnisse' (3), for PF., 1884; from Mephisto-Walzer for piano, and Mephisto Polka; 'Pax Vobiscum,' male voice quartet with organ, 1886; a 20th Hungarian Rhapsody.

Liszt had completed, or is said to have partly written:—New symphonic poem for organ, on lines by Herder, 'The Organ'; 'Lo sposalizio' (organ); score of Zarembski's duets; 'Die Macht der Musik,' song; Fantasia for orch. and PF. on Schubert's 'Der Wanderer'; 'Die Nebensonnen' and 'Aufenthalt' (Schubert) for PF.; 'Weihelied' to Leo XIII.; 'Der ewige Jude,' for PF. with declaimed poem (Schubart).

The discovery of a concerto entitled 'Malédiction,' and of a choral work, 'The Creation,' has been reported.[1]

L. M. M.

Now, at a distance of nearly twenty years from Liszt's death, it should be possible to form a calm opinion of his qualities and defects in the various departments of his career, and an opinion that will probably coincide more or less accurately with the final verdict of posterity. In days gone by, English musicians who complained of the ugliness of some of the more 'advanced' of Liszt's compositions were silenced by a reminder of the composer's generosity to all sorts of musical geniuses in distress, or were adjured to sympathise with the self-sacrifice of Walter Bache in keeping his master's name before the London public through good and evil report. In the present day, it is possible to see his work in a more just perspective, and to separate it into its elements. As a man, an interpretative artist, and a creator of music, Liszt stands before us as a man in whom sympathy was a far stronger thing than imagination. He had a marvellous intuition for what was good in the work of a multitude of men whose paths ultimately diverged as far as the poles asunder. It must be remembered that the narrowness of artistic views, of which the Liszt 'school' has often been accused,—not altogether without warrant—was not due to the master, whose affections were large enough to hold a world of composers, and to enter with surprising fulness into the ideals of each. In Schumann, Brahms, Joachim, he found, at one time or another, points with which he could sympathise, however great was the distance which eventually separated the composers of his special devotion from the classical school of their time. The fortune which he had made during his early career as the most astonishing virtuoso of any time upon the pianoforte, was in later life held as it were in trust for the use of his poorer brethren in the art, and his correspondence,—more particularly the collection of the letters addressed to him by his contemporaries,—shows how unscrupulously his generosity was in many cases abused. Still, his influence was far from being wasted, for without his help it is quite certain that the fame of Wagner would not be what it is at the present day; and the disappointments with which that master had to contend might quite conceivably have crushed him, and so his greatest works might have been lost to the world, but for the encouragement and devotion of Liszt. The catalogue of operas produced during his artistic reign at Weimar shows how catholic were his tastes, and his brave defence of Cornelius, as a consequence of which he gave up the most useful duties of his life, was the kind of action that appeals to the imagination and no doubt advanced the cause of modern music, both for good and evil. For of course with such open-handed liberality there was little room for discrimination, and a great many of the disciples of the Liszt-school were very poor musicians, just as many of his pianoforte pupils were entirely unworthy of his name.

His sympathy for all sorts of music was again manifested in his interpretation of the music of widely different schools on the pianoforte. He lived before the time when musical archæology was in vogue, and it was owing to his ecclesiastical tastes rather than to any antiquarian instinct, that he was moved to practical admiration of Palestrina. His playing of the older music (before Beethoven) was never the most remarkable side of his art, and it must have been the difficulty of combining the pedal and manual parts of Bach's organ works which drew him to arrange them for the piano. But with all modern music he was in fullest sympathy, up to the time when he gave up the regular career of a virtuoso. In regard to pianoforte technique, his work was of the utmost importance; the full discussion of this point must be left to another place (see PIANOFORTE-PLAYING). It must suffice here to say that even to those who only heard him in the last year of his life, his playing was a thing never to be forgotten, or approached by later artists. The peculiar quiet brilliance of his rapid passages, the noble proportion kept between the parts, and the meaning and effect which he put into the music, were the most striking points, for it is quite a mistake to suppose that the habit of thumping, which so many of his pupils and followers thought fit to adopt, came from himself.

His pianoforte transcriptions and arrangements cover an immense field of music, good, bad, and indifferent. Yet very few of the productions suggest that they were done 'to order,' or that the task was at all uncongenial to the arranger. Among the most famous of these, and as a matter of fact, among the very best, are the arrangements of Schubert's songs, in many of which he contrives to throw a new

[1] All posthumous MSS. were handed over to the Allg. Deutsche Musikverein by the Princess Hohenlohe, the daughter of Liszt's faithful friend and testatrix, the Princess Wittgenstein, who died in 1887.

light on Schubert's ideas, and, in the opinion of a good many people, to enhance their beauty. Naturally there are cases where his additions cannot meet with unqualified approval from every one; but his sympathy with this master was so complete that he very seldom erred in taste in treating his music. Even operatic fantasias, which for the most part are the dreariest of imaginable compilations, became, in Liszt's hands, things of some beauty and musical interest, besides reproducing the theatrical situation with success. One of the many paradoxes of Liszt's nature was his warm admiration for the kind of themes that we associate with Bellini and Donizetti, combined with a rather uncouth type of melodic invention, in the case of his own creations, which assorts remarkably ill with the Italian sentimentality. In his own original work as a composer it is remarkable that he nearly always required a poetic idea to illustrate in his compositions. (In this connection, it is of course possible that the process was similar to that employed by Schumann, *i.e.* the music may have been composed first, and the fancy title found for it afterwards; but, taking all the compositions into consideration, it would seem more likely that in the great majority of instances, the music was deliberately written up to an impression produced by some other art, or by some natural scene.) It is not exactly that the imagination was defective, but it required to be kindled from without. Liszt's efforts at abstract music are very few and, for the most part, very unsatisfactory. This is, no doubt, explained by the circumstance that so much of his early life had been given to the attainment of his wonderful pianoforte technique, that he could not undergo the drudgery of learning how to develop musical themes and how to make them self-dependent and inherently interesting. Not that he ever showed the kind of helplessness of invention which often mars the fine conceptions of Berlioz; but, while his employment of orchestral and other colouring is always admirable, the actual fabric of his themes, as well as their invention, often leaves much to be desired, more especially in such things as the pianoforte ballades, or the sonata in B minor. It is a commonplace of criticism to say that Liszt owed much to Berlioz, but he very seldom attained that quality of distinction which so constantly appears in the French master's work; whether ugly or beautiful, Liszt's themes are most rarely such as to produce the feeling in the hearer that a new revelation was made in them. Where Liszt was supreme was in his handling of the orchestra, and it must for ever be a problem how he learnt the art of scoring. The 'Hungarian Rhapsodies,' in the transference between the piano and the orchestra of the special effects of the national bands, must have been the means by which he became the master of the orchestra that we know him to have been. The 'Symphonic Poems' mark the point of greatest divergence from the classical ideals, and the discussion they aroused was the chief cause of the defection of Joachim and others from the Liszt camp. Even Wagner hesitated for a time before accepting some of the perversities which occur in them, just as, in earlier days, some of Liszt's extravagances in his pianoforte works had repelled Chopin. The symphonic poems, and the 'Faust' and 'Dante' symphonies, are the works in which the theories of 'programme-music' were pushed to the furthest point reached in that peculiar department of art until the advent of Richard Strauss. The fact that this latter composer has out-Liszted Liszt must not blind us to the boldness of Liszt's work at the time it was written. The idea was of course not a new one by any means; from the very primitive instances of programme-music to be found in certain collections of virginal music, through Bach's 'Capriccio on the Departure of a Brother,' or Kuhnau's Bible Sonatas, to Beethoven's 'Wuth über das verlornen Groschen,' composers had indulged on occasion in such *jeux d'esprit*, but up to the time of Berlioz had regarded them as a more or less jocular means of turning music to an object that was recognised as not its primary one. In the opinion of those best worth listening to, the music which is interesting purely on its own account, without making any attempt to illustrate a story, is music in its highest function, and the works which profess to narrate an anecdote, or to illustrate a poetic or prosaic idea, are meritorious or the reverse according as they fulfil the conditions of absolute music. Viewed from this standpoint, the 'Faust' symphony is far superior to the 'Dante,' for the whole of its slow movement belongs to the sphere of pure music, and the conception of the work seems more spontaneous than that of the other, or of most of the symphonic poems. Of the finale, Dannreuther (see below) says:—

> This movement exhibits the outlines of symphonic structure . . . but the details for the most part have reference to the exigencies of the poetical idea, and such exigencies are permitted to over-rule considerations of musical consistency and beauty.

In this class of his compositions, Liszt laid great stress upon an innovation which has been generally associated with his name, although it had been practically used from time to time long before his days. The system of 'Transformation of Themes' as he called it, is beyond question an easier thing to handle than the logical development which the older masters preferred. This may or may not have been the reason why Liszt adopted it so readily. It is easy to see that it lends itself well to the illustrative music of which he and his followers were so fond; for a theme appearing in a new guise, altered in tempo and rhythm—so long

as it is easy to recognise in its changed shape—stands well as the counterpart of one character in different circumstances. The Wagnerian 'leading-motive' fulfils a far higher function in regard to operatic music than this Transformation of Themes does in symphonic music; for even when the latter is employed by a master of construction, it has evidently very little to do with musical interest of the best kind. A well-known instance of its use, in music of a different order from Liszt's, is in the third movement of Brahms's second symphony, where the theme of the *allegretto* is thus transformed, and the device is employed as if it were of small moment. In the same master's two early sonatas, opp. 1 and 2, are other instances. The two concertos of Liszt, and nearly all the symphonic poems, contain cases where he has illustrated his theory that it is a really important invention.

The larger compositions of Liszt intended for ecclesiastical use are so seldom performed that it is difficult to speak of them with any certainty at first-hand. In the late Mr. Dannreuther's *Romantic Period* (his contribution to the *Oxford History of Music*, vol. vi.) he analyses the 'Graner Festmesse' and the other sacred works very minutely, and with great insight and acumen. He points out that in this great mass and in the two oratorios which Liszt completed, there is a copious use of Wagner's method of employing representative themes, and connected the various movements of the mass by their means. He says:—

> Liszt came to interpret the Catholic ritual in a histrionic spirit, and tried to make his music reproduce the words not only as *ancilla theologica et ecclesiastica*, but also as *ancilla dramaturgica*. The influence of Wagner's operatic method . . . is abundantly evident; but the result to this influence is more curious than convincing (p. 200).

In speaking of the 'Hungarian Coronation Mass' (1866-67) Mr. Dannreuther says:—

> Liszt aimed at characteristic national colour, and tried to attain it by persistently putting forward some of the melodic formulæ common to music of the Hungarian type. . . . The style of the entire mass is as incongruous as a gipsy musician in a church vestment (*ib.* pp. 204, 209).

The same author sums up the other pieces by Liszt that belong to sacred music in these words:—

> The majority of them can hardly be accounted good music in the full sense of the word. Taken simply as music, and without regard to any symbolism or casual association with the Ritual, they convey an undefinable sense of effort and weakness (*ib.* p. 220).

The 'concert-oratorio' called 'The Legend of St. Elizabeth' is a living illustration of the dual personality of Liszt; it is fervently religious in character, and yet is far more of an opera than a real oratorio. It had a far greater success on the stage (at Munich, Weimar, Hanover, Leipzig, and elsewhere) than on the concert-platform. The scene of the miracle of the roses is by far the finest point of the work, and, as Mr. Dannreuther says, 'one of the best things Liszt ever produced.' For an analysis of 'Christus' the reader must be referred to the volume already quoted.

It remains to speak of a branch of art in which Liszt was at his very best. The purely lyrical pianoforte pieces, such as the 'Consolations,' many of the 'Années de Pélerinage,' the beautiful 'Bénédiction de Dieu dans la Solitude,' and several of the other 'Harmonies poétiques et religieuses,' have an amount of inspiration which is rarely found in the more ambitious works of the composer; and in his songs he reaches a level of invention that is untouched for the most part elsewhere. All, or almost all, are highly original, effectively written for the voice, and interesting in the accompaniment; some are a little forced in sentiment, but in all the natural accentuation of the words is followed with singular fidelity, and a few are among the most expressive lyrics of the world. 'Kennst du das Land' is held by many good judges to be the best of the many excellent settings of the words; 'Der König von Thule' is another of finest quality; 'Es muss ein Wunderbares sein' has an emotional directness, and 'Comment, disaient-ils' a whimsical grace, that are obvious to every hearer; 'Die Lorelei' and 'Du bist wie eine Blume' are perfect counterparts of Heine's words, and if Liszt had been nothing more than a song-writer, he would have been hailed as a composer of rare gift. What amount of his work will endure throughout the ages cannot be guessed with any certainty; but if one whole class were spared by time, that class would surely be the songs. As pianoforte technique develops still further, the pianoforte pieces may join the bravura pieces of the past in oblivion; already, as was said above, the bolder flights of Strauss have thrown into the shade many of the more ambitious efforts in the department of programme-music, but the songs are even now increasing in general popularity, and finding acceptance even with singers of the less advanced class. M.

LITANIAE LAURETANAE (Litany of Loreto). A solemn Litany, sung in honour of the Blessed Virgin Mary.

It is no longer possible to ascertain when, where, or by whom, this Litany was originally written; but, if we may trust the very generally received tradition that it was first chanted at Loreto, and carried thence, by pilgrims, to all parts of the world, it cannot be of earlier date than the closing years of the 13th century. In other places than Loreto (where it is sung every evening) it is most frequently sung, either in solemn Processions, or, during the Exposition of the Blessed Sacrament at Benediction; but its use—especially on the Continent—is by no means restricted to those particular occasions. In Rome, for instance, it is constantly sung, at

almost every popular service, to a simple Plain-song melody, familiar to all Italians, and printed in the Ratisbon edition of the *Directorium Chori*. This is, probably, the oldest music to which the words were ever adapted. Its date, like theirs, is uncertain: but it is at least old enough to have attracted the attention of the great polyphonic composers of the 16th century, some of whom have treated it in their best and most devout style, and, when adopting it as a Canto fermo, have carefully abstained from destroying the simplicity of its character by the introduction of vain and irrelevant conceits.

Palestrina was especially devoted to the Litany; and, in 1593, published a volume containing, in two books, ten different settings of exquisite beauty, composed for the use of the 'Confraternity of the Holy Rosary.' One of the most beautiful divisions of the work is reprinted in the fourth volume of Proske's *Musica Divina*, and all are published in the complete edition of Breitkopf & Härtel.

Another volume of Litanies, by various authors, was published at Munich, in 1596, by Georgius Victorinus, under the title of *Thesaurus Litaniarum*. We here find, among other interesting works, a charming Litany, by Orlando di Lasso, founded entirely upon the Plain-song Canto fermo, and so simple in construction that the most modest choir need feel no hesitation in attempting it. This Litany is also reprinted, entire, in the fourth volume of *Musica Divina*, together with some others from the same rare work, which, fortunately, is not the only collection that has been preserved to us from the 16th century. Under the title of *Litaniae Catholicae ad Christum, Beatam Virginem, et Sanctos*, a highly interesting work was printed by Wolfgang Eder, at Ingolstadt, in 1589. Another, called *Sacrae Litaniae variae*, was published at Antwerp in 1595. A precious volume, believed to be unique, wanting the title and first nine pages—and, therefore, without date—is preserved in the Library bequeathed by Dr. Proske to the cathedral of Ratisbon. And many other printed collections are still extant, containing quite a little treasury of Art.

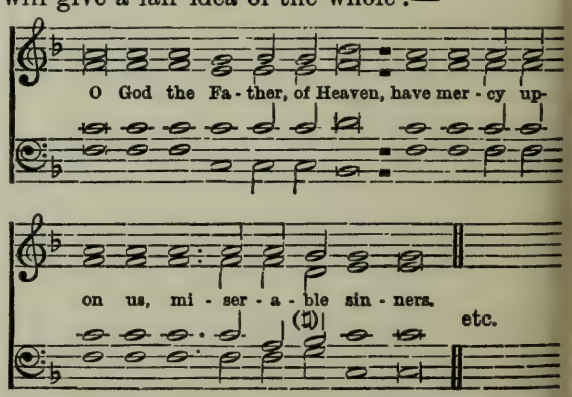
At Notre Dame the Litany is annually sung, in grand procession, on the afternoon of the Feast of the Assumption, to a form of the First Tone, which, set with the melody in the tenor, produces an indescribably solemn effect. W. S. R.

LITANY (Old Eng. *Letanie*; Lat. *Litaniae*; Gr. Λιτανεία, a Supplication). A solemn form of prayer; sung, by solo voices and choir, alternately; and found in most Office-Books, both of the Eastern and Western Church. [See LITANIAE, etc.]

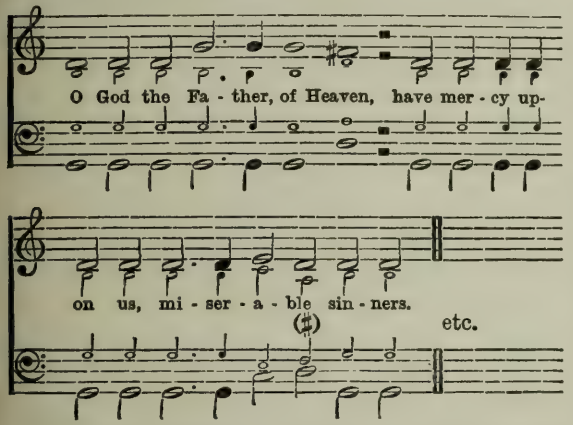
The origin of the Litany may be traced back to a period of very remote antiquity. Its use was, probably, first instituted in the East, [and it retained even in the West its Greek respond 'Kyrie eleison.' Starting from this response as a nucleus the Litany developed a number of special petitions with varying refrains: at a later stage it incorporated a number of invocations of saints, which grew so largely in bulk as to overshadow at times the older petitions. The Litany was the first form of Prayer to be translated in England at the Reformation. The invocations of saints were first cut down to very small proportions in order to restore the ancient character of the Litany, and then subsequently were cut out altogether.] The English translation was first published, without musical notes, in the reign of Henry VIII., on May 27, 1544, five years before the appearance of King Edward the Sixth's 'First Prayer-Book.' Three weeks later—on June 16—another copy, with the Plain-song annexed, was printed, in London, by Grafton; the Priest's part in black notes, and that for the choir in red. It would seem, however, that the congregations of that day were not quite satisfied with unisonous Plain-song; for, before the end of the year, Grafton produced a third copy, set for five voices, 'according to the notes used in the Kynges Chapel.'

This early translation was, in all probability, the work of Archbishop Cranmer, who refers to it in a letter preserved in the Record Office. And, as he recommends the notes (or similar ones) to be sung in a certain new procession which he had prepared by the King's command, there is little doubt that it was he who first adapted the English words to the ancient Plain-song. If this surmise be correct, it supplies a sufficient reason for the otherwise unaccountable omission of the Litany in Marbeck's 'Booke of Common Praier Noted.'

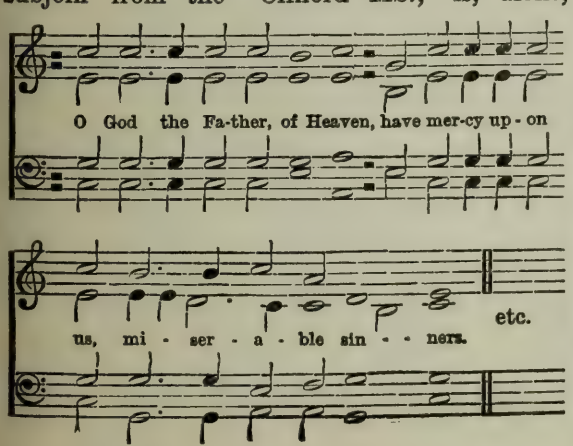
In the year 1560—and, again, in 1565—John Day printed, under the title of 'Certaine notes set forth in foure and three partes, to be song at the Morning Communion, and Evening Prayer,' a volume of Church Music, containing a Litany, for four voices, by Robert Stone, a then gentleman of the Chapel Royal. According to the custom of the time, the Canto fermo is here placed in the Tenor, and enriched with simple, but exceedingly pure and euphonious harmonies, as may be seen in the following example, which will give a fair idea of the whole:—



The Rev. J. Jebb has carefully reproduced this interesting composition in his 'Choral Responses and Litanies,' together with another Litany by Byrd (given on the authority of a MS. preserved in the Library of Ely Cathedral), and several others of scarcely inferior merit. The only parts of Byrd's Litany now remaining are, the Cantus and Bassus: in the following example, therefore, the Altus and Tenor (containing the Plain-song) are restored, in accordance with the obvious intention of the passage, in small notes:—

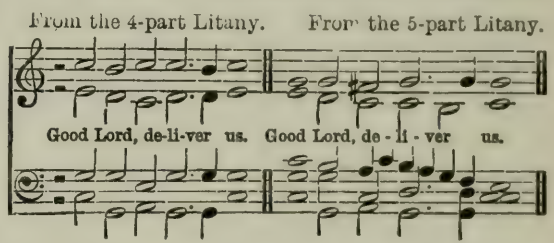


All these Litanies, however, and many others of which only a few fragments now remain to us, were destined soon to give place to the still finer setting by Thomas Tallis. Without entering into the controversy to which this work has given rise, we may assume it as proved, beyond all possibility of doubt, that the words were originally set by Tallis in four parts, with the Plain-song in the Tenor. In this form, both the Litany and Preces are still extant in the 'Clifford MS.' (dated 1570), on the authority of which they are inserted in the valuable collection of 'Choral Responses' to which allusion has already been made; and, however much we may be puzzled by the consecutive fifths in the Response, 'And mercifully hear us when we call upon Thee,' and the chord of the $\frac{4}{2}$ in 'We beseech Thee to hear us, Good Lord,' we cannot but believe that the venerable transcription is, on the whole, trustworthy. Tallis's first Invocation, which we subjoin from the 'Clifford MS.,' is, alone,



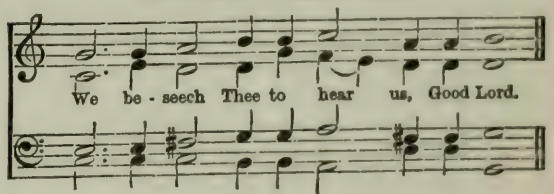
sufficient to show the grandeur of the composer's conception.

More than one modern writer has condemned the celebrated five-part Litany printed by Dr. Boyce as an impudent corruption of this four-part text. Dean Aldrich goes so far as to assure Dr. Fell, in a letter still extant, that 'Barnard was the first who despoilt it.' The assertion is a rash one. It is too late, now, to ascertain, with any approach to probability, the source whence Barnard's version, printed in 1641, was, *in the first instance*, derived. There are, in truth, grave difficulties in the way of forming any decided opinion upon the subject. Were the weakness of an unpractised hand anywhere discernible in the counterpoint of the later composition, one might well reject it as an 'arrangement'; but it would be absurd to suppose that any musician capable of deducing the five-part Response, 'Good Lord, deliver us,' from that in four parts, would have condescended to build his work upon another man's foundation.

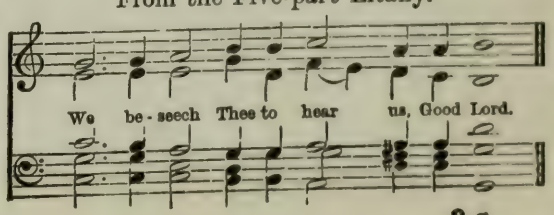


The next Response, 'We beseech Thee to hear us, Good Lord,' presents a still more serious *crux*. The *Canto fermo* of this differs so widely from any known version of the Plain-song melody that we are compelled to regard the entire Response as an original composition. Now, so far as the *Cantus* and *Bassus* are concerned, the two Litanies correspond, at this point, exactly; but, setting all prejudices aside, and admitting the third chord in the 'Clifford MS.' to be a manifest *lapsus calami*, we have no choice but to confess, that, with respect to the mean voices, the advantage lies entirely on the side of the five-part harmony. Surely, the writer of this could—and would—have composed a Treble and Bass for himself!

From the 'Clifford MS.'



From the Five-part Litany.



The difficulties we have pointed out with regard to these two responses apply, with scarcely diminished force, to all the rest; and, the more closely we investigate the internal evidence afforded by the double text, the more certainly shall we be driven to the only conclusion deducible from it: namely, that Tallis has left us two Litanies, one for four voices, and the other for five, both founded on the same Plain-song, and both harmonised on the same basses, though developed, in other respects, in accordance with the promptings of two totally distinct ideas.

The four-part Litany has never, we believe, been published in a separate form. The best edition of that in five parts is, undoubtedly, Dr. Boyce's; though Messrs. Oliphant, and John Bishop, have done good service, in their respective reprints, by adapting, to the music of the Preces, those 'latter Suffrages,' which, having no place in the First Prayer-Book of King Edward VI., were not set by any of the old composers. Some later editions, in which an attempt has been made at 'restoration,' have, it is to be feared, only resulted in depraving the original text to a degree previously unknown. W. S. R.

[In recent years the ancient Sarum Plain-song of the Litany has been reproduced and set to the words of the English Litany; this is far richer than Cranmer's form. W. H. F.]

LITOLFF, Henry Charles, was born in London, Feb. 6, 1818. His father, a French Alsatian soldier taken prisoner by the English in the Peninsular War, had settled in London as a violinist after the declaration of peace, and had married an Englishwoman. In the beginning of the year 1831 Henry Litolff was brought by his father to Moscheles, who on hearing the boy play the piano, was so much struck by his unusual talent, that he offered to take him gratis as a pupil; and under his generous care Litolff studied for several years. He made his first appearance (or one of his first) at Covent Garden Theatre, July 24, 1832, as 'a pupil of Moscheles, 12 years of age.' In his 17th year a marriage of which the parents disapproved obliged him to leave England and settle for a time in France. For several years after this event Litolff led a wandering life, and during this period he visited Paris, Brussels, Leipzig, Prague, Dresden, Berlin, and Amsterdam, giving in these towns a series of very successful concerts. In 1851 he went to Brunswick, and undertook there the business of the music-publisher Meyer, marrying, as his second wife, the widow of the owner. In 1860 he transferred this business to his adopted son, Theodor Litolff, and he, in 1861, started the well-known 'Collection Litolff,' as a cheap and accurate edition of classical music, which was among the earliest of the many series of similar size and aim now existing. It opened with the sonatas of Beethoven, Mozart, and Haydn (vols. i.-iv.). Henry Litolff himself went to Paris. His third wife was a Comtesse de Larochefoucauld. His opera, 'Les Templiers,' was produced at Brussels in Jan. 1886. Litolff died August 6, 1891, at Bois le Combes, near Paris.

As a pianist Litolff's rank is high; fire, passion, and brilliancy of execution were combined with thought and taste in his playing. Had it been also correct, it would have reached the highest excellence. In his works, however, there is great inequality; beautiful and poetic ideas are often marred by repetition and a want of order, and knowing what the author's true capacity is, the result is a feeling of disappointment. About 115 of his works, including several operas, a violin concerto, a short oratorio, 'Ruth et Boaz' (1869), and much chamber music have been published. Among the best of them may be reckoned some of his pianoforte pieces, such as the well-known 'Spinnlied,' a few of his overtures and his symphony-concertos, especially Nos. 3, 4, and 5; the latter are remarkable for their wealth of original ideas in harmony, melody, and rhythm, and for their beautiful instrumentation (see Berlioz's *Les Musiciens*, p. 303). A. H. W.

LITUUS. A Roman instrument used by the cavalry, and answering to the 'cavalry trumpet' of modern armies. It was cylindrical in bore with an expanding bell-mouth, and was turned back upon itself only at the bell-end, so that its general form was that of a crooked staff, or the letter J. The pitch of one discovered in 1827 at Cervetri, and now preserved in the palace of the Vatican at Rome is *g*, an octave higher than the Buccina (*q.v.*), and a major third higher than the modern cavalry trumpet of the British army, which is in *e♭*. D. J. E.

LIVERPOOL MUSICAL FESTIVALS. These have not taken place with regularity. The first was held in 1784, the next in 1790, and the next in 1799. They were then suspended till 1823, 1830, and 1836 (Oct. 4-7, Sir G. Smart conductor), when Mendelssohn's 'St. Paul' was performed for the second time, and for the first time in England. Up to this date the concerts had been held in churches, but the next Festival took place at the Philharmonic Hall in 1874 (Sept. 29-Oct. 1)—conductor Sir Julius Benedict. The St. George's Hall, containing rooms available for music, was opened in September 1854.

The Philharmonic Society was founded Jan. 10, 1840, and opened its hall August 27, 1849. There are twelve concerts every year, six before and six after Christmas. Sir Julius Benedict succeeded Mr. Alfred Mellon as conductor April 9, 1867. [He was succeeded as conductor of the Philharmonic Society in 1880 by Max Bruch, and he by Sir Charles Hallé in 1882; after his death Dr. F. H. Cowen was appointed, and has held the post from 1896 to the present time. No festival has taken place since 1874.] The Liverpool Musical Society, which formerly gave oratorio concerts in St. George's Hall, has

been extinct since 1877.—The St. George's Hall has a very fine organ by Willis, on which performances were regularly given by Mr. W. T. Best. G.

LLOYD, CHARLES HARFORD, born Oct. 16, 1849, at Thornbury, Gloucestershire, son of Edmund Lloyd, a solicitor, was educated at Thornbury Grammar School and Rossall School. From the latter he went to Magdalen Hall (now Hertford College), Oxford, in Oct. 1868 as the holder of an open classical scholarship. He graduated Mus.B. 1871, B.A. 1872, M.A. 1875, taking a second class in the Final Theological School, but it was not till 1890 that he proceeded to the degree of Mus.D. While an undergraduate he was instrumental in establishing the Oxford University Musical Club, and was elected its first president. This society (see UNIVERSITY MUSICAL SOCIETIES) has done a great deal for the advancement of classical music in the University. It still flourishes, and up to December 1904 785 performances of chamber music had been given. Dr. Lloyd was appointed organist of Gloucester Cathedral in June 1876 as successor to Dr. S. S. Wesley. In this capacity he conducted the Festivals of the Three Choirs in 1877 and 1880. In September 1882 he succeeded Dr. C. W. Corfe as organist of Christ Church Cathedral, Oxford, and in the same year became conductor of the Choral Society in succession to Sir Walter Parratt. From 1887 to 1892 he taught organ and composition at the Royal College of Music. In 1892 he succeeded Sir J. Barnby as precentor and musical instructor of Eton College. During 1902-3 he was engaged on the music of a new edition of *Church Hymns*. In 1902 he was placed on the council of the Royal College of Music. His works, though few in number, have obtained well-deserved success. His themes are original and beautiful, and their treatment shows much experience and knowledge of effect. His part-writing is excellent, and in the structure of his compositions he displays a moderation and self-restraint which cannot be too highly commended. His published works are as follows:—

Cantatas.—'Hero and Leander,' for soli, chorus and orchestra (Worcester Festival, 1884); 'Song of Balder,' for soprano solo and chorus (Hereford Festival, 1885); 'Andromeda,' for soli, chorus and orchestra (Gloucester Festival, 1886); 'The Longbeards' Saga,' male chorus and PF. acct., 1887. 'A Song of Judgment' (Hereford, 1891); 'Sir Ogie and Lady Elsie' (Hereford, 1894); 'A Hymn of Thanksgiving' (Hereford, 1897); motet, 'The Souls of the Righteous' (Gloucester, 1901).

Choruses and incidental music to 'Alcestis' (see GREEK PLAYS *ante*, p. 231), for male chorus, flutes, clarinets, and harp, 1887. 'The Gleaner's Harvest' for female chorus.

Services in E♭ (full Cathedral), Evening service in D and A, in F and G (Parochial). Magnificat and Nunc Dimittis in F, soli, chorus, and orchestra (Gloucester Festival, 1880).

Anthems.—'Art thou weary?' eight voices unaccompanied. 'Blessed is he,' with full orchestral accompaniment (Gloucester Festival, 1883). 'Fear not, O land,' 'Give the Lord the honour,' etc.

Duo concertante for clarinet and piano.
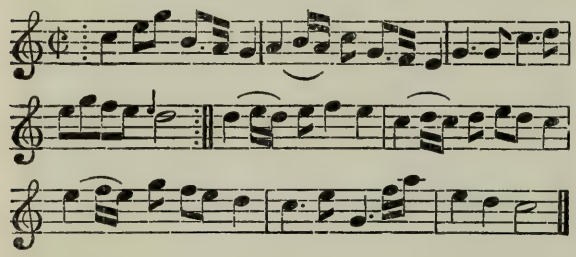
Organ.—Sonata in D minor; concerto in F minor (MS. written for Gloucester Festival, 1895), and other pieces.

Madrigal, five parts 'When at Corinna's eyes.' Various part-songs including 'The Rosy Dawn' (eight parts), 'Allen-a-Dale,' with orchestral accompaniment, 'Twelve by the clock' (female voices), etc. Also several songs. An interesting biographical article appeared in the *Musical Times* for June 1899. M.

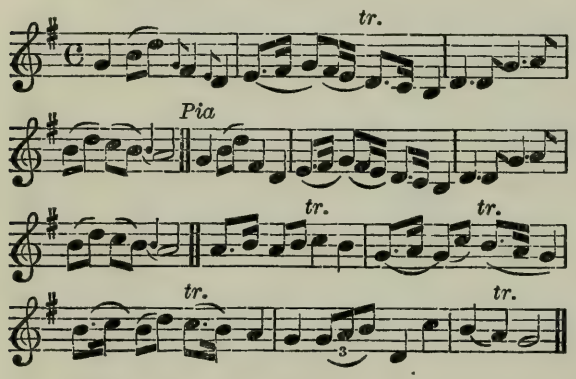
LLOYD, EDWARD—son of Richard Lloyd, chorister, afterwards assistant lay vicar of Westminster Abbey, and assistant vicar choral of St. Paul's (born March 12, 1813, died June 28, 1853), and Louisa, sister of Dr. John Larkin Hopkins—was born March 7, 1845, and received his early musical education in the choir of Westminster Abbey under James Turle. [His was a curious instance of a voice which never 'broke,' but deepened gradually from treble to tenor.] In 1866 he obtained the appointment of tenor singer in the chapels of Trinity and King's College, Cambridge, which he resigned in 1867 in order to join the choir of St. Andrews, Wells Street, under Barnby; he retained this post on being appointed a Gentleman of the Chapel Royal in 1869, a place which he held about two years. He has since devoted himself entirely to concert-singing. He made his first great success at Gloucester Festival, in 1871, in Bach's St. Matthew Passion-music, and in 1874 won universal admiration by his singing of 'Love in her eyes sits playing' at the Handel Festival at the Crystal Palace. In a very short time, Lloyd reached a position of great importance, both as an oratorio and concert-singer. [No tenor was ever associated with the production of so many important works in the concert-room. Besides many other tenor parts, he created those in the 'Martyr of Antioch,' 'The Redemption,' 'Mors et Vita,' 'Rose of Sharon,' 'Golden Legend,' 'Saint Ludmilla,' 'Judith,' 'Voyage of Maeldune,' 'Eden,' 'The Swan and the Skylark,' 'King Saul,' 'Caractacus,' and 'The Dream of Gerontius.' The title-part in this was the last part of importance studied by Lloyd before his retirement from the profession, while still at the top of his powers, in 1900, when he had a series of farewell concerts, and then went to live in Sussex. Lloyd's exceptional value as a festival tenor was perhaps not fully realised until his retirement, for no one of his successors had a voice equal to his in range and beauty, or so comprehensive a talent. In looking back on Lloyd's career of about thirty years as a leading tenor, something more than passing mention should be made of his unvarying success in singing Wagner's music in the concert-room. He made the 'Preislied' a familiar melody to thousands of people who had never heard 'Die Meistersinger.' At different times he was heard in the third acts of 'Lohengrin' and 'Tannhäuser,' in the great duet in the first act of 'Die Walküre,' and in the Forging Songs of 'Siegfried.' W. H. H.; additions from S. H. P., *Musical Times* for Jan. 1899, etc.]

LO, HE COMES WITH CLOUDS DESCENDING, the first line of the hymn which is usually sung to the tune called HELMSLEY, or OLIVERS. This tune claims a notice on account of the various opinions that have been expressed respecting its origin. The story runs that Thomas Olivers, the friend of John Wesley,

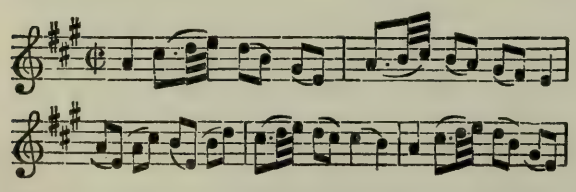
was attracted by a tune which he heard whistled in the street, and that from it he formed the melody to which were adapted the words of Cennick and Wesley's Advent hymn. The tune heard by Olivers is commonly said to have been a Hornpipe danced by Miss Catley in the 'Golden Pippin,' a burlesque by Kane O'Hara, but this seems inconsistent with chronology. The hymn-tune appeared first, as a melody only, in the second edition of Wesley's 'Select Hymns with Tunes annexed,' 1765, under the name of 'Olivers,' and in the following form :—



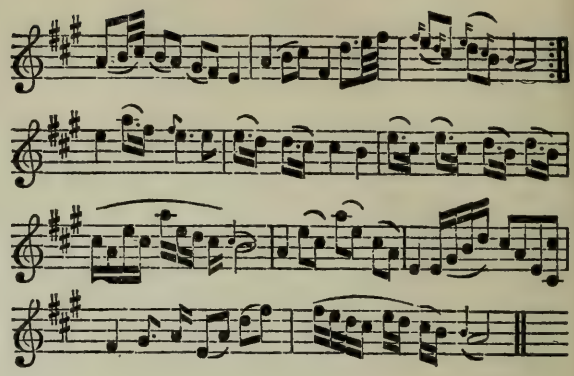
In 1769 an improved version, in three parts, was published by the Rev. Martin Madan in the Lock 'Collection of Hymn and Psalm Tunes.' It is there called 'Helmsley,' and under that name became widely popular.



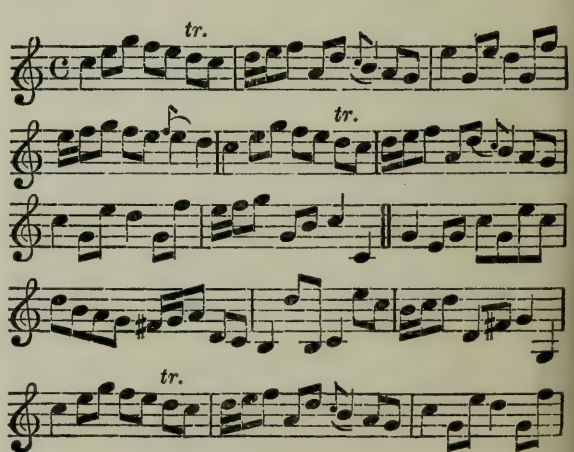
But at this time the 'Golden Pippin' was not even in existence. O'Keeffe, who possessed the original MS., tells in his *Recollections* that it was dated 1771. The burlesque, in three acts, was produced at Covent Garden in 1773 ; it failed at first, but obtained some success when altered and abridged. The source from whence 'Olivers' was derived seems to have been a concert-room song commencing 'Guardian angels, now protect me,'[1] the music of which probably originated in Dublin, where it was sung by a Mr. Mahon, and no doubt also by Miss Catley, who resided in the Irish capital from 1763 to 1770. The melody of 'Guardian Angels' is as follows :—

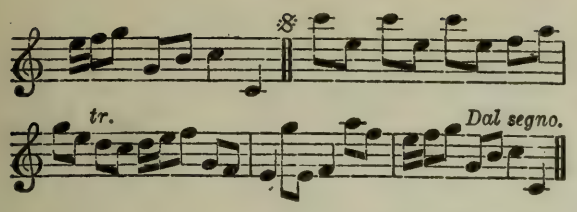


[1] The same words, under the title of 'The Forsaken Nymph,' had been set by Handel, some years before, to a totally different air.



This melody was not in the 'Golden Pippin' as originally written, but (adapted to the words of the burlesque) was introduced into it in 1776 in the place of a song by Giordani, and was sung by Miss Catley in the character of Juno. The published score of the 'Golden Pippin' does not contain any hornpipe, but such a dance may have been interpolated in the action of the piece. It will be noticed that the resemblance between 'Olivers' and 'Guardian angels' extends only to the first part of the tune, the second part being wholly different. On the other hand, the hornpipe corresponds with the hymn-tune throughout, and with 'Helmsley' more closely than with 'Olivers.' In 1765, when the latter was published, Miss Catley was in Ireland, and did not return to London until five years afterwards, and if the hornpipe was not of earlier date than the 'Golden Pippin,' it seems to follow that instead of the hymn-tune having been derived from the hornpipe, the latter was actually constructed from the hymn-tune, which by that time had become a great favourite. [It was pointed out by Mr. G. E. P. Arkwright in the *Musical Times* for 1901, p. 195, that the tune occurs in Arne's 'Thomas and Sally,' the date of which has usually been given as 1743. Even if, as Mr. F. Kidson showed in *Musical Times*, 1901, p. 205, there is no evidence that 'Thomas and Sally' was produced before 1760, in that we have an earlier date than any other for the first appearance of the tune. In the published score of Arne's works it stands as follows :—





G. A. C.

[See also CARTER and CATLEY, in vol. i.]

LOBE, JOHANN CHRISTIAN, musician and writer on music of some eminence, was born May 30, 1797, at Weimar, and owed his musical instruction to the Grand Duchess Maria Paulowna. The flute was his instrument, and after performing a solo at the Gewandhaus, Leipzig, in 1811, he settled at his native place as second flute in the Duke's band. He wrote five operas ('Wittekind,' 'Die Flibustier,' 'Die Fürstin von Granada,' 'Der rote Domino,' 'König und Pachter,' all performed at Weimar), besides overtures and two symphonies for the orchestra, PF. quartets, and other compositions. But it is as a *littérateur* that he is most interesting to us. He resigned his place at Weimar in 1842, and in 1846 undertook the editing of the *Allgem. mus. Zeitung* of Leipzig which post he retained until the termination of that periodical in 1848. In 1853 he began a publication called *Fliegende Blätter für Musik*, of which about twenty numbers were published; he then edited the musical department of the Leipzig *Illustrirte Zeitung*, and made endless contributions to other periodicals. His principal books, some of which have appeared first in the periodicals, are *Musikalische Briefe . . . von einer Wohlbekannten*, two vols., Leipzig, 1852; *Aus dem Leben eines Musiker* (*Ib.* 1859); a Catechism of Composition, and another of music (both have been translated); *Consonanzen und Dissonanzen* (*Ib.* 1869); *Lehrbuch der musikalischen Composition* (4 vols. *Ib.* 1850 to 1867). To the amateur student these works are all valuable, because they treat of the science of music in a plain and untechnical way, and are full of intelligence and good sense. The *Musikalische Briefe*, a series of short sketches of the progress of music and of the characteristics of musicians, will be read with interest by many. Some conversations with Mendelssohn appear to be faithfully reported, and bring out some of his traits in a very amusing manner. G.

LOBGESANG, EINE SYMPHONIE CANTATE. A well-known work of Mendelssohn's (op. 52), composed for the Gutenberg festival, and first performed at the Church of St. Thomas, Leipzig, in the afternoon of June 25, 1840. The form of the work is no doubt due to Beethoven's Ninth Symphony, and in Germany it is taken as the second of Mendelssohn's published symphonies. Mendelssohn was engaged during 1838 and 1839 on a symphony in B♭, which he often mentions in his letters, and at last speaks of as nearly complete. No trace of it has, however, been found. Is it possible that he can have converted it into the orchestral movements of the Lobgesang, the first of which is also in B♭? It was performed the second time at Birmingham, Sept. 23, 1840 (Mendelssohn conducting); and after this performance was considerably altered throughout—including the addition of the entire scene of the Watchman—and published by Breitkopfs early in 1841. First performances, as published—Leipzig, Nov. 27, 1840; Gloucester Festival, Sept. 10, 1841; London, Sacred Harmonic Society, March 10, 1843. The selection of the words was doubtless in great measure Mendelssohn's own, though the title 'Symphonie-Cantate' was Klingemann's.[1] The English adaptation was made with his concurrence by Mr. J. A. Novello, to whom, according to rumour, more of the English texts of Mendelssohn's works is due than is generally known. The phrase (a favourite one with Mendelssohn) with which the symphony opens, and which forms the coda to the entire work, is the Intonation to the eighth Tone for the Magnificat. G.

LOBKOWITZ. A noble and distinguished Austrian family, founded early in the 15th century, by Nicholas Chuzy von Ujezd, and deriving its name from a place in Bohemia. The country seat of the family is at Raudnitz, near Theresienstadt, and its town residence is the well-known palace on the Lobkowitz-Platz, Vienna. Two princes of this race have been closely and honourably connected with music.

1. FERDINAND PHILIP was born at Prague, April 17, 1724. By the death of his father and two elder brothers he became the head of the house before he was fifteen. Gluck was in his service, and was much aided in his early success by the assistance of the Prince. The two were present together at the coronation of Francis I. (Sept. 28, 1745); after which they went to London in company with the Duke of Newcastle, who had represented the English Court at the coronation. There[2] Lobkowitz is said to have lived in a house of the Duke's for two years, and it was during this time that Gluck produced his operas at the King's Theatre, and appeared in public in the strange character of a performer on the musical glasses. [See GLUCK, *ante*, p. 183; HARMONICA, p. 297.] A story is told by Burney of his having composed a symphony bar by bar alternately with Emanuel Bach. The feat was an absurd one, but it at least shows that he had considerable practical knowledge of music. He died at Vienna, Jan. 11, 1784, and was succeeded by his son JOSEF FRANZ MAXIMILIAN, born Dec. 7, 1772. This is the prince whose name is so familiar to us in connection with Beethoven. He seems, notwithstanding the temptations of his immense early wealth, to have been an exemplary character, with no vices,

[1] See Mendelssohn's Letter, Nov. 18, 1840.
[2] Comp. Burney, *Hist.* iv. 452.

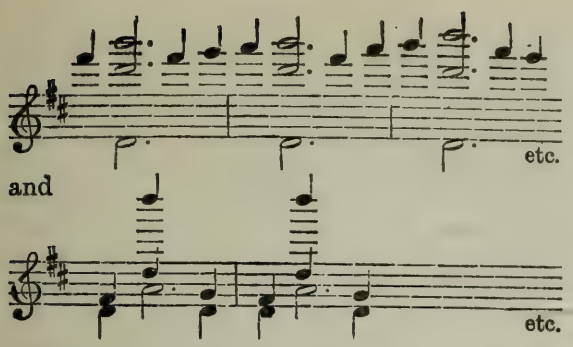
and with no fault but an inconsiderate generosity rising to prodigality, which ultimately proved his ruin. He married Princess Marie Caroline Schwarzenberg, August 2, 1792. His taste for music was an absorbing passion. He played both violin and violoncello, and had a splendid bass voice, which he cultivated thoroughly and with success. He maintained a complete establishment of orchestra, solo and chorus singers, with Wranitzky and Cartellieri at their head, for the performances of masses, oratorios, operas, symphonies, etc. When Beethoven arrived at Vienna in Nov. 1792, Lobkowitz was twenty, and the two young men soon became extremely intimate. True, beyond the frequent mention of his name in Ries's *Recollections*, there is not much definite proof of this[1]; but it is conclusively shown by the works dedicated to him by Beethoven; for we must remember that the dedication of a work by this most independent of composers, was, in nineteen cases out of twenty, a proof of esteem and affection. The works are these—and excepting those inscribed with the name of the Archduke Rudolph they form the longest and most splendid list of all his dedications:—six Quartets, op. 18 (1801); Sinfonia Eroica, op. 55 (1806); Triple Concerto, op. 56 (1807); the 5th and 6th Symphonies—in C minor and Pastorale (1809)—shared by Lobkowitz with Rasoumowsky; Quartet in E♭, op. 74 (1810); and the Liederkreis, op. 98 (1816). We must not suppose that the course of such a friendship as this betokens was always smooth; the anecdote told on p. 222 of vol. i. of this work, shows that Prince Lobkowitz, like all the intimates of Beethoven, and other men of genius, had occasionally a good deal to put up with. No doubt the Prince was a kind and generous friend to the composer. It was he who advised him to apply for the position of composer to the opera, and promoted two profitable concerts for him in his own palace and with his own band in 1807. Two years later he joined Kinsky and the Archduke in subscribing to Beethoven's annuity, contributing 700 florins (paper) per annum. On Jan. 1, 1807, an association of noblemen, with Lobkowitz at its head, took charge of the Court theatres, and during 1810, 1811, and 1812, the Prince had the sole direction of the opera. The anecdotes by eye-witnesses of his tact and generosity in this position are many, but we have no room for them here. Nor are others wanting to testify to his enlightened zeal in reference to other musicians besides Beethoven. He was one of the promoters and founders of the great 'Gesellschaft der Musikfreunde' in Vienna, and sang the bass solos at the second performance of Alexander's Feast, Dec. 3, 1812 [see *ante*, p. 162]. He had Haydn's 'Creation' translated into Bohemian, and performed it at Raudnitz. In addition to his great expenditure on music, he, like Kinsky, raised, equipped, and maintained a body of riflemen during the campaign of 1809. At length came the depreciation in the Austrian currency, the bankruptcy of the Government, and the Finance-patent of 1811. Lobkowitz was unable to change his habits or reduce his expenditure, and in 1813 his affairs were put into the hands of trustees, and he left Vienna for the smaller spheres of Prague and Raudnitz. By the Finance-patent Beethoven's 700 florins were reduced to 280 flor. 26 kr. in Einlösungsscheine—all that the trustees had power to pay. Beethoven was clamorous, and his letters are full of complaints against the Prince—most unjust as it turned out, for early in 1815, through the Prince's own exertions, the original amount was restored with arrears. Beethoven acknowledged this by the dedication of the Liederkreis. On Jan. 24, 1816, the Princess Lobkowitz died, and in less than a year, on Dec. 16, 1816, was followed by her husband.[2] A. W. T.

[1] Beethoven nicknames him 'Prince Fitzli Putzli'—but then he nicknames every one.

LOCATELLI, PIETRO, a celebrated violinist, was born—like Lolli and Piatti—at Bergamo in 1693, and was still very young when he became a pupil of Corelli at Rome. Very little is known of his life, but he appears to have travelled a good deal, and finally to have settled at Amsterdam, where he established regular public concerts, and died April 1, 1764. [Date communicated by Mr. Arthur F. Hill.]

There can be no doubt that Locatelli was a great and original virtuoso. As a composer we must distinguish between a number of caprices and études—which he evidently wrote merely for practice, to suit his exceptional powers of execution, and which have no musical value—and the sonatas and concertos, which contain very graceful and pathetic movements, and certainly prove him to have been an excellent musician. In these serious works he certainly shows himself as a worthy disciple of his great master. All the more striking is the contrast when we look at his caprices and études. Here his sole aim appears to have been to endeavour to enlarge the powers of execution on the violin at any price, and no doubt in this respect he has succeeded only too well; for, not content with legitimately developing the natural resources of the instrument, he oversteps all reasonable limits, and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd. A striking example of this tendency of his is to be found in a caprice entitled, 'Le Labyrinth,' where the following arpeggiando passages occur:—

[2] For fuller details of the Lobkowitz family the reader is referred to a paper by Mr. Thayer in the *Musical World* of May 17, 24, 31, 1879.



This savours strongly of charlatanism, and it is astonishing to find a direct pupil of Corelli one of the first to introduce such senseless feats of execution into the art of violin-playing. Wasielewsky not unjustly speaks of him as the great-grandfather of our modern 'Finger-heroes' (Fingerhelden).

Locatelli published ten different works :—

Op. 1. Twelve concerti grossi. Amsterdam. 1721.
2. Sonatas for flute. Amsterdam, 1732.
3. L'arte del violino, containing 12 concerti grossi and 24 caprices. 1733.
4. Six 'Introduzioni teatrali' and six concertos. 1735.
5. Six sonatas en trio. 1737.
Op. 6. Six sonatas for violin solo. 1737.
7. Six concerti a quattro. 1741.
8. Trios. 2 violins and bass. 1741.
9. L'arte di nuova modulazione. Caprices énigmatiques.
10. Contrasto armonico: concertos a quattro.

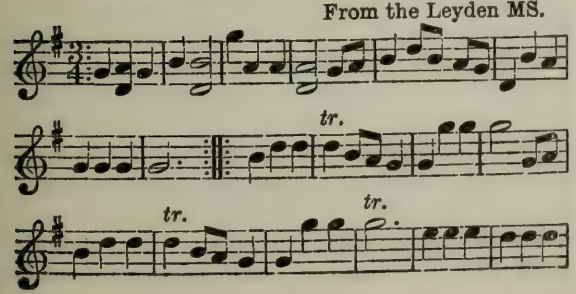
Modern editions of some of his Sonatas and Caprices have been issued by Witting, Alard, and David. P. D.

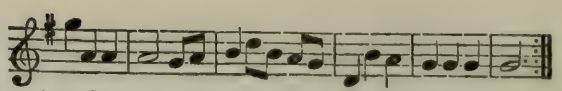
LOCHABER NO MORE. A song and melody used for a great number of years in the north of Scotland, and by Scottish regiments as a dirge or lament. Without entering into the vexed question as to its Scottish or Irish origin, the following are definite facts relative to the tune.

The earliest known copy of the melody is one called 'King James' March to Ireland' (or 'Irland'), which appears to have been contained in two manuscript collections of Scots and other airs, written in tablature for the Lyra Viol, and known as the Leyden, and the Blaikie MSS., one dated 1692, and the other written by the same hand, about that period (see SCOTTISH MUSIC). These MSS. are both lost, and only modern transcripts remain to us, one in the Advocates' Library, Edinburgh, and the other in the Wighton Library, Dundee. Translated as nearly as may be (for the time-values are not marked, and the barring is inaccurate), this copy of the tune stands thus :—

King James' March to Ireland.

From the Leyden MS.

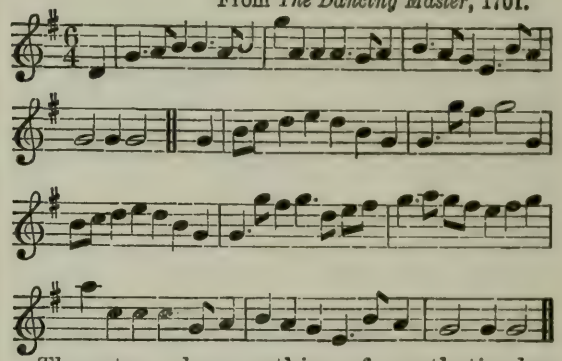




Another early copy, simply named 'King James' March,' occurs in a manuscript of the date 1710 in the John Glen collection. Closely following, in period, the first named, is an air bearing considerable resemblance to the above in the eleventh, 1701, and later editions of Playford's *Dancing Master*.

Reeve's Maggot.

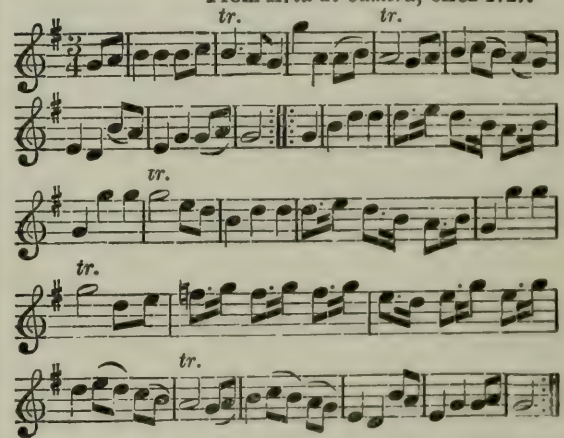
From *The Dancing Master*, 1701.



These tunes have nothing of a pathetic character about them, but in *Aria di Camera* published in London by Daniel Wright about 1727 (see IRISH MUSIC, bibliography) is 'Limbrick's [1] Lamentation,' and here we get the tune first associated with a lament, and having the flat seventh so characteristic of 'Lochaber.'

Limbrick's Lamentation.

From *Aria di Camera*, circa 1727.



Under the title 'Irish Lamentation' the same air occurs in Daniel Wright's collection of country dances; his *Compleat Tutor for ye Flute*, and in one of Walsh's country dance books, all issued about 1734-35.

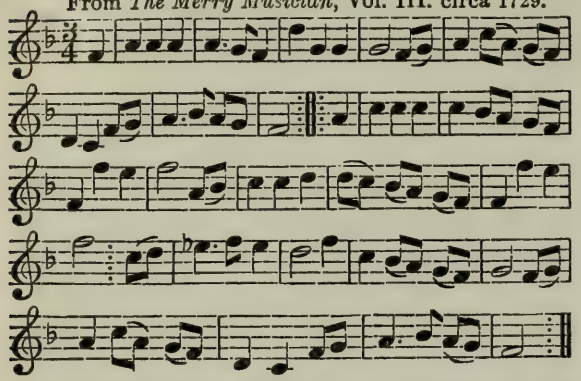
Meanwhile Allan Ramsay included in the second volume of *The Tea-Table Miscellany* circa 1726-27, 'A song to the tune of Lochaber no More,' beginning 'Farewell to Lochaber.' This was apparently written by Ramsay himself to supersede an existing song now lost, or to an air so named; it is the one now associated

1 This may or may not be a misspelling of 'Limerick.' No other copy yet known prior to Bunting's, 1809, names the air 'Limerick's Lamentation,' therefore it is scarcely safe to build theories connecting the air with either of the sieges of that place.

with the melody. In *The Merry Musician or a Cure for the Spleen*, vol. iii. *circa* 1729, we first find Ramsay's song united to the music, and headed :—

Lochaber no more.

From *The Merry Musician*, Vol. III. circa 1729.



The Scottish publications of the melody begin with one under the 'Lochaber' title in Adam Craig's collection, Edinburgh, 1730 (no words), and in Thomson's *Orpheus Caledonius* vol. ii. 1733, with the song followed by later copies. Another curious claim to the melody comes in Watts's edition of the 'Lover's Opera,' printed in 1730, where the old name of the tune is given as 'Since Celia's my foe.' This song was written by Thomas Duffet, and published in his *New Poems, Songs*, etc., 1676, where it is directed to be sung 'To the Irish Tune'; there is no music printed in Duffet's work, and his verses, set to quite a different melody from 'Lochaber,' is in Playford's *Choice Ayres*, 1676. The title given in Watts's 'Lover's Opera' is evidently either a mistake, or Duffet's words have been used with the air we are dealing with at a later period. Still another claim has been made, viz. that the old Scottish ballad air, 'Lord Randal,' first published in Johnson's *Scots Musical Museum*, vol. iv. 1792, is the original of 'Lochaber.' 'Lord Randal' is a melody of one strain which bears considerable resemblance to 'Lochaber,' but as this does not appear until a hundred years after the perfect copy of the melody the claim may be dismissed as doubtful. F. K.

LOCKE, MATTHEW, born at Exeter about 1630, was a chorister of the cathedral there in 1638-41 under Edward Gibbons, and afterwards studied under William Wake. [This last is denied in the *Quellen-Lexikon*, but without any evidence given.] He and Christopher Gibbons composed the music for Shirley's masque, 'Cupid and Death,' 'represented at the Military Ground in Leicester Fields' before the Portuguese Ambassador, March 26, 1653. In 1656 he published his 'Little Consort of Three Parts' for viols or violins, composed, as he tells us, at the request of his old master and friend, William Wake, for his scholars. He composed part of the music for Davenant's 'Siege of Rhodes' in 1656, and sang in it himself. He composed the music, 'for y^e^ king's sagbutts and cornets,' performed during the progress of Charles II. from the Tower through the city to Whitehall on April 22, 1661, the day before his coronation, for which he received the appointment of Composer in Ordinary to the King. [He (or a namesake) married Alice, daughter of Edmund Smyth, Esq. of Armables, Herts, on March 8, 1663-64, and is stated in the register to be thirty years old at the time. There was another Matthew Locke, and in Aubery's *Lives* (ii. 254) it is stated that one or other of them married 'Mr. Garnon's daughter, of Herefordshire.'] He composed several anthems for the Chapel Royal, and on April 1, 1666, produced there a Kyrie and Credo, in which he departed from the ordinary usage by composing different music to each response. This occasioned some opposition on the part of the choir, in consequence of which he published his composition, with an angry preface, on a folio sheet, under the title of *Modern Church Music; Pre-Accused, Censur'd, and Obstructed in its Performance before His Majesty, April 1, 1666, Vindicated by the Author, Matt. Lock, Composer in Ordinary to His Majesty.* (Of this publication, now excessively rare, there is a copy in the library of the Royal College of Music. Another is in the Fitzwilliam Museum, Cambridge.) To this period may probably be assigned the production of 13 anthems for 3 and 4 voices, all contained in the same autograph MS., which Roger North describes as 'Psalmes to musick in parts for the use of some vertuoso ladyes in the city.' Soon afterwards, having, it is assumed, become a convert to the Romish faith, he was appointed organist to the queen. He had in 1664 composed 'the instrumental, vocal, and recitative music' for Sir Robert Stapylton's tragi-comedy, 'The Stepmother,' and in 1667 renewed his connection with the theatre by furnishing the instrumental music for Dryden and Davenant's alteration of 'The Tempest,' the vocal music being supplied by Humfrey and Banister. In 1672 Davenant's alteration of 'Macbeth,' with the songs and choruses from Middleton's 'Witch' introduced, was produced at the theatre in Dorset Garden; and Downes, the prompter, in his *Roscius Anglicanus*, 1708, expressly states that the vocal music was composed by Locke. The very remarkable music then performed remained unpublished until about the middle of the 18th century, when it appeared under the editorial care of Dr. Boyce, with Locke's name as composer, and as his it was long undisputedly accepted. But Downes's proved inaccuracy in some other things at length occasioned doubts of the correctness of his statement as to the authorship of the 'Macbeth' music, and eventually Locke's right to it was denied and its composition claimed by some for Purcell, by others for Eccles, and by others again for Leveridge. No positive proof, however, has been adduced in support of

any one of these claims, and until such is forthcoming it would be premature to set aside the long-standing traditional attribution of the music to Locke. [See MACBETH MUSIC.] In 1673 Locke composed the music (with the exception of the act tunes, by Draghi) for Shadwell's 'Psyche,' which he published in 1675, under the title of 'The English Opera,' together with his 'Tempest' music, prefaced by some observations, written with his usual asperity, but curious as an exposition of his views of the proper form for opera. The work itself is constructed upon the model of Lully's operas. In 1672 an extraordinary controversy commenced between Locke and Thomas Salmon, who had published *An Essay to the Advancement of Musick by casting away the Perplexity of different Cliffs and writing all sorts of musick in one universal character.* Locke attacked the work in *Observations upon a late book entitled An Essay, etc.*, written in a most acrimonious and abusive tone, to which Salmon replied in *A Vindication* of his essay, bristling with scurrility, and Locke in 1673 retorted in *The Present Practice of Music vindicated, &c. To which is added Duellum Musicum, by John Phillips* [Milton's nephew]. *Together with a Letter from John Playford to Mr. T. Salmon in confutation of his Essay*, which closed the dispute. Of its merits it is sufficient to observe that the old practice has continued in use to this day, whilst Salmon's proposed innovation was never accepted, and probably, but for the notice taken of it by Locke, would have long ago passed into oblivion. In 1673 Locke published a small treatise entitled *Melothesia, or Certain General Rules for playing upon a Continued Bass, with a Choice Collection of Lessons for the Harpsichord or Organ of all sorts*, said to be the first of the kind published in England.[1] His compositions were numerous and various. His anthem, 'Lord, let me know mine end,' was printed by Boyce, and several other anthems exist in MS. in the Tudway collection, the Fitzwilliam Museum, at Westminster Abbey, Ely, and elsewhere. Some anthems and Latin hymns are in 'Cantica Sacra, 2nd set,' 1674; some hymns in 'Harmonia Sacra,' 1688 and 1714; songs in 'The Treasury of Musick,' 1669; 'Choice Ayres, Songs and Dialogues,' 1676-84; and 'The Theater of Music,' 1687; and eight three-part vocal compositions by him (including 'Ne'er trouble thyself at the times or their turning,' reprinted in some modern collections) in 'The Musical Companion,' 1667. Instrumental compositions by him are printed in 'Courtly Masquing Ayres,' 1662; 'Musick's Delight on the Cithern,' 1666; 'Apollo's Banquet,' 1669; 'Musick's Handmaid,' 1678 (reprinted in J. S. Smith's 'Musica Antiqua'); and Greeting's 'Pleasant Companion,' 1680. In several of these is 'A Dance in the Play of Macbeth,' evidently written for an earlier version than Davenant's.[2] A song by him is in D'Urfey's 'Fool turned Critic' (see D'Urfey's Songs, 1683). The library of the Royal College of Music contains the autograph MS. of a 'Consort of ffoure Parts' for viols, containing six suites, each consisting of a fantazia, courante, ayre, and saraband, which Roger North (1728) tells us was 'the last of the kind that hath been made.' Autographs are in the library of King's College, Cambridge, the Royal College of Music, and the Brit. Mus. (Add. MSS. 17,801, 31,437, 17,799). Locke died in August 1677. He is said to have been buried in the Savoy, but the fact cannot be verified, the existing registers extending no farther back than 1680. Purcell composed an elegy on his death, printed in 'Choice Ayres,' etc., Book II. 1689. A portrait of him is in the Music School, Oxford. W. H. H.; with additions from *Dict. of Nat. Biog.*, etc.

LOCKEY, CHARLES, son of Angel Lockey of Oxford, was born at Thatcham near Newbury, March 23, 1820, and was admitted a chorister of Magdalen College, April 1, 1828, remaining so until 1836, when he went to Bath to study under Edward Harris. In 1842 he became a pupil of Sir George Smart and lay clerk of St. George's Chapel, Windsor. In 1843 he was appointed vicar choral of St. Paul's Cathedral. In 1846 he was engaged (as the youngest of four tenors) for the Birmingham Festival, and allotted the air 'Then shall the righteous,' in the first performance of 'Elijah.' On hearing him rehearse the song, Mendelssohn immediately requested him also to sing 'If with all your hearts,' which had before been assigned to another singer. 'A young English tenor,' says the composer,[3] 'sang the last air so very beautifully that I was obliged to collect myself to prevent my being overcome, and to enable me to beat time steadily.'—In April 1848 Lockey was appointed a gentleman of the Chapel Royal. He married, May 24, 1853, Miss Martha Williams, contralto singer, who died at Hastings, August 28, 1897. In 1859 an affection of the throat deprived him of voice and compelled his retirement. He died at Hastings, Dec. 3, 1901. W. H. H.

LOCO (Lat.), 'in (the usual) place.' A term used to re-establish the actual pitch of notes, after their transposition an octave higher or lower, as is explained under ALL' OTTAVA, vol. i. p. 71. M.

LOCRIAN MODE (Lat. *Modus Locrius, Modus Hyperaeolius*). The Eleventh Ecclesiastical Mode: a tonality which can scarcely be said to have any real existence—as it is universally discarded, in practice, on account of its false relation of *Mi contra Fa*—though, in

[1] William Penny's *Art of Composition, or, Directions to play a Thorow Bass* is mentioned in Clavel's *Catalogue of Books printed in England since the Dreadful Fire*, 1670, and in a catalogue of Henry Playford's, but no copy has been found.

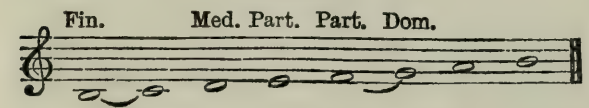
[2] Pepys, who from Nov. 5, 1664 to Dec. 21, 1668, saw 'Macbeth' performed seven times, mentions (April 19, 1667) the 'variety of dancing and musick' in it.

[3] Letter of August 26, 1846.

theory, it necessarily takes its regular place in the series. [See MI CONTRA FA.]

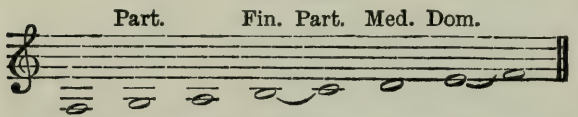
Theoretically, the Final of the Locrian Mode is B. Its compass, in the Authentic form, ranges between that note, and its octave above; and its semitones lie between the first and second, and third and fourth degrees. Its Dominant is G (F being inadmissible, by reason of its forbidden relation with the Final), and its Mediant, D. Its Participants are E, and F; its Conceded Modulations, C, and the A below the Final; and its Absolute Initials, B, C, D, and G.

Mode XI.



In its Plagal, or Hypolocrian form (Mode XII.) its compass lies between F and the F above; and its semitones fall between the fourth and fifth and the seventh and eighth degrees. Its Final is B; its Dominant, E; and its Mediant, D. Its Participants are G, and C; its Conceded Modulations, A, and the upper F; and its Absolute Initials, G, A, B, C, D, and E.

Mode XII.



It will be observed that the actual notes of Modes XI. and XII. correspond, exactly, with those of Modes IV. and V. The reason why the two former are discarded, and the two latter held in good repute, is this. Mode IV. being Plagal, is subject to the 'Arithmetical Division'; *i.e.* it consists of a Perfect Fourth, placed below a Perfect Fifth. But Mode XI. is Authentic; and, by virtue of the 'Harmonic Division,' consists of a *Quinta falsa*, placed below a *Tritonus*—both of which intervals are forbidden, in Plain-song. Again, Mode V. being Authentic, and therefore subject to the 'Harmonic Division,' resolves itself into a Perfect Fifth, below a Perfect Fourth. But, Mode XII. is Plagal; and, under the 'Arithmetical Division,' exhibits a *Tritonus*, below a *Quinta falsa*. [See MODES, THE ECCLESIASTICAL.]

A very few plain-song Melodies, and Polyphonic Compositions, are sometimes referred to these rejected Modes: but such cases are exceedingly rare; and it will generally be found that they are really derived, by transposition, from some other tonality. W. S. R.

LODER, EDWARD JAMES, son of John David Loder (see below), born at Bath, 1813, was in 1826 sent to Frankfort to study music under Ferdinand Ries. He returned to England in 1828, and went back to Germany with the view of qualifying himself for the medical profession, but soon changed his mind and again placed himself under Ries. When he again came back to England he was commissioned by Arnold to compose the music for 'Nourjahad,' an old drama of his to which he had added songs, etc., to convert it into an opera, for the opening of the new English Opera House, then building. The opera was produced in July 1834, and, notwithstanding very general admiration of the music, proved unattractive owing to the poverty of the libretto. In 1835 Loder set Oxenford's 'Dice of Death.' He next entered into an engagement with Dalmaine & Co., the music publishers, to furnish them with a new composition every week, in part performance of which he produced his 'Twelve Sacred Songs,' dedicated to Sterndale Bennett. As it became necessary that some of the pieces produced under this arrangement should be heard in public, an opera entitled 'Francis I.' was written to incorporate them and produced at Drury Lane in 1838. As might have been expected, so heterogeneous a compound met with little success, although one song, 'The old house at home,' obtained a widespread popularity. ['The Foresters, or twenty-five years since' and 'The Deer-stalkers,' were brought out in 1845 and] 'The Night Dancers,' his finest work, was produced at the Princess's Theatre in 1846, revived there in 1850, and again at Covent Garden in 1860. 'Puck,' a ballad opera, additions to 'The Sultan,' and 'The Young Guard,' were brought out at the Princess's in 1848. His cantata 'The Island of Calypso,' was written for the National Concerts at Her Majesty's Theatre in 1850, but, owing to their cessation, remained unperformed until given at the New Philharmonic Concerts in 1852. 'Raymond and Agnes,' an opera, was produced at Manchester August 14, 1855. Besides these works Loder wrote some string quartets and numerous songs, of which 'The Diver,' 'The brave old oak,' and 'Invocation to the deep' are well known. [After his retirement (see below) a set of twelve songs, six sacred and six secular, was brought out by subscription. Among these, together with several remarkably fine lyrics, there is a setting of an English version of 'Wohin' (immortalised by Schubert), called 'The Brooklet' which is among the most beautiful and effective songs in existence, quite worthy to stand beside Schubert's setting of the original words.] His compositions are distinguished by the melodiousness of the parts and their skilful instrumentation. He was for several years conductor at the Princess's Theatre, and afterwards at Manchester, but although musically well qualified for the office his want of regular, business-like habits militated greatly against his success. About 1856 he was attacked by cerebral disease, which long afflicted him, and prevented his resuming his old avocations. He died April 5, 1865. Albums of collected songs were issued by Messrs. Novello and Joseph Williams many years after his death.

JOHN DAVID LODER, father of the more celebrated Edward James. He was born at Bath in 1788 (one account gives the date 1793), and died in London, Feb. 13, 1846. He was a skilled violinist, and his *General and Comprehensive Instruction-Book for the Violin*, 1814; his *Modern Art of Bowing*, 1842; and *Violin School*, had considerable reputation. He was a music-publisher at 46 Milsom Street, Bath, and about 1820 issued an edition of Handel's songs, as well as many other more or less important publications. From 1826 to 1845 he was orchestral leader at the Three Choirs Festivals. In 1840 he became a professor of the Royal Academy of Music, and in 1845 succeeded Cramer as leader of the Ancient Concerts. Another of the same family, A. Loder, was about the same period established as a music-seller at 4 Orange Grove, Bath. F. K.

JOHN FAWCETT LODER, born 1812, an excellent violinist and able orchestral leader, for many years resided at Bath and managed the concerts there. When Bath ceased to be a place of fashionable resort Loder removed to London, and on the death of his father succeeded him as leader at most of the best concerts and festivals. He died April 16, 1853. W. H. H.; additions from *Dict. of Nat. Biog.*, etc.

LODER, KATE FANNY, only daughter of George Loder, and first cousin to E. J. Loder, was born at Bath, August 1825, and commenced playing the pianoforte when a mere child. In her twelfth year she became a pupil of Henry Field, and a year afterwards entered the Royal Academy of Music, where she studied the pianoforte under Mrs. Anderson, and harmony and composition under Charles Lucas. At the end of the first year of her studentship in 1839 she obtained a king's scholarship. Early in 1840 she appeared in public at her uncle's concerts at Bath, and in March at the Royal Academy concerts. In 1841 she was re-elected king's scholar. She quitted the Academy in 1844, in which year she played the Adagio and Rondo from Mendelssohn's G minor Concerto in presence and to the satisfaction of the composer at Mrs. Anderson's concert at Her Majesty's Theatre. She was then appointed professor of harmony at the Academy. She first appeared at the Philharmonic Society, March 15, 1847, when she played Weber's Concerto in E♭, and in 1848 (May 29) her performance there of Mendelssohn's G minor Concerto received the unprecedented distinction of an encore. Her reputation was now confirmed, and her public performances frequent. In 1851 she was married to Mr. (afterwards Sir) Henry Thompson, the eminent surgeon. On March 6, 1854, at the Philharmonic Concert, she made her last public appearance. She composed an opera, 'L'Elisir d'Amore' an overture, two string quartets, two sonatas and some studies for the pianoforte, a sonata for pianoforte and violin, and several minor pianoforte pieces. [About 1871 she gradually became paralysed, but up to the end of her life she kept up her enthusiasm for the best music: she was the kindest friend to young artists of all kinds, and was a powerful influence on the art of her time, even after she had ceased to play. It was at her house, on July 7, 1871, that Brahms's 'Requiem' was first performed in England, three years after it was written; she and Cipriani Potter played the accompaniments as a pianoforte duet. She died in London, August 30, 1904.] W. H. H.

LODOISKA. Comedy in three acts. 1. Words by Fillette-Loreaux, music by Cherubini. Produced at the Feydeau, July 18, 1791. The overture is still occasionally played. 2. Words by Dejaure (same story), music by R. Kreutzer. Produced at the Italiens, Aug. 1, 1791. G.

LOEFFLER, CHARLES MARTIN, violinist and composer, born in Mühlhausen, Alsatia, Jan. 30, 1861, studied violin with Léonard and Massart in Paris and Joachim in Berlin, composition with Guiraud in Paris and Kiel in Berlin. After playing with Pasdeloup in Paris and the private orchestra of Prince Dervier at Nice and Lugano (where he was the associate of César Thomson) Mr. Loeffler went to the United States, practising his profession first in New York and later in Boston, where he sat for many years with Franz Kneisel at the first desk of the Symphony Orchestra, resigning in the spring of 1903, in order to devote himself more assiduously to composition. He is a strongly imaginative composer of the modern descriptive school, who has surrendered himself largely to Russian and French influences. Among the most significant of his compositions are a suite for violin and orchestra entitled 'Les Veillées de l'Ukraine' (after Gogol, 1891); a Fantastic Concerto for violoncello and orchestra (1894); a Divertimento in A minor for violin and orchestra (1897); a symphonic poem, 'The Death of Tintagiles,' after Maeterlinck (1897); originally written for orchestra and two viole d'amore, but re-written with only one of the solo instruments; a Quartet for strings in A minor (1889); a Sextet for strings (1893); an Octet for two violins, viola, violoncello; two clarinets, harp, and double bass (1897); and two symphonic poems, 'Avant que tu ne t'en ailles' (after Verlaine's 'La bonne Chanson'), and 'Vilanelle du diable' (after Rollinat). Most of these pieces have figured on the programmes of the Boston Symphony Orchestra, and the Kneisel Quartet in various American cities. H. E. K.

LOEILLET, JEAN BAPTISTE, an accomplished flute player and composer, born at Ghent in the second half of the 17th century. At a very early age he reached a high degree of proficiency on the instrument, and in 1702, migrated to Paris, where he composed and published four sonatas for flute alone, a book of

sonatas for two flutes, and some trios for the same instrument.

In 1705 he established himself in London as a member of the Opera orchestra, and teacher of the flute ; and, five years later, organised weekly concerts for amateurs at his house in Hart Street, Covent Garden. He died in London in 1728, leaving a considerable fortune made by his life's work.

He also composed—(1) Six lessons for the harpsichord (Walsh, London) ; (2) Six sonatas for flutes, hautboys, German flutes, and violins (Walsh, London) ; (3) Twelve sonatas for violins, German flutes, and common flutes ; (4) Twelve solos for a German flute ; (5) Twelve suites of lessons for the harpsichord, in most of the keys, with variety of passages and variations throughout the work, London (n.d.). Fétis, *Biographie* ; *Biog. Dict. of Mus.* E. H.-A.

LOESCHHORN, Albert, was born June 27, 1819, in Berlin. He was a pupil of Ludwig Berger, and subsequently studied at the Royal Institute for Church Music in Berlin, where from 1851 he was teacher of the pianoforte. The title of Royal Professor was conferred upon him in 1868. For many years he carried on concerts of chamber music at Berlin with eminent success. He has done great service for the advancement of classical music, and by his conscientious and thorough discipline as a teacher many of his pupils have also distinguished themselves. He is most widely known through his numerous studies for the pianoforte, although he has published a long list of other worthy compositions, such as quartets and sonatas ; he died in Berlin, June 4, 1905. C. E.

LOEWE, Johann Carl Gottfried, born Nov. 30, 1796, at Loebejuen, between Cöthen and Halle, twelfth and youngest child of a cantor and schoolmaster. Near his home were collieries employing 300 miners, and this underground world, so near in his boyish fancy to the world of spirits, took powerful hold on his imagination, to reappear later when he was composing 'Der Bergmann' (The Miner). His father taught him music early, and his singing, especially his power of hitting the right note, having attracted attention, he was offered in 1807 a place in the choir of Cöthen. There he remained two years, hearing Pergolesi's 'Stabat Mater,' and other good music, and went thence to the Gymnasium of the Franke Institution at Halle. Türk, the head of this, was director of the town choral society, and at the twelve annual concerts produced much good music, although he had some curious notions, for Loewe tells that he always omitted the introduction to the Finale of Beethoven's first Symphony (then well known) as 'ludicrous,' and for fear of making the audience laugh. Niemeyer, chancellor of the Gymnasium was proud of the choir, and made them sing to distinguished visitors, among others to Mme. de Staël, who made Loewe a present, and to King Jerome, who at Türk's instigation gave him an annuity of 300 thalers. This enabled him to devote himself entirely to music. He had already become a pianist by studying Bach's 'Wohltemperirtes Clavier,' and he now took daily lessons from Türk, and worked hard at Kirnberger, Marpurg, and Forkel. He also learned French and Italian. Two of his songs of this date, 'Clothar' and 'Die Einsetzungsworte des Abendmahls' (op. 2)[1] have survived. Meantime the war of 1812-13 broke out, and Loewe has left a graphic account of its horrors in his *Selbstbiographie* (edited by Bitter, Berlin, 1870). Türk died in 1814, and the flight of King Jerome (Oct. 26, 1813) deprived Loewe of his income, but by the aid of Niemeyer he entered the university of Halle as a theological student under Michaelis. Naue, Türk's successor, founded a Singakademie like that of Zelter at Berlin. Loewe joined this, and thus became acquainted with his future wife, Julie von Jacob, a very gifted person, whom he married Sept. 7, 1821. In 1818 he composed his first ballads, 'Edward,' and the 'Erl-king,' followed in 1824 (after his wife's death) by 'Der Wirthin Töchterlein,' which, by Marx's assistance, were printed. In 1819 and 1820 he paid visits to Dresden, Weimar, and Jena, making the acquaintance of Weber, Hummel, and Goethe. In 1820 he was invited to Stettin, and having passed with credit through various tests, such as a musical exercise submitted to Zelter, and a trial sermon, was duly installed professor at the Gymnasium and Seminary, and Cantor. In 1821 he became Musikdirector to the municipality, and organist of St. Jacobus. He made a considerable mark both as a conductor and professor[2] in Stettin and throughout Pomerania. In 1837 he was elected member of the Akademie of Berlin. He was a favourite with both Frederick William III. and IV., the latter being especially fond of his ballads. He travelled much, and was present at the Musical Festivals of Düsseldorf (1837) and Mayence (the Gutenberg Commemoration), visiting Hamburg, Lübeck, and Bremen on the way. In 1844 he went to Vienna, and in 1847 to London. The Duchess of Coburg had specially recommended him to the Prince Consort and Queen Adelaide ; he sang and played at Court, the Prince turning over his music ; and here he heard Jenny Lind for the first time ; but he left not the least trace of his presence behind him. In 1851 he went to Sweden and Norway, and in 1857 to France. In 1864 he had a singular illness—a trance of six weeks' duration, and in 1866 the authorities of Stettin asked him to resign. After this mortification—somewhat atoned for by the King's

[1] He afterwards printed three ballads by Herder and Goethe as op. 1.

[2] Some experiments in acoustics, conducted with his colleague Grassmann, produced results of real value.

opportune bestowal of a higher grade of the Order of the Red Eagle than he had before enjoyed—he left Stettin for Kiel, where he quietly expired April 20, 1869, after another trance. His heart was buried near his organ in St. Jacobus at Stettin.

Carl Loewe was an industrious composer, as will be seen from the list of his music:—five operas, of which one only was performed—'Die drei Wünsche' (Theatre Royal, Berlin, 1834). Mantius was the tenor; Spontini took unusual pains; the opera was a great success, and the Crown Prince presented the composer with a gold medal. Oratorios—'Die Festzeiten'; 'Die Zerstörung Jerusalems' (1829); 'Die sieben Schläfer'[1] (1833); 'Die eherne Schlange' (1834); 'Die Apostel von Philippi' (1835, for voices only); 'Gutenberg' (1836); 'Palestrina' (1841); 'Huss' (1842); 'Hiob,' 'Der Meister von Avis,' 'Das Sühnopfer des neuen Bundes,' 'Das hohe Lied Salomonis,' and 'Polus Atella' (all between 1848 and 1860); 'Die Heilung des Blindgebornen' (1861); 'Johannes der Täufer' (1862); and 'Die Auferweckung des Lazarus' (1863). The last has an organ accompaniment, but the two that precede it, like 'Die Apostel von Philippi,' were for voices only, without accompaniment, a species of composition of which he was specially fond. His second wife and pupil, Auguste Lange of Königsberg, sang in his oratorios with himself. He published 145 works with opus-numbers, symphonies, concertos, duets, and other pieces for PF., but above all, ballads, in which he specially excelled, and in which he may be considered as the successor of Zumsteeg. His poetic feeling and power of musical expression give him a high rank among composers. He was the author of a *Gesanglehre* (Stettin, 1826; 3rd ed., 1834), and of *Musikalischer Gottesdienst, Anweisung zum Kirchengesang und Orgelspiel* (1851, four editions). The University of Greifswald conferred on him a Doctor's degree. [Loewe's beautiful ballads, after passing through a long period of neglect, have recently been extraordinarily popular. A. B. Bach's book, *The Art Ballad*; *Loewe and Schubert*, 1890, did much to draw attention to the composer in Great Britain; and the publication of the complete songs in a series of eight volumes of moderate price (Breitkopf & Härtel, Schlesinger, and others) has done much to forward the general recognition of his genius.] F. G.

LOEWE, Johanna Sophie, dramatic singer, grand-daughter of Friedrich August Leopold Loewe (who died 1816 as director of the Lübeck theatre) and daughter of Ferdinand Loewe, an actor, was born at Oldenburg, March 24, 1816, and accompanied her father to Mannheim, Frankfort, and Vienna, where he was engaged at the Burg Theater, through the influence of his sister, Julie Loewe, a celebrated actress. Here Sophie studied singing under Ciccimara and other good masters. Her début as a concert-singer was so successful that she was at once engaged for the court opera, and first appeared on the stage in 1832 in a German version of Donizetti's 'Otto mese in due ore.' A contemporary report speaks of 'her voice as not powerful, but cultivated and sympathetic, her personal appearance prepossessing, and her acting as evincing dramatic ability much above the common.' Towards the close of 1836 she went to Berlin, where she created a furore as Isabella in 'Robert le Diable,' and was at once engaged at a high salary, appearing as Amina in the 'Sonnambula' on April 28, 1837. In 1838 she was appointed chamber-singer to the king, but soon resigned, and travelled to London, Paris, and Italy. In London she appeared at Covent Garden, May 13, 1841, in Bellini's 'Straniera,' but her success was only temporary. According to Chorley she had been puffed as a new Grisi, there being an idea that Grisi had lost her voice, and he says that the public were grievously disappointed; but he allows that she was the best Elvira he had ever seen, and that her manner was sprightly, graceful, and intelligent, her 'demeanour unimpeachable, and her costume superb,' as the Dogaressa in 'Marino Falieri' (*Mod. German Music*, i. 210-213). She never returned to England. She failed to obtain an engagement in Paris, and in 1845 sang again in Berlin, but coming just after Jenny Lind, was only moderately received. In 1848 she married Prince Lichtenstein and retired. She died at Pesth, Nov. 29, 1866. Her special characteristic was the singular harmony between her bodily and mental gifts. In conversation she was witty and intellectual, and as a singer had a great diversity of rôles, playing both Elvira and Donna Anna, Jessonda, and Madeleine ('Postillon'), Lucrezia and Adine ('Elisir'). An admirable portrait of her was painted by Krüger, and engraved by Sachse of Berlin.

Her niece and namesake, Sophie Löwe, a soprano, daughter of the regisseur of the Court Theatre at Stuttgart, and pupil of Stockhausen, made her first appearance in London in 1871, and sang at the concerts for several seasons with success, till her marriage with W. von Glehn, Esq., in 1877. F. G.

LOEWENSTERN, Matthaeus Apelles von, Silesian poet and composer, was born April 20, 1594, at Neustadt in Upper Silesia. He was the son of a saddler of the name of Loewe, and is said to have studied at the University of Frankfort on the Oder, but devoted himself chiefly to music. He was for a while schoolmaster and cantor at Neustadt and Leobschütz. The troubles of the Thirty-Years' War obliged him to seek a home elsewhere. He settled at Bernstadt near Breslau, where he

[1] Scores of these three are in the Library of the Royal College of Music.

was appointed Secretary and Privy Councillor to the Duke of Oels-Bernstadt, and was also director of the church music. About the same time he was raised to noble rank by the Emperor Ferdinand II., and took the name of Loewenstern. He died at Bernstadt, April 16, 1648. His chief published work is a book of thirty Geistliche Lieder, for two to four voices, entitled 'Frühlings-Mayen' (the words also by him). The first dated edition is 1644. Some of these hymns and tunes were received into the various Choralbücher up to modern times, of which the best known are *Christe du Beistand deiner Kreuz gemeinde*, and *Mein Augen schliess ich jetzt*. He also composed the choruses to Martin Opitz's Tragedy 'Judith,' for three voices with basso continuo, which were published at Rostock, 1646. There remain in MS. a number of Latin and German motets for four to eight voices, and sacred concertos in the style of Viadana with instrumental accompaniment. J. R. M.

LOGIER, JOHANN BERNARD, a descendant of a family of French refugees, was born in 1780 at Kaiserslautern in the Palatinate, where his father and grandfather were organists. He received his early musical education from his father. After the death of his parents, and when about ten years old, he came to England in the company of an English gentleman, with whom he resided for two years, and studied the flute and pianoforte. He then joined the band of a regiment commanded by the Marquis of Abercorn, of which Willman, father of the celebrated clarinet player, was master, and with which he went to Ireland. In 1796 he married Willman's daughter, and engaged in composing for and instructing military bands and teaching the pianoforte. At the close of the war, his regiment being disbanded, he became organist at Westport, Ireland [holding the post till 1807, when he was appointed bandmaster of the Kilkenny Militia. He settled in Dublin in 1809, as did also his brother-in-law Willman, the clarinettist. He opened a music-shop at 27 Lower Sackville Street in July 1811, and was musical director of the Royal Hibernian Theatre, Peter Street, for twelve months.] Whilst there he invented his machine for guiding the hands of learners on the pianoforte, and devised the system of instruction known by his name. For an account of this machine and system, and the controversy which raged on their introduction, see GYMNASTICS, *ante*, pp. 263, 264. In 1821 the Prussian government sent Franz Stoepel to London to inquire into the merits of the system, and the result was that Logier was invited to Berlin to superintend the promulgation of it in Prussia. He remained in Berlin three years, being allowed an annual vacation of three months to visit England. In 1826, having acquired a competency by the sale of his chiroplast and elementary works, his very numerous classes, and the fees received for permission to use his invention and teach on his system,—it was asserted that he had received 100 fees of 100 guineas each for that purpose,—he retired and settled in Dublin. [He reopened a music-shop at 46 Upper Sackville Street; in 1843 we find him at 28 Westmoreland Street, and two years later at 45 St. Stephen's Green. His *Thoroughbass* was the first musical text-book used by Wagner in 1828.] He died, July 27, 1846. He composed some sonatas and other pieces, besides making numerous arrangements for the pianoforte. He also composed an ode on the commencement of the fiftieth year of the reign of George III., October 25, 1809, performed in Dublin. Besides the publications connected with his chiroplast, he was author of *A Complete Introduction to the Keyed Bugle*, of which instrument he is said to have been the inventor. W. H. H.; additions from W. H. G. F. etc.

LOGROSCINO, or LO GROSCINO, NICOLA, was born at Naples about 1700, and became a pupil of Durante at the Conservatorio di Loreto. He is first heard of in 1738, when he collaborated with Leo and others in the production of 'Demetrio' (see LEO); in the autumn of the same year he produced a comic opera, 'L'inganno per inganno' at the Teatro dei Fiorentini. This was followed by a long series of comic operas, which were so successful that Logroscino was called by the Neapolitans 'Il Dio dell' Opera buffa.' It was probably in 1747 that he went to Palermo to teach counterpoint at the Conservatorio dei Figliuoli Dispersi, the study of music being first introduced there in that year. (It should be remembered that the Italian Conservatori were originally not schools of music, but simply orphanages.) He is last heard of as a composer in 1760, and is supposed to have died in 1763 at Naples; this, however, is doubtful, since the Conservatorio at Palermo possesses a receipt for his stipend signed by him in August of that year.

It has been stated that Logroscino would never compose except for words in Neapolitan dialect, and that he was the inventor of the concerted finale in several movements. Both statements are untrue, as far as can be gathered from his few remaining works. He wrote a certain amount of quite uninteresting church music, and at least one serious opera, Giunio Bruto (score at Münster). His finales show no structural advance on those of Leo, but are distinctly superior to them in humorous treatment of voices and instruments. For genuine comic feeling Logroscino stands in the front rank of operatic composers.

CATALOGUE OF LOGROSCINO'S EXTANT WORKS

SACRED MUSIC

Stabat Mater in E flat for S.A. and strings. 'In Palermo, 1760,' autograph, Naples R. Conservatorio di Musica.

A second Stabat Mater in G minor, mentioned by Florimo, has disappeared.

Psalms for S.A.T.B., two violins and cont., Palermo R.C.M.

OPERAS

Giunio Bruto. (Score at Münster, Bibl. Santini.)
Il Governatore. (Score at Münster, Bibl. Santini.)
L' Inganno per inganno, Naples, 1738 (libretto, Naples R.C.M.).
L' Inganno felice, Naples, 1739 (libretto, Naples R.C.M.).
La Ciommetella correvata, Naples, 1744 (libretto, Naples R.C.M.). Revived as Il Cicisbeo, Naples, 1751 (libretto, Naples R.C.M.).
Il Leandro, Naples, 1744 (libretto, Naples R.C.M.).
(Finale to Act I. Pare che sento mpietto at Cambridge, Fitzwilliam Museum), libretto, Naples R.C.M.
Le Zite, Naples, 1745 (libretto, Naples R.C.M.).
Don Paduano, Naples, 1745 (libretto, Naples R.C.M.).
Le Griselda, Naples, 1752 (libretto, Naples R.C.M.).
Le Finte Magie, Naples, 1756 (libretto, Naples R.C.M.).

OPERAS partly composed by Logroscino

Le Chiajese Cantarine, Naples, n.d. (libretto, Naples R.C.M.
L' innamorato balordo, Naples, n.d. (libretto, Naples R.C.M.
La Rosmonda, Naples, 1755 (libretto, Naples R.C.M.).
La Furba Burlata, Naples, 1760 (libretto, Naples R.C.M.).
A single act from an anonymous Neapolitan comic opera in Brit. Mus. Add. MS. 14,235, is probably by Logroscino, but does not correspond with any of the above-mentioned libretti.

The names of a few more are mentioned by Florimo. A few airs and concerted pieces from not yet identified operas are to be found in the British Museum, Naples R.C.M., Milan Conservatorio, and Montecassino. E. J. D.

LOHENGRIN. A romantic drama in three acts; words and music by Richard Wagner. Composed in 1847, and produced at Weimar, under the direction of Liszt, August 1850; in London, in Italian, at Covent Garden, May 8, 1875; in English, Carl Rosa Company, Her Majesty's Theatre, Jan. 1880; and in German, Drury Lane, May 1882. G.

LOHET, SIMON, was appointed organist to the Court of Würtemberg at Stuttgart, in 1571, and his name is mentioned up to 1611. Woltz in his Organ *Tabulatur-Buch* of 1617, inserts twenty-four pieces by Lohet, with some commendatory words *in memoriam* (see Ritter, *Geschichte des Orgelspiels*, 1884, p. 109). Twenty of these pieces are called Fugues, though they are not developed Fugues in the modern sense, the subjects being very short, and the answer coming in before the subject itself is completed. These Fugues are followed by a Canzona, and two Choral-bearbeitungen, one on the Plain-song melody of the 'Media vita in morte sumus,' with the melody in the bass throughout. Ritter has high words of praise for Lohet's pieces, and gives four specimens (Nos. 68-71 in his book), two Fugues, the Canzona, and the 'Media vita' pieces. The first of these Fugues has the familiar theme of the E major Fugue in the Second Part of the 'Wohltemperirtes Clavier.' Of the 'Media vita' piece Ritter says it alone would suffice to justify for Lohet a high place among the best masters of organ music. 'In feeling so deep, in expression true and touching, it is a perfect piece from the old time, and therefore for all times' (Ritter, p. 110). J. R. M.

LOLLI, ANTONIO, a celebrated violinist, born at Bergamo between 1728 and 1733. If it cannot be doubted that he was a most extraordinary performer, he appears certainly also to have been the type of an unmusical, empty-headed virtuoso, and in addition a complete fool.

Hardly anything is known of the earlier part of his life and career. It is, however, generally assumed that he was almost entirely self-taught. We know for certain that he was at Stuttgart in 1762 with Nardini. There he remained, attached to the court of the Duke of Würtemberg, till 1773, when he went to St. Petersburg, where he is said to have enjoyed the special favour of the Empress Catherine II. He remained in her service till 1778. In 1779 he came to Paris, and played with great success at the Concert Spirituel. After this he went to Spain, and in 1785 we find him in London, where, however, according to Burney, he appeared but seldom in public. He continued to travel, and we read of his appearance now at Palermo, now at Copenhagen; then again at Vienna or Naples. He died in Sicily in 1802.

According to all contemporaneous testimony Lolli was an extraordinary performer, but an indifferent musician. Schubart, the well-known German poet and musician, who had many opportunities of hearing both him and Nardini, speaks with unmeasured praise of Lolli's feats of execution, the wonderful ease and absolute certainty with which he played the most difficult double stops, octaves, tenths, double-shakes in thirds and sixths, harmonics, etc. As to his having been a bad musician, or rather no musician at all, the testimonies are equally unanimous. The Abbé Bertini plainly states that Lolli could not keep time, could not read even easy music, and was unable to play an Adagio properly. On one occasion, when asked to play an Adagio, he said: 'I am a native of Bergamo; we are all born fools at Bergamo,—how should I play a serious piece?' When in England, he almost broke down in a Quartet of Haydn which the Prince of Wales had asked him to play. If, with all these drawbacks as a musician, he nevertheless created, wherever he played, an immense sensation, we are all the more compelled to believe that his powers of execution were of the most exceptional kind.

He is described as a handsome man, but a great dandy and charlatan, very extravagant, and a gambler. The Emperor Joseph II., himself a very fair musician, habitually called him 'muddle-headed Lolli' (der Faselhans). Burney (*Hist.* iv. 680) writes that 'owing to the eccentricity of his style of composition and execution, he was regarded as a madman by most of the audience. In his freaks nothing can be imagined so wild, difficult, grotesque, and even ridiculous as his compositions and performance.' True, Burney adds, 'I am convinced that in his lucid intervals he was in a serious style a very great, expressive, and admirable performer,' but it appears doubtful whether Burney ever heard him in a 'lucid interval,' and therefore his 'conviction' is gratuitous.

His compositions (Concertos and Sonatas for the violin), poor and insipid as they are, yet are said to have been his own productions in a limited sense only. We are assured that he

wrote a violin part only, and that this was corrected, furnished with accompaniments, and brought into shape, by another hand. [The list is in the *Quellen-Lexikon*, where some other references to his career are given.] P. D.

LOMAKIN, GABRIEL JOACHIMOVICH, born April 6 (March 25., O.S.), 1812. As a boy he sang in the celebrated choir of Count Sheremetiev, of which he became choir-master in 1830. He also taught singing in the Court Chapel (1848-59), and the Theatrical School. His services were greatly in demand, and he held singing-classes in the most important educational establishments in St. Petersburg. In 1862 he joined Balakirev in founding the Free School of Music, in which he directed the choral classes until 1870. In 1874 he was compelled, on account of failing health, to retire from active life. He died at Gatchina in 1885. Lomakin arranged a great number of the old church-tunes, national airs, etc. He exercised a considerable influence upon the musical life of his day, and may be regarded as the Henry Leslie of Russia. R. N.

LOMBARDI, I, ALLA PRIMA CROCIATA. Italian opera in four acts; libretto by Solera, music by Verdi. Produced at the Scala, Milan, Feb. 11, 1843; in London, at Her Majesty's, March 3, 1846; and in Paris, Théâtre Italien, Jan. 10, 1863. A great part of the music was afterwards employed by Verdi in the opera of 'Jerusalem.' G.

LOMBARDY, SCHOOL OF MUSIC OF. [See MILAN.]

LONDON ACADEMY OF MUSIC, THE. Dr. Henry Wylde started a music-school under this name in 1861, and in 1867 St. George's Hall, Langham Place, was opened to accommodate it. At his death in 1890, the school passed into the hands of Herr Pollitzer, Messrs. Raimo and Denza, and in 1904 was amalgamated with three other teaching institutions:—The LONDON MUSIC SCHOOL (formerly called The LONDON ORGAN SCHOOL), founded in 1865 by the Rev. Scotson Clark, and after his death directed by Dr. T. H. Yorke Trotter; The FOREST GATE COLLEGE OF MUSIC, founded in 1885 by Mr. W. Harding Bonner (the present chairman of the Board of Directors); and The METROPOLITAN COLLEGE OF MUSIC, founded in 1889 by the Finsbury Choral Association at Finsbury Park, with Mr. C. J. Dale at its head. In 1905 the HAMPSTEAD CONSERVATOIRE, founded in 1885 by Mr. G. F. Geaussent, and subsequently directed by Mr. Cecil Sharp, was added to the number of amalgamated schools. The present premises of the combined institutions, under the direction and style of 'The United Music Schools, Limited,' are at 22 Princes Street, Cavendish Square. M.

LONDON MUSICAL SOCIETY, THE. This society was formed in 1878 by Mr. Heathcote Long and other prominent amateurs. Its objects are stated in its second rule—a canon unimpeachable in spirit, if not in grammar—to be 'the practice and performance of the works of composers which are not generally known to the musical public.' Barnby was appointed musical director, and Mr. Long and Mr. Alfred Littleton honorary secretaries. An efficient choir was formed, and the first concert was given on June 27, 1879, in St. James's Hall, although, strictly speaking, the occasion was a private one. Goetz's Psalm cxxxvii. was introduced to London at that concert, the solos being sung, as on many subsequent occasions, by competent amateurs. From 1884 until the last season of the society's existence, Mr. Heathcote Long was alone in the honorary secretaryship. After the season of 1886, Barnby was succeeded as conductor by Mackenzie, who conducted the final concert on May 24, 1887. In the course of that year the society was disbanded, and a sum of £100 was handed over from its funds to the Royal College of Music. During the nine years of its existence the institution performed the following works for the first time in England, besides others which had been heard before, though not frequently. Stanford's 'Three Holy Children,' for instance, was given, for the first time in London, by the London Musical Society:—

CHORAL WORKS

Beethoven. Cantata on the death of the Emperor Joseph the Second.
Brahms. Vier Gesänge, op. 17.
Dvořák. 'Stabat Mater.'
Goetz. Psalm cxxxvii. and 'Noenia.'
Gounod. Troisième Messe (selections).
Grieg. 'Klosterthor.'
Hiller. 'O weep for those.'
Hofmann, Heinrich. 'Cinderella.'
Jensen. 'Feast of Adonis.'
Rheinberger. 'Christoforus.'
Silas, E. Magnificat.
Schumann. 'The King's Son,' 'The Minstrel's Curse,' and 'Spanische Liebeslieder.'

ORCHESTRAL WORKS

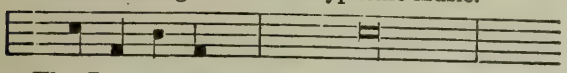
Bach. Toccata in F, arranged.
David, Ferd. Violin Concerto in E minor (Miss Shinner).
Dvořák. Legenden.
Schubert. Overture, 'Des Teufels Lustschloss.' M.

LONDON SACRED HARMONIC SOCIETY, THE, was formed on March 6, 1848, after the dismissal of Mr. Surman from the post of conductor to the Sacred Harmonic Society. The Rev. George Roberts was president, Mr. Surman conductor, and the affairs of the society were managed by a committee. Six concerts were given in Exeter Hall during the year 1848, resulting in a loss of £394. The so-called society lingered on for some years, and gave its last concert on Dec. 22, 1856 ('Messiah'). After this it seems to have ceased to exist. G.

LONG (Lat. *Longa*, *Notula caudata*). A note, intermediate in value between the Large and the Breve. In Plain-song, the Long appears as a square black note, with a tail, which may either ascend, or descend, on either side. In Polyphonic Music, it is figured as a square white note, with a tail descending on the right. In this case, the position of the tail is important: for, though it is sometimes, in modern

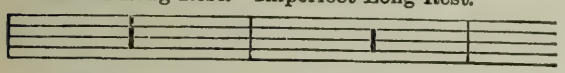
music, made to ascend, it can only be transferred to the left-hand side in Ligatures, when it materially affects the duration of the note. [See NOTATION.]

In Plain-song. In Polyphonic Music.



The Long represents one third of the Perfect Large, and half of the Imperfect. [See LARGE.] Its duration, in the Lesser Mood Perfect, is equal to that of three Breves: in the Lesser Mood Imperfect, to that of two. [See MOOD.] Its corresponding Rest is drawn, when Perfect, across three spaces; when Imperfect, across two only.

Perfect Long Rest. Imperfect Long Rest.



In Plain-song it is longer than the Breve, but not in any definite proportion, except in Ligatures, where it represents a Breve and a half, or three Semibreves. Merbecke, in his 'Booke of Common Praier Noted' (1550), calls it a 'Close,' and uses it only at the end of a verse; but this restriction is not usual in Plain Chant Office-Books. W. S. R.

LONGHURST, JOHN ALEXANDER, born in London, 1809, studied under John Watson, musical director at Covent Garden, and on April 22, 1820, came out at Covent Garden as the Page in Bishop's 'Henri Quatre,' and gained great popularity by his singing in the duet 'My pretty page,' with Miss Stephens. During that and the next four years Bishop composed original parts for him in 'Montrose,' 'The Two Gentlemen of Verona,' 'Maid Marian,' 'Clari,' 'The Beacon of Liberty,' and 'As You Like It,' besides giving him the boy's parts in 'The Miller and his Men,' 'The Slave,' etc., which he had formerly written for Gladstanes and Barnett. Early in 1826 he was allotted the part of Puck in Weber's 'Oberon,' then in preparation, but shortly afterwards, whilst in the middle of a popular ballad, 'The Robin's Petition,' his voice suddenly broke, and he was compelled to relinquish singing. Weber mentions the event in a letter to his wife, March 9, 1826:—'The young fellow who was to have sung Puck has lost his voice, but I have a charming girl,[1] who is very clever and sings capitally.' After a short time he became known as a teacher of singing and the pianoforte and an excellent accompanist. He died in 1855, aged forty-six.

His younger brother, WILLIAM HENRY, Mus. Doc., born in the parish of Lambeth, Oct. 6, 1819, was admitted a chorister of Canterbury Cathedral, Jan. 6, 1828, under Highmore Skeats, sen., having afterwards Stephen Elvey and Thomas Evance Jones as his masters. In 1836 he was appointed lay clerk and assistant organist of the cathedral. [In 1865 he was one of the earliest Fellows of the College of Organists.] On Jan. 26, 1873, he was chosen to succeed Jones as organist and master of the choristers. [He retired in 1898, after a period of seventy years' service in the cathedral.] His doctor's degree was conferred on him by the Archbishop of Canterbury (Tait), Jan. 6, 1875. His compositions consist of anthems, services, songs, etc., and a MS. oratorio, 'David and Absalom.' [He died at Canterbury, June 17, 1904.] W. H. H.

LONGMAN & BRODERIP, a well-known firm of London music-publishers during the latter half of the 18th century. The business was commenced in or before 1767, when James Longman with others, as 'J. Longman & Co.,' were established at the Harp & Crown, 26 Cheapside. The sign of the Harp & Crown was that also of another Cheapside music-publisher, John Johnson (*q.v.*), but Longman's was nearer St. Paul's, and on the opposite side of the road, *i.e.* the south side, between Friday Street and Mitre Court. In the latter part of 1771 the house became known as Longman & Lukey, and this title remains until 1777 or 1778, when, Francis Broderip entering, it is styled Longman, Lukey, & Broderip. In 1779 Lukey's name is absent, and the firm remains as Longman & Broderip until 1798. Before 1785 an additional address was at 13 Haymarket. In or near the year 1798 the firm became bankrupt, and John Longman, who had succeeded the original James, held for a couple of years a partnership with Muzio Clementi (*q.v.*) at the old address, 26 Cheapside; while the other partner, Broderip, entered with Wilkinson at 13 Haymarket (see BRODERIP & WILKINSON. Fresh information which has come to hand makes it very doubtful whether he was Robert Broderip as there suggested; it is certain that Francis was the original partner).

John Longman in 1802 had left Clementi and set up for himself at 131 Cheapside, where about 1830 the name stands as G. Longman.

The first James Longman and Longman & Lukey issued much music now of an interesting antiquarian character, while Longman & Broderip's publications embrace the whole range of musical productions. They were also makers, in great quantity, of spinets and harpsichords, pianofortes, and the smaller class of musical instruments. Their catalogues chronicle an immense variety of these, and some curious items are mentioned as 'Glove horns,' 'Sticcado pastorales,' 'pipes and tabors' (1781-82); also 'upright harpsichords with a curious new invented swell,' 'pianofortes in commodes, sideboards, and dressing-tables for convenience of small rooms' (1786); and in the 1789 catalogue is—'Portable Clavecins . . . agreeable for travelling with, as they may be conveyed and even performed on in a coach.' F. K.

LOOSEMORE, HENRY, Mus.B., was a

[1] Miss Harriet Cawse, afterwards Mrs. John Fiddes.

chorister in one of the Cambridge colleges, afterwards lay clerk there, and organist of King's College. He graduated at Cambridge in 1640. A service and an anthem by him are in the Tudway collection (Harl. MSS. 7337, 7338) and at Ely, and two Latin litanies (in D minor and G minor) are printed in Jebb's *Choral Responses and Litanies.* He died at Cambridge in 1670.

His son, GEORGE, Mus.D., was a chorister of King's College, Cambridge, under his father, and in 1660 became organist of Trinity College, retaining the post till 1682, when he probably died. He took his Doctor's degree at Cambridge in 1665. Anthems by him are in the Tudway collection (Harl. MS. 7339) and at Ely Cathedral.

Another son, JOHN, built the organ of Exeter Cathedral in 1665, and died 1681. Parts of his work still remain in that organ. W. H. H.; additions, etc. from West's *Cath. Org.*

LORD OF THE ISLES, THE. A Dramatic Cantata founded on Scott's poem; the music by Henry Gadsby. Produced at Brighton, Feb. 13, 1879. G.

LORELEY, DIE. 1. An opera by Geibel,[1] upon the composition of which Mendelssohn was engaged at the time of his death (Nov. 4, 1847). He had completed—as far as anything of his could be said to be complete until it was published—the finale to the act in which the heroine, standing on the Loreley cliff, invokes the spirits of the Rhine. This number was first performed at Leipzig, and at the Birmingham Festival, Sept. 8, 1852, to an English adaptation by Bartholomew, and was published as op. 98, No. 27 of the posthumous works. In October 1868 an Ave Maria[2] (scene 3) for soprano solo and chorus, and a Vintagers' Chorus (scene 4) were published, and portions of the 2nd and 7th scenes are more or less advanced towards completion (see *Musical Times* for October 1868). The finale is frequently put on the stage in Germany. The opera has been since composed by Max Bruch (produced at Cologne in August 1864).

2. The Loreley is the subject of an opera by F. Lachner, words by Molitor, produced at the Court Theatre, Munich, in 1846. G.

LORENZ, FRANZ, physician and writer, born at Stein, Lower Austria, April 4, 1805; took his doctor's degree 1831, and died at Wien-Neustadt, April 8, 1883. Like many other physicians, he did much for music, and his publications are of special interest and value:—*In Sachen Mozart's* (Vienna, 1851), much praised by Köchel in his Mozart-Catalogue (Preface, p. xvii); *Haydn, Mozart, and Beethoven's Kirchenmusik*, etc.; *W. A. Mozart als Clavier-Componist* (Breslau, 1866); various accurate and interesting contributions on Mozart, Beethoven, and Haydn, to the *Deutsche Musik-Zeitung*,[3] 1861, 1862; the *Wiener Zeitung*,[4] Aug. 3, 1850, Aug. 16, 1863.[5] It is to Dr. Lorenz that we owe Krenn's important account of Beethoven's last autumn, and the other anecdotes and traits there given. C. F. P.

LORTZING, GUSTAV ALBERT, opera-composer, born at Berlin, Oct. 23, 1801, son of an actor. He studied for a time under Rungenhagen, but the wandering life entailed by his father's profession made steady instruction an impossibility, and at nine he was thrown upon his own resources, played the pianoforte, violin, and violoncello, studied the works of Albrechtsberger and others, and soon began to compose. At the same time he habitually sang and acted on the stage, and thus secured a familiarity with the practical requirements of the boards which was of great advantage to him. In 1822 he went with his parents to Cologne, where he married in 1823, and produced his first operetta 'Ali Pascha von Janina,' in 1824. The company to which he belonged served the theatres of Detmold, Münster, and Osnabrück, in addition to that of Cologne, and at all these his opera was repeated. [In 1828 an oratorio, 'Die Himmelfahrt Christi,' was performed.] In 1833 he was engaged as first tenor at the Stadttheater at Leipzig, and here he passed a happy and successful ten years. In 1837 he wrote and composed two comic operas, 'Die beiden Schützen' and 'Czaar und Zimmermann.' Both were successful, and the latter was at once performed all over Germany. His next few works, however, fell flat, and it was not till 1842 that his 'Wildschütz,' arranged from Kotzebue's comedy, again aroused the public. He then gave up acting, and in 1844 was appointed capellmeister of the theatre, a post for which he was unfitted, both by his easy disposition and his defective education, and which he resigned in the following year. He next produced 'Undine' (1845) with success at Hamburg and Leipzig, and 'Der Waffenschmied' (1846) at Vienna, where he was for a short time capellmeister at the theatre 'an der Wien.' In 1849 the success of his 'Rolandsknappen' at Leipzig again procured him the offer of the capellmeistership, but to his disappointment the negotiations fell through, and Rietz was appointed. His life was now a hard one; he travelled from place to place with his numerous family, earning a precarious existence now as an actor, now by conducting his own operas; enduring at the same time the mortification of having his later operas rejected by all the more important theatres. In 1850 he obtained the conductorship at the Friedrich-Wilhelmstadt Theatre in Berlin, where he had only farces and vaudevilles to direct;

[1] 'Dem Andenken Felix Mendelssohn-Bartholdys' (Hannover, Rümpler, 1861).

[2] This was performed in London, March 2, 1859, at a concert of the Vocal Association.

[3] Mozart's Requiem (1861, No. 33, 48); Mozart's Klavier-Sonaten (do. 41, 42); Mozart's Masses (1862, No. 34, 35); Beethoven at Gneixendorf (do. 10); Haydn and his princely patrons (do. 45, 47, 48).

[4] Mozart's death.

[5] *Haydn and Beethoven.*

but he was completely worn out, and died on the 21st of Jan. 1851. The public discovered its neglect too late, honoured his remains with a solemn funeral procession, and raised a subscription which placed his family above want. He left an opera, 'Regina' (first performed at Berlin, 1899), several overtures, a second oratorio, 'Petrus,' incidental music for various plays, lieder, and part-songs, all unpublished. His operas are still stock-pieces at the comic theatres in Germany, and 'Undine' is frequently performed, although romantic subjects were not his forte. 'Czaar und Zimmermann' was produced as 'Peter the Shipwright,' at the Gaiety Theatre, London, on April 15, 1871; his 'Beiden Schützen' by the London Academy of Music in St. George's Hall, March 31, 1898; and the 'Wildschütz' by the Saxe-Coburg Opera Company at Drury Lane, July 3, 1895.

As a composer Lortzing is remarkable for naturalness. Instead of straining after a depth and subtlety beyond his powers, he wisely aims at expressing natural and healthy sentiments by means of graceful and pleasing music, and his keen sense of humour enables him to give an interest to commonplace situations. He was never able to free himself entirely from a slight amateurishness in the technical part of his work, but his compositions, though not belonging to the highest branch of art, are good of their kind, and in spite of an occasional tendency to farcical exaggeration, are sound and artistic music. A. M.

LOSSIUS, Lucas, born in 1508 at Vacha in Hesse-Cassel, was Rector or Con-rector of the school at Lüneburg from 1533 to his death in 1582. He is author of a theoretical work, *Erotemata musicae practicae . . .*, Nuremberg, 1563, which passed through many editions; also the compiler of a comprehensive collection of liturgical music for the use of the Lutheran church, entitled *Psalmodia hoc est Cantica sacra veteris ecclesiae selecta . . .*, Nuremberg, 1553. This latter work is introduced with a preface by Philip Melanchthon, and is divided into four parts; the first part containing the Latin texts and plain-song melodies of the antiphons, responsoria, hymns, and sequences for all Sundays and chief holydays, also the passion according to St. Matthew and the Lamentations; the second part makes a similar provision for all the minor holydays of the year; the third part contains the plain-song melodies for the mass and for funerals; the fourth contains the psalms and canticles with their antiphons and intonations according to the eight tones. Only a few German hymns appear in the collection. A second revised and enlarged edition of this work was published by George Rhaw at Wittenberg in 1561, and two others in 1569 and 1579. The musical editor of Schöberlein's *Schatz des liturgischen Gesangs*, F. Riegel, claims that the psalm-tones, with all their differences, have been preserved in greater purity in Lossius than in the form in which they have been current in the Roman church, based on Guidetti's *Directorium Chori*; Lossius in 1553 being in closer contact with the older Catholic tradition than Guidetti in 1589. J. R. M.

LOTTI, Antonio, eminent composer, son of Matteo Lotti, a Venetian, capellmeister to the then Catholic Court of Hanover[1]; born probably in 1667, and possibly in Venice, since he styles himself 'Veneto' on the title-page of his book of madrigals (1705), and his brother Francesco was lawyer to the Procuratori, a post tenable only by a native. At any rate, his early years were passed in Venice, and before he was sixteen he produced an opera, 'Il Giustino,' to words by a nobleman, Nicolo Beregani. His master was Legrenzi, then maestro di cappella to the Doge. Lotti entered the Doge's chapel as a boy; in 1687 joined the 'Confraternità musicale di Santa Cecilia'; was appointed, May 30, 1689, 'cantore di contra alto,' with a salary of 100 ducats; and August 6, 1690, became deputy-organist, with an addition of 30 ducats. On May 31, 1692, the Procuratori of St. Mark's unanimously elected him organist in place of Pollarolo, appointed vice-maestro di cappella. As second organist he composed a book of masses, for which he received 100 ducats, July 22, 1698. On August 17, 1704, he succeeded Spada as first organist, and retained the post forty years, receiving permission in 1732 to employ as substitute his pupil Saratelli, who eventually succeeded him. In 1733 the maestro di cappella, Antonio Biffi, died, and an eager competition for the vacant post ensued. Lotti's chief rivals were Pollarolo and Porpora, and at the first election, March 8, 1733 (the dates throughout are from State documents), he obtained six votes out of twelve. A majority being necessary, the matter remained in suspense, and meantime Lotti was authorised to call himself maestro di cappella. Porpora retired before the second election (April 2, 1736), but his place was taken by a scarcely less formidable competitor, Giovanni Porta. Lotti, however, received nine votes and thus obtained the post, with its salary of 400 ducats and an official residence. In the interim he composed his celebrated 'Miserere,' which superseded that of his master Legrenzi, and has been performed in St. Mark's on Maundy Thursday ever since. This was followed by a number of masses, hymns, and psalms, with organ accompaniment only, although his predecessors had employed the orchestra. He also composed seventeen operas (for list see Fétis), produced with success

[1] Through the kindness of Dr. Kestner of Hanover I am able to say that no documents as to music or musicians at the Court of Hanover in the 17th century are now to be found there. The Register of the Catholic Church at Hanover contains, under Nov. 5, 1672, an entry of the baptism of Hieronymus Dominicus, son of Matthias de Lottis and Marina de Papirinis, and under Nov. 9, 1673, of that of a daughter of Matteo de Lotti. The Register was begun in May 1671, so that it does not go far enough back for our purpose. G.

between the years 1693 and 1717, at the theatres of S. Angelo, S. Cassiano, S. Giovanni Crisostomo, and SS. Giovanni e Paolo. Some of these having attracted the attention of the Crown Prince of Saxony during his stay in Venice (1712), he engaged Lotti to visit Dresden, with a company of singers, including Boschi and Personelli, both members of the chapel, and his own wife, a Bolognese singer named Santa Stella. The joint salary of husband and wife was fixed at 2100 'doppii' (about £1600). The party set out on September 5, 1717, having obtained special leave of absence from the Procuratori of St. Mark's—'per farvi un opera.' In Dresden Lotti composed 'Giove in Argo' (1717), 'Ascanio, ovvero gl' odi delusi del Sangue' (1718), and 'Teofane' with Pallavicini (1719); intermezzi, and various other pieces, including church works, among which may be specified the eight-part 'Crucifixus' occurring in a 'Credo' for five voices and instruments. The Procuratori gave him one extension of leave, but in 1719 he was compelled to return or vacate his post; and accordingly left Dresden in October in a travelling-carriage, which he ever after retained as a memorial of his visit, and finally bequeathed to his wife. After his return to Venice he composed entirely for the church and chamber. Lotti died of a long and painful illness (dropsy) on Jan. 5, 1740, and was buried in the church of S. Geminiano, where his widow (who died 1759 and was buried with him) erected a monument to his memory. It was destroyed with the church in 1815.

Besides the compositions already mentioned he wrote for Vienna an opera, 'Constantino,' overture by Fux (1716), and two oratorios, 'Il Voto crudele' (1712), and 'L' Umiltà coronata' (1714); for Venice, the oratorios 'Gioa Rè di Giuda,' 'Giuditta' (printed by Poletti), and the celebrated madrigal 'Spirto di Dio'[1] for the Doge's espousal of the Adriatic, performed on the Bucentoro in 1736—a very effective composition. His book of madrigals (1705), dedicated to the Emperor Joseph I., contains the one in five parts, 'In una siepe ombrosa,' which Bononcini claimed in London as his own composition, and which led to his disgrace (see vol. i. pp. 360-361). Another is given as a model by Padre Martini in his *Esemplare di contrappunto.* Nevertheless they were severely handled at the time in a *Lettera famigliare d'un accademico filarmonico,* circulated in MS. anonymously, but attributed on Fontana's authority to Marcello, who had been a pupil of Lotti's. [See Chrysander's *Händel,* ii. 294 and 303.] Many of his compositions are still in the King of Saxony's musical library, and Breitkopf & Härtel once possessed several of his MSS., as did also Dr. Burney.

Lotti's rank among musicians is a high one, from the fact that though the last representative of the old severe school, he used modern harmonies with freedom and grace. The expression and variety of his music struck even his contemporaries, especially Hasse, when he was at Venice in 1727. Burney, who heard his church music sung in Venice in 1770 (*Present State, France and Italy,* p. 145), credits him with 'grace and pathos,' and characterises his choral music as both solemn and touching, and so capable of expression, though written in the old contrapuntal style, as to have affected him even to tears. Of his cantatas he says that they contain recitatives full of feeling (*Hist.* iv. 534). As a specimen of his writing for a single voice we may cite the favourite song 'Pur dicesti.' He was so afraid of overloading the voices that he never used orchestral accompaniments in church music. There are wind instruments as well as the four strings in his Dresden operas, but not in those produced in Venice. [The *Quellen-Lexikon* enumerates twelve operas as still extant, and gives the names of fifteen more, and a list of masses, church music of different kinds, and arias and madrigals.]

Besides Saratelli and Marcello, Alberti, Bassani, Gasparini, and Galuppi were among his pupils. A motet of Lotti's, 'Blessed be thou,' and a madrigal, 'All hail, Britannia,' both for four voices, are given in Hullah's *Part Music* (1st ed.), and a fine Credo in C, also for four voices, in his *Vocal Scores* and *Part Music* (2nd ed.). Proske has a mass of his (*a* 4) in *Musica Divina,* vol. i., and Rochlitz a Crucifixus, *a* 6, and another *a* 8, and a Qui tollis, *a* 4, in his *Sammlung.* There is also a Kyrie in the *Auswahl vorz. Musikwerke* (Trautwein). Four masses and a requiem are in Lück's *Sammlung,* and various other pieces in the collections of Schlesinger, Moskowa, etc. F. G.

LOTTINI, Antonio, the principal Italian basso in London in 1737 and 1738. He sustained that part in Handel's 'Faramondo' in 1737, in his 'Serse,' and in the 'Conquista del Vello d'oro' in 1738. J. M.

LOUIS FERDINAND, Prince,—accurately Friedrich Christian Ludwig,—born Nov. 18, 1772, killed at the battle of Saalfeld, Oct. 13, 1806, was the son of Prince August Ferdinand of Prussia, and therefore nephew of Frederick the Great and of Prince Henry (the patron of J. P. Salomon and cousin of Frederick William II.) the violoncello-player, for whom Beethoven wrote his op. 5. His sister Louise married Prince Radziwill, who composed the Faust music, and to whom Beethoven dedicated the Overture, op. 115. Louis Ferdinand thus belonged to a musical as well as a royal family, and he appears to have been its brightest ornament on the score of natural gifts—his uncle the Great Frederick excepted—even down to our own time; in music undoubtedly so. He was kindly and generous in the highest degree, and free from all pride of

[1] A MS. of this is in the Library of the Royal College of Music.

rank; energetic and enterprising, and as a soldier bold to temerity. In conversation he was brilliant, in social intercourse delightful. On the point of morals his reputation was not good; but one who knew him well, while admitting that, being prevented by his rank from making a marriage of affection, 'he chose female friends with whom he lived in the most intimate relations,' asserts positively that 'he never seduced an innocent girl, or destroyed the peace of a happy marriage.' This, in the time of Frederick William II., was high praise. He was passionately fond of his two illegitimate children, and left them to the care of his sister, Princess Radziwill. That he very early entered the army was a matter of course, for no other career was open to a Prussian prince; but that, amid all the distractions of a military life, no small part of which (1792-1806) was spent in hard service, he should have become a sound practical musician and composer proves his energy and perseverance no less than his talent; but music was his passion, and in garrison or camp he had musicians with him and kept up his practice. He preferred English pianofortes, of which he is said to have purchased no fewer than thirteen.

We find no account of his masters and early studies, nor any but vague notices of his rapid progress, until 1793. He was then with his regiment at Frankfort, and is reported to have aided a poor musician not only with his purse, but by a very fine performance of a sonata in a concert. Three years later, in 1796, Beethoven, then in Berlin, formed that opinion of his playing which he afterwards expressed to Ries (*Biog. Not.* p. 110), that, though the playing of Himmel —then among the most renowned of pianists —was elegant and pleasing, it was not to be compared to that of the Prince. Ries also (*Ib.*) records Beethoven's compliment to him—that he did not play at all like a king or a prince, but like a thorough, solid pianist. [See the article on DUSSEK for an account of his relations with that great musician.] In 1804 he made a journey to Italy. In Bohemia he visited Prince Lobkowitz at his seat, Raudnitz. We see no sufficient reason to doubt the truth of an anecdote the scene of which lay then and there. Lobkowitz had purchased from Beethoven the recently composed Heroic Symphony, and had had it performed in his palace at Vienna. He consulted with Wranitzky, his capellmeister, as to a programme for the entertainment of his guest. Wranitzky proposed the new symphony. Louis Ferdinand listened with the utmost interest, and at the close of the performance requested a repetition, which was of course granted. After supper, having to depart early the next morning, he besought the favour of a third performance, which was also granted.

It was under the fresh impression of this music that Louis Ferdinand renewed his acquaintance with Beethoven. We have no particulars of the meeting. Ries (*Biog. Not.* p. 11) only relates that an old Countess,[1] at the supper after a musical entertainment, excluded Beethoven from the table set for the Prince and the nobility, at which the composer left the house in a rage. Some days later Louis Ferdinand gave a dinner, and the Countess and Beethoven being among the guests, had their places next the Prince on either hand, a mark of distinction of which the composer always spoke with pleasure. A pleasant token of their intercourse survives in the dedication to the Prince of the PF. Concerto in C minor, which was first played in July 1804, and published in November.

In the autumn of the next year (1805), the Prince being at Magdeburg on occasion of the military manœuvres, Spohr was invited to join them. 'I led,' says Spohr (*Selbstbiog.*), 'a strange, wild, stirring life, which for a short time thoroughly suited my youthful tastes. Dussek and I were often dragged from our beds at six in the morning and called in dressing-gown and slippers to the Prince's reception-room, where he, often in shirt and drawers (owing to the extreme heat), was already at the pianoforte. The study and rehearsal of the music selected for the evening often continued so long, that the hall was filled with officers in stars and orders, with which the costume of the musicians contrasted strangely enough. The Prince, however, never left off until everything had been studied to his satisfaction.' Louis Ferdinand's compositions, like his playing, were distinguished for boldness, splendour, and deep feeling; several of those which are in print were composed before the intercourse with Dussek had ripened his taste, and made him more fully master of his ideas. These he would gladly have suppressed. The Pianoforte Quartet in F minor is considered to be his most perfect work.

Ledebur's list of the published compositions (made 1861) is as follows:—

Op.
1. Quintet for PF. and Strings, C minor.
2. Trio for PF., Violin, and violoncello, A♭.
3. Trio for PF., Violin, and Violoncello, E♭.
4. Andante, and variations, for PF., Viola, and Violoncello, B♭.
5. Quartet for PF., Violin, Viola, and Violoncello, E♭.
6. Quartet for PF., Violin, Viola, and Violoncello, F minor.
7. Fugue, 4 parts, for PF. solo.
8. Notturno for PF., Flute, Violin, Violoncello obbligati, and 2 Horns ad lib., F.
9. Rondo for PF., 2 Violins, Flute, 2 Clarinets, 2 Horns, Viola, and Violoncello, B.

Op.
10. Trio for PF., Violin, and Violoncello, E♭. [The same number is affixed in the *Quellen-Lexikon* to the octet op. 12.]
11. Larghetto, variations, PF., with Violin, Viola, and Violoncello, obblig.
12. Octet for PF., Clarinet, 2 Horns, 2 Violins, 2 Violoncellos.
13. Rondo for PF.

Also a 2nd Quintet for PF. and Strings.
A fourth trio, without opus number.
A rondo for PF. and Orch.
March for Trumpet, 2 Oboes and Basso.

A. W. T.

LOUISE. Musical Romance in four acts; text and music by Gustave Charpentier. Produced at the Opéra Comique, Paris, Feb. 2, 1900.

LOULIÉ, ETIENNE, protégé of Mlle. de Guise, and music-master, in the second half of the 17th century, is only known as the author of *Eléments ou Principes de Musique* (Paris, 1696), at the

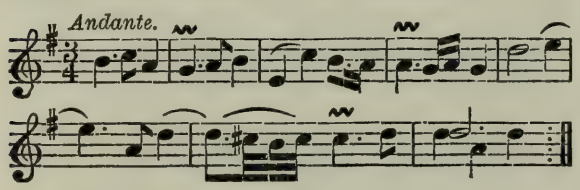
[1] Not the Countess Thun, as has been stated—she died long before.

close of which is an engraving and description of his 'Chronomètre.' Loulié was the first to attempt to indicate the exact *tempo* of a piece of music by means of an instrument beating the time. The one he invented took the minute as the unit, and went up to seventy-two degrees of rapidity; but being six feet in height was too cumbrous for general use. Nevertheless to Loulié belongs the merit of the idea which more than a century later was carried into practice by MAELZEL. G. C.

LOURE. This word, whether derived from the Latin *lura*, a bag or purse, or the Danish *luur*, a shepherd's flute, or merely an alteration of the Old French word *outre* with the article prefixed, *l'outre*—signified originally a kind of bagpipe, common in many parts of France, but especially in Normandy. The peasants of Lower Normandy still call the stomach 'la loure,' just as those of Normandy and Poitou call an 'outre' or leathern wine-bottle, 'une vèze.' Again, the Old French words 'chèvre,' 'chevrie,' 'chevrette,' were derived from *cabreta* in dog-latin, and 'gogue' meant an inflated bag or bladder. These circumstances seem to point to the conclusion that the names of all these instruments, 'chèvre,' 'chevrette,' 'gogue,' 'loure,' 'vèze,' 'saccomuse,' etc., refer to the wind-bag, ordinarily made of goat-skin; an argument strengthened by the English 'bagpipe' and the German 'Sackpfeife,' 'Balgpfeife,' 'Dudelsack,' etc.

From its primary signification—a kind of bagpipe inflated from the mouth—the word 'loure' came to mean an old dance, in slower rhythm than the gigue, generally in 6–4 time. As this was danced to the nasal tones of the 'loure,' the term 'louré' was gradually applied to any passage meant to be played in the style of the old bagpipe airs. Thus 'lourer' is to play legato with a slight emphasis on the first note of each group. The 'louré' style is chiefly met with in pastoral, rustic, and mountaineer music. [A 'loure' occurs as the sixth movement of the fifth of the French Suites of Bach, in G.]

As an example we give the first strain of a Loure from Schubert's 'Die Tanzmusik.' G. C.



LOVE IN A VILLAGE. The earliest and the most famous work of the second period of English ballad opera. The first stage of English opera, where the music was dependent upon popular airs, began with 'The Beggar's Opera' in 1727-28, and ended about 1738. In 1762, the revival of this type was due to the production at Covent Garden of 'Love in a Village.' The libretto was by Isaac Bickerstaffe, and the plot was compiled from an earlier ballad opera, 'The Village Opera' of 1729, Wycherley's 'Gentleman Dancing Master,' 1673, and other plays. The piece is prettily rustic, and from its first appearance down to nearly the middle of the 19th century, always attracted an audience. The character of Young Meadows has formed the first public essay of more than one famous singer. Miss Brent, John Beard, and Mattocks were among the original performers. The music of 'Love in a Village' was compiled from rather more scholarly sources than was that of the earlier ballad operas; it was in all probability arranged and selected by Dr. Arne. 'Love in a Village' and his prior opera 'Thomas and Sally,' 1760 (the music of this wholly by Arne), made Bickerstaffe the most popular of librettists, and his succeeding Covent Garden operas, 'The Maid of the Mill,' 1765; 'The Padlock,' 1768; 'Lionel and Clarissa,' 1768, which followed, obtained the highest favour. F. K.

LOVE'S TRIUMPH. An opera in three acts; words by J. R. Planché, after 'Le Portrait vivant,' music by W. Vincent Wallace. Produced at the Royal English Opera, Covent Garden (Pyne and Harrison), Nov. 3, 1862. G.

In addition to the above-named modern opera the title has been used for other earlier musical productions; the first on record being 'Love's Triumph thro' Callipos,' printed in 1640. This was a masque written by Ben Jonson, and acted in the Court of Charles I. in 1630. The name of the composer of the music has not survived; the decorations for its staging were by Inigo Jones. Another work, 'Love's Triumph or the Royal Union,' was a tragedy acted in 1678. Probably the best-known opera under the title 'Love's Triumph,' is a pre-Handelian one produced at the Haymarket theatre in 1708, and printed in folio by Walsh and Hare about that year. Richard Leveridge, and Mrs. Tofts were the principal English vocalists, while the other parts were taken by Italian singers. The words were adapted from the Italian of Cardinal Ottoboni, by Peter Anthony Motteux, and the music was by C. F. Cesarini[1] and F. Gasparini. F. K.

LOVER, SAMUEL, was born in Dublin, Feb. 24, 1797, the eldest son of a stockbroker, and displayed talent in many directions at an early age. After an unsuccessful attempt to follow his father's business he devoted himself to miniature-painting, and was elected a member of the Royal Hibernian Academy in 1828, becoming its secretary two years afterwards. Ten years before this, he had sung a song of his own composition at the banquet given to Moore in Dublin. He also achieved success as a writer of prose and verse, before the publica-

[1] Fétis gives the name as Cesarini, but both Hawkins and Burney speak of him as Carlo Cesarini Giovanni, surnamed Del Violone.

tion of his *Legends and Stories of Ireland* in 1831. In that year his opera, 'Graine Uaile, or The Island Queen,' was given in Dublin. In 1832 he gained much fame by the exhibition of a miniature he had painted of Paganini. In 1835 he settled as a miniature-painter in London, and attained a good deal of social and artistic success. He was associated with Dickens in the foundation of *Bentley's Miscellany*. His first novel *Rory O'More* (the title taken from his own song of the same name, dated 1826) came out in 1837, and he dramatised it, in the same year, for the Adelphi Theatre, where it ran for more than a hundred nights. Other dramatic pieces were: 'The White Horse of the Peppards,' 1838; 'The Happy Man,' 1839; 'The Olympic Premier,' and 'The Beau Ideal,' 'The Greek Boy,' 1840; 'Il Paddy Whack in Italia' (a burlesque Italian opera, English Opera House, Lyceum, 1841). His last play was 'M'Carthy More,' 1861. Meanwhile, he was writing novels, etc., and the best-known of his works, 'Handy Andy,' came out in 1842. In 1844 the regular practice of his art had to be abandoned, owing to failing eyesight, and on March 13, 1844, he started a musical entertainment, called 'Irish Evenings,' in the Princess Concert Rooms. The success of his experiment was so great that he repeated the entertainment in the chief towns of England, Scotland, and Ireland, going to America in 1846. In 1848 he returned to London, and appeared in a new entertainment called 'Paddy's Portfolio.' He wrote two libretti for Balfe, married for the second time in 1852, and brought out some books of poems which were not successful.

From 1864 he wrote no more, and in the latter years of his life went back to live in Dublin. He died at St. Heliers, Jersey, July 6, 1868. He was buried at Kensal Green. Among his most popular songs were 'The Angel's Whisper,' 'Molly Bawn,' and 'The Low-Backed Car.' Some of these were adapted to old Irish tunes. (*Dict. of Nat. Biog.* Information from W. H. Grattan Flood, Esq.) M.

LOWE, Edward, was born about 1610 at Salisbury, and was a chorister in the cathedral there under John Holmes, the organist. About 1630 he succeeded Dr. William Stonard as organist of Christ Church Cathedral, Oxford. [He married Alice, daughter of Sir John Peyton of Doddington, in the diocese of Ely, who died March 17, 1648-49. Wood's *Life*, i. 151.] In 1660 he was appointed one of the organists of the Chapel Royal. In 1661 he published at Oxford *A Short Direction for the performance of Cathedrall Service, published for the information of such as are ignorant of it and shall be called upon to officiate in Cathedral or Collegiate Churches where it hath formerly been in use*, containing the notation of the Preces, Responses, Litany, etc., for ordinary days, and, under the title of *Extraordinary Responses upon Festivalls*, a version of Tallis's Responses and Litany, and also 'Veni Creator,' harmonised for four voices. In 1662, on the resignation of Dr. Wilson, he was appointed Professor of Music at Oxford, having been deputy for some time before. In 1664 he published *A Review* of his *Short Direction*, adapted to the then newly revised Liturgy, and including also several chants and John Parsons' Burial Service. This edition was reprinted by Dr. Rimbault in 1843, and by Dr. Jebb in his *Choral Responses* in 1857. Low composed several anthems, some of which are in the Tudway collection and at Ely Cathedral. He died at Oxford, July 11, 1682, and was buried in the Divinity Chapel on the north side of the cathedral. W. H. H.

LOWE, Thomas, favourite tenor singer, made his first appearance on any stage at Drury Lane, Sept. 11, 1740, as Sir John Loverule in 'The Devil to pay'; on Oct. 17 he performed Macheath, and on Dec. 20 had the distinction of being the original singer of Arne's beautiful songs, 'Under the greenwood tree' and 'Blow, blow, thou winter wind' in 'As You Like It.' [In 1743 he appeared in Dublin in 'The Provoked Wife,' singing O'Carolan's song, 'Bumpers, Squire Jones.' W. H. G. F.] He was the original singer of the following parts in Handel's oratorios:—Priest of Dagon and Israelitish Man in 'Samson,' 1742; First Elder in 'Susanna,' 1743; Joshua, 1746; Zadok in 'Solomon,' 1749; and Septimus in 'Theodora,' 1750. In 1745 and several subsequent years he sang at Vauxhall Gardens, and in 1763 became lessee and manager of Marylebone Gardens, and continued so until 1768, when an unsuccessful season compelled him in Feb. 1769 to assign his interest in the place to trustees for the benefit of his creditors. His powers beginning to fail, he was compelled to accept engagements at Finch's Grotto Garden, Southwark, and similar places. In 1772 he was engaged at Sadler's Wells. He died March 1, 1783. Lowe is said to have possessed a finer voice than Beard, but to have been inferior as musician and singer. [See *Dict. of Nat. Biog.*] W. H. H.

LUCAS, Charles, born at Salisbury, July 28, 1808, was a chorister in the cathedral under Arthur Thomas Corfe from 1815 to 1823, when he became a pupil of the Royal Academy of Music, and studied the violoncello under Lindley, and harmony and composition under Lord and Dr. Crotch. He remained there for seven years. In 1830 he became a member of Queen Adelaide's private band, and composer and arranger of music for it, and soon afterwards music preceptor to Prince George (afterwards Duke) of Cambridge and the Princess of Saxe-Weimar. In 1832 he succeeded Cipriani Potter as conductor at the Royal Academy of Music. He also became a

member of the opera and other orchestras as a violoncellist. In 1839 he was appointed organist of Hanover Chapel, Regent Street. He was for some time conductor of the Choral Harmonists' Society, and in 1840-43 he occasionally conducted at the Antient Concerts. On the retirement of Lindley he succeeded him as principal violoncello at the opera, the provincial festivals, etc. From 1856 to June 30, 1865, he was a member of the music-publishing firm of Addison, Hollier, & Lucas. In 1859 he was appointed successor to Potter as Principal of the Royal Academy of Music, which office he held until July 1866, when ill-health compelled him to relinquish it. His compositions include 'The Regicide,' opera, three symphonies, string quartets, anthems, songs, etc. He edited 'Esther' for the Handel Society. He died March 30, 1869. His son, STANLEY LUCAS, born 1834, was Secretary to Leslie's Choir from its formation to Oct. 1855 ; Secretary to the Royal Society of Musicians from 1861, and to the Philharmonic Society from 1866, and as a publisher did good work in London for many years. [He died at Hampstead, July 24, 1903.] W. H. H.

LUCAS, CLARENCE, composer and conductor, of mixed Dutch and Irish extraction, was born Oct. 19, 1866, near Niagara, Canada. He received his early musical education in Montreal, where he played trombone in a military band, and (for a season) second violin in the local Philharmonic Society, besides acting as organist at different churches. At the age of twenty he went to Paris, and studied under Georges Marty before entering the harmony class of Théodore Dubois at the Conservatoire. In 1889, after visiting Rome and Florence, he returned to Canada and became professor of harmony and counterpoint at the College of Music, Toronto, and conductor of the Philharmonic Society at Hamilton, Ontario. Two years later he was appointed professor of musical theory and history in the Utica (N.Y.) Conservatory of Music, conductor of the Utica Choral Union, and organist of two churches.

In 1893 Mr. Lucas took up his residence in London, acting as critic and correspondent for several papers, and also for a time as proof-reader and manuscript reviser to Messrs. Chappell & Co. He was appointed conductor of the Westminster Orchestral Society in December 1902, but resigned that post in the summer of 1904, when he went on a prolonged tour with a musical play entitled 'Peggy Machree,' for which he provided an entirely new score in July 1905. All this time Mr. Lucas was doing prolific work as a composer, and proving his versatility by contributions to well-nigh every branch of his art. Between 1880 and 1897 he wrote, *inter alia*, seven operas, one of which, a comic opera called 'The Money Spider,' was produced (with little success, however) at the Matinée Theatre, London, in 1897. He also wrote four oratorios and cantatas, one of which, 'The Birth of Christ,' was performed in the Chicago Auditorium, Feb. 17, 1902, by the Apollo Club, and received with much favour. This work contains considerable evidence of contrapuntal skill, notably a chorus, 'Carol, Christians,' cleverly devised in the form of a passacaglia.

Among a dozen more or less important compositions for orchestra are a symphony, two symphonic poems, and several overtures, three of which—viz. overtures to 'Othello,' 'As You Like It,' and 'Macbeth'—have been heard at Queen's Hall under Mr. Henry J. Wood. The last-named work was originally performed under the late Theodore Thomas at Chicago in Feb. 1901, and it elicited praise on both sides of the Atlantic. One of Mr. Lucas's good qualities is a skilful and vigorous employment of the fugal style, and this may be aptly cited in connection with his prelude and fugue in F minor, op. 38, for pianoforte, which has won admiration from good judges like MM. Saint-Saëns and Leschetizky. He has written nearly forty pieces for piano, in addition to many for the organ and for strings ; the former including a popular 'Meditation' in A flat, and the latter a very difficult but effective Ballade in A for violin. A list of sixty-four songs comprises many varieties of styles, perhaps the best being a cycle of five (op. 45)—'The rainy day' (Longfellow), 'The fountains mingle' (Shelley), 'Take hands, touch lips' (Swinburne), 'When stars are in the quiet skies' (Lytton), and 'Eldorado' (Poe)—first introduced to the public by Mr. David Bispham in 1903. As a hobby for recreation, Mr. Lucas has made a number of excellent violins. H. K.

LUCCA. In 1640 an Academy, that of the 'Accesi,' was founded at Lucca entirely for dramatic musical representation. C. M. P.

LUCCA, PAULINE, one of the most brilliant operatic artists of a brilliant epoch, is a native of Vienna, where she was born of Italian parents, April 26, 1841. Her high musical gifts showed themselves early, when, a mere child, she sang in the choir of the Karlskirche, in 1856. One Sunday the principal singer was missing, and the young chorister, put forward to supply her place in the solo of a mass of Mozart's, revealed a beauty of voice and charm of style that startled all present. She studied under Uschmann and Lewy, and, her parents being in straitened circumstances, entered the chorus of the Opera at Vienna, which she quitted in 1859 to come out at Olmütz. Just before leaving, it fell to her to lead the Bridesmaids' Chorus in the 'Freischütz,' her performance creating a sensation that made Vienna eager to retain her ; but it was too late. On Sept. 4, 1859, she made her début at Olmütz as Elvira in 'Ernani,' and there became a favourite at once. In March 1860 she appeared at Prague as Valentine in



PAULINE LUCCA

'The Huguenots,' and as Norma. The fame of a young singer of rare gifts, including the rarest of all, original genius, reached Meyerbeer in Berlin, then vainly seeking an artist to whom he could entrust the unconventional rôle of Selika in his yet unpublished 'Africaine.' At his instigation Mlle. Lucca was engaged for Berlin, where she first appeared in April 1861, and soon roused an enthusiasm rarely equalled by any former singer. She studied the rôle of Selika and others under Meyerbeer's personal supervision. At Berlin she was engaged as Court singer for life; and on July 18, 1863, made her first appearance in England, at Covent Garden, in the part of Valentine, creating an extraordinary impression, which was further enhanced by her performance of Margherita, in 'Faust,' during her second fleeting visit to our shores the following year. On July 22, 1865, the 'Africaine' was produced at Covent Garden, and Mlle. Lucca's impersonation of Selika must be ranked among the very highest achievements in the lyrical drama. She reappeared in London every season (excepting 1869) up to 1872; and in 1882-84 she sang again at Covent Garden, in the parts of Selika, Cherubino, Carmen, etc., being announced to appear in 'Colomba,' but that opera was not produced in Italian. She sang throughout Germany with triumphant success, and at St. Petersburg, where she was received with the wildest enthusiasm. Her voice, a full soprano, with a compass of 2½ octaves extending easily to C in alt, and sympathetic throughout, seemed capable of taking every grade of expression; and to her rare lyrical endowments she united one still rarer—a genius for representation. In London, besides the parts specified above, she was heard mostly in Zerlina ('Fra Diavolo'), Leonora ('Favorita'), and Cherubino; but Berlin knew better the extent of a répertoire said to include over fifty-six rôles. Auber was so delighted with her singing of his music that he presented her with the pen with which 'Fra Diavolo' was written, in token of his admiration. Meyerbeer pronounced her a very David Garrick, and no wonder. To each impersonation she imparted a specific individuality, presenting characters as directly opposed as Cherubino and Selika, Halévy's Juive and Nicolai's Merry Wife of Windsor, Wagner's Elsa, and Angela in the 'Domino Noir,' with the same truth, natural ease, and vivid originality; whilst to colourless rôles, such as Agata in the 'Freischütz,' she gave a distinct personality and charm. In 1872 she severed her connection with Berlin, and went to America, where she remained two years, on an operatic tour through the States. She returned to Europe in 1874, and sang at all the chief cities of Germany, except Berlin. At Vienna she remained one of the chief attractions of each season. Besides starring engagements in Germany, she reappeared in Brussels, 1876; St. Petersburg and Moscow, 1877; and Madrid, 1878. At Vienna she added Donna Anna, Carmen, and Madeleine in 'Le Postillon,' to her list of successful parts. In 1869 she married Baron von Rahden, but was separated from him in 1872. While in America she married Herr von Wallhofen, who died in 1899 in Vienna. She lives in Vienna, and is honorary member of the Court Opera. B. T.

LUCCHESINA, Maria Antonia Marchesini, detta LA, an Italian mezzo-soprano, who sang in London, 1737-39. In the former year she played Rosimonda in Handel's 'Faramondo'; in the following year, besides other parts, that of Arsamene, a male character, in 'Serse'; and she sang the music of David in 'Saul' on its first production, Jan. 16, 1739. J. M.

LUCIA, Fernando de, well-known Italian tenor, was born at Naples about 1860. Having gained his reputation at Lisbon and elsewhere he came to London in 1887, being engaged by the late Sir Augustus Harris for that manager's experimental season of opera at Drury Lane. At first, however, de Lucia made no impression on London audiences. He was altogether overshadowed at Drury Lane by the brilliant success of Jean de Reszke, and, moreover, the parts in which he appeared—one of them Don Ottavio in 'Don Giovanni,'—were scarcely suited to his voice and style. His real opportunity in London came in 1893, when, again under Sir Augustus Harris's management, he appeared as Canio in the first production in England of Leoncavallo's 'Pagliacci.' The passion and intense expression with which he sang the lament at the end of the first act established his English reputation in one night. He remained associated with Covent Garden for some time, singing in 'Faust,' 'Cavalleria Rusticana,' Boito's 'Mefistofele,' and also in the first performance in England of Mascagni's 'L'Amico Fritz.' Ceasing to be a member of the Covent Garden company, Signor de Lucia had not been in London for some years when he reappeared at the new Waldorf Theatre in May 1905, singing in 'Pagliacci,' 'L'Amico Fritz,' and other operas with undiminished power. De Lucia's full tones do not fall very pleasantly on English ears, but he has a beautiful *mezza voce*, as will be admitted by every one who has heard him sing Faust's song in the last act of 'Mefistofele.' He is an admirable actor, especially in parts, like Canio, that demand vigour and passion. S. H. P.

LUCIA DI LAMMERMOOR. Opera in three acts; libretto by Cammarano, music by Donizetti. Produced at Naples in 1835; in Paris, in four acts (words by A. Royer and Waez), at the Théâtre de la Renaissance, Aug. 10, 1839, and the Académie-royale, Feb. 20, 1846; in London, at Her Majesty's, April 5, 1838; in English, at Princess's Theatre, Jan. 19, 1843. G.

LUCIO SILLA. A Dramma per musica, in three acts; libretto by G. da Gamera, music by

Mozart. Produced at Milan, Dec. 26, 1772—the last which he wrote for Italy. G.

LUCREZIA BORGIA. Opera in three acts; libretto adapted by Romani from Victor Hugo's drama, music by Donizetti. Produced at La Scala, Milan, spring, 1834; given at the Théâtre Italien, Paris, Oct. 27, 1840. Victor Hugo then stopped the performance, and the words were re-written under the title of 'La Rinnegata.' In England it was produced (in two acts) at Her Majesty's Theatre, June 6, 1839, for the début of Mario; in English, at the Princess's Theatre, Dec. 30, 1843. G.

LUDWIG, Joseph, violinist and composer, was born in Bonn, April 6, 1844. He commenced the study of music at the age of eleven, and was sent, four years later, to the Cologne Conservatorium, where he studied for four and a half years under Grünwald (violin), and Ferd. Hiller (composition). Later he went to Hanover and was taken in hand by Joachim, with whom he remained two years. Then came the inevitable military examinations, and an interregnum during which music was put aside, after which he accepted engagements to play solos in various German towns. He came in 1870 to London, where he received, shortly after his arrival, an appointment at the London Academy of Music in succession to Leopold Jansa. Since then he has identified himself with English musical life, taken out naturalisation papers, and won a respected position as a performer of chamber music, both in public and private. He has given numerous quartet concerts in London and provinces, his colleagues being usually G. Collins (second violin), A. Gibson or A. Hobday (viola), and W. E. Whitehouse (violoncello). In his playing he recalls the manner of his master, Joachim, whose serious artistic aims he shares. He has written two symphonies, a pianoforte quartet, and several smaller pieces for violin and violoncello. He plays upon a Joseph Guarnieri del Gesù violin, lent to him for life by a pupil. It is a sister instrument to that of Paganini, the upper table being made from the same piece of wood. W. W. C.

LUDWIG, Paul, violoncellist, son of the above, was born in Bonn, August 11, 1872. He took early to the violoncello, studying at first under Hugo Daubert, and W. E. Whitehouse; went in 1890 to the Royal College of Music, where he took some further lessons from E. Howell and subsequently studied with Piatti, through whose recommendation he came to occupy the violoncello desk at the Popular Concerts on many occasions, and always with credit. Of late his style has considerably ripened, and now, whether as soloist or chamber-music player, he ranks high among the violoncellists resident in London. W. W. C.

LÜBECK, Johann Heinrich, conductor and violinist, born Feb. 11, 1799, at Alphen in Holland; held the post of capellmeister and head of the Conservatoire at the Hague until his death, Feb. 7, 1865. His eldest son, Ernst, a very distinguished pianist, was born Aug. 24, 1829, and first appeared in public at twelve years of age, when he played Beethoven's E♭ concerto. He made a tour to the United States, Mexico, and Peru, which lasted from 1849 to 1854. On his return he was made Court pianist at the Hague. In 1855 he moved to Paris, where he principally resided until driven from the city by the disturbances of the Commune, which gave a shock to his brain from which it never recovered. He became at length hopelessly insane, and died Sept. 17, 1876. He wrote only for piano. Among his compositions are the following:—Berceuse in A♭, op. 13; Tarentelle; Polonaise, op. 14; 'Trilby the Sprite, Rêvérie caracteristique.' The two former were chosen by him for performance at the Philharmonic Concert, May 7, 1860, when he also played Mendelssohn's Concerto in G minor. In the same year he first appeared at the Musical Union. His playing was distinguished for brilliancy and technical dexterity. Berlioz says of him: 'Son talent est tout à fait extraordinaire, non seulement par un mécanisme prodigieux, mais par un style musical excellent et irréprochable. C'est la verve unie à la raison, la force unie à la souplesse; c'est brillant, pénétrant, et élastique comme une lame d'épée.'

His brother, Louis, born 1838 at the Hague, was for some years teacher of the violoncello at the Leipzig Conservatorium, until about 1872, when he moved to Frankfort. He was a member of the Court orchestra at Berlin from 1880, and died at Berlin, March 8, 1904. M.

LUIGINI, Alexandre Clément Léon Joseph, famous French conductor, was born at Lyons, March 9, 1850; was a violin pupil of the Paris Conservatoire, gaining a third *accessit* in 1867, a first *accessit* in 1868, and a second prize in 1869. In the latter year he was appointed leader of the orchestra in the Grand Théâtre of Lyons, becoming conductor there in 1877. He held this post till 1897, when he became conductor at the Opéra Comique in Paris, at first with Danbé, and afterwards (May 4, 1904) as principal conductor, a post he still holds with distinction. While at Lyons he was professor in the Conservatoire there, and founded the 'Concerts Bellecour,' and the 'Concerts du Conservatoire.' He wrote numerous ballets, and has also composed symphonic music:—'Ballet égyptien,' 'Ballet russe,' 'Marche de l'Émir,' 'Carnaval turc,' 'Marche Solennelle,' etc.; chamber music, a cantata, 'Gloria Victis,' performed at Lyons, 1887, and lastly, 'Faublas,' an opéra-comique in three acts given at the Théâtre Cluny, Paris, Oct. 25, 1881, etc. G. F.

LUINIG, or LUINEAG, a choral song used to accompany labour, sung (or formerly sung) principally by women in the remote Highlands and Islands of Scotland. Patrick M'Donald,

1783, says that they were of a plaintive character, and were then most common on the north-west coast of Scotland and in the Hebrides. He mentions that Luinigs were 'sung by the women not only at their diversions but also during almost every kind of work where more than one person is employed, as milking cows, fulling cloth, grinding of grain,' etc. When the same airs were sung as a relaxation the time was marked by the motions of a napkin held by all the performers. One person led, but at a certain passage he stopped, and the rest took up and completed the air. As they were sung to practically extemporary words by the leader with a general chorus, they resembled the sailors' 'Chanty' of modern times. A 'Luineag' is given in *Albyn's Anthology*, 1818, vol. ii. F. K.

LUISA MILLER. Opera in four acts; libretto (from Schiller's 'Cabale und Liebe') by Camarrano, music by Verdi. Produced at Naples, Dec. 8, 1849. Given in French at the Grand Opera, Paris, as 'Louise Miller,' Feb. 2, 1853; in English, at Sadler's Wells, June 3, and in Italian, at Her Majesty's, June 8, 1858—both as 'Luisa Miller.' G.

LULLY, or LULLI, Jean Baptiste. [The correct orthography of this name may be settled by the fact that all extant authentic documents signed by him end with the *y*. It is probable that he dropped the Italian *i* and substituted the *y*, when he became a naturalised Frenchman. Lully, who was greatly in favour with Louis XIV.—whose band of 'Petits-Violons' he led,—was a graceful composer of the minuets and dances then in vogue, and was the first composer of legitimate French Opera. He was born at or near Florence in 1633, though the precise date is unknown, the certificate of his birth not having been discovered, and the whole history of his earliest childhood is veiled in obscurity. In spite of the statement in his *Lettres de Naturalisation* granted to him by Louis XIV., in December 1661, wherein he is declared to be the son of Lorenzo de' Lulli a 'Florentine Gentleman,' and Caterina del Serta, it is most probable that Lully's origin was humble, and that France only learned that about this brilliant genius which he himself chose to reveal. An old shoemaker monk gave the gifted but mischievous child some elementary instruction, and taught him the guitar and the rudiments of music. Lully was in the midst of these studies, when the Chevalier de Guise, returning from Malta, chanced to come across him, and, to please his niece Mlle. de Montpensier (who wanted a 'joli petit Italien' to teach her his language) brought this child, then about ten or twelve years of age, with him to France. It is doubtful whether 'La Grande Mademoiselle' thought Lully *joli*, for we are told he entered her service as a scullion in the kitchen, and employed his leisure in learning the songs of the day, and playing them upon his second-rate violin. The Comte de Nocent, chancing to hear him one day, was so struck with his talent that he mentioned it to Mlle. de Montpensier, with the result that he was promoted from the kitchen to the princess's band, where he soon out-distanced the other violinists. Thus, when quite young, fortune smiled upon the little Lully, and further favours were probably in store for him at the Palais d'Orléans, when his mischievous habit of writing sarcastic verses and setting them to characteristic music, brought him all at once into disgrace with the princess. Mademoiselle having discovered that he had composed the air of a satirical song, full of gaiety and 'go,' at her expense, promptly dismissed him from her service. However, that which seemed a loss was really a gain to Lully, for the young King Louis—then a youth of fifteen or so—had previously taken a fancy to Baptiste, and astutely perceiving his superior gifts made him a member of his band of 'Twenty-four violins' (*Les vingt-quatre Violons du Roi*). Here his wonderful powers on the violin, 'an instrument which he played with a perfection none had heretofore attained' (Charles Perrault, *Hommes Illustres*) so impressed Louis XIV. that His Majesty was pleased to establish a band entirely for his favourite to train. He named these players *Les Petits-Violons*, and under Lully's instruction they soon surpassed the famous 'Twenty-four violins' both in power and celebrity. His new post enabled him to perfect himself as a solo player, and gave him valuable practice as a conductor and composer for the orchestra. With his band of Petits-Violons as a means, he completely revolutionised the dull methods of composition formerly employed. Instead of treating his subjects as airs with an accompaniment (as was generally the custom) he studied the capacity of each instrument, and arranged his harmony and counterpoint in such a manner that each one was allotted a 'part' of individual interest, thus greatly adding to the novelty and balance of the whole composition. Baptiste, as he was then called, had common sense as well as ambition, and soon perceived that without deeper study he could not make full use of his talents. To remedy his defective education he took lessons on the harpsichord, and in composition, of Nicholas Mertu, a professor of singing; François Roberdet, who combined the functions of *valet de chambre* to the queen-mother, with those of organist at l'Église des Petits-Pères, and of Gigault, the greatest man of the three, who filled the post of organist at several churches, and was also a composer of talent. Lully's brilliant intellect and natural gifts were not slow in profiting by the superior knowledge of these masters, and in the meantime he lost no opportunity of ingratiating himself with men of rank. A born courtier, full of the resource and aplomb necessary to face an intriguing

court, he knew, above all, how to please and amuse the king, and how to profit by this precious favour at the commencement of a reign full of youth, passion, and art. In the midst of his dissipated life he continued tenaciously composing, and found time to write innumerable songs (amongst them 'Au Clair de la Lune'), dances, violin solos, and even church music, and gained such a reputation that no court fête was complete without Baptiste's music. He was soon chosen to compose the music for the court ballets, in which Louis XIV. himself danced side by side with Lully; and after the success of 'Alcidiane' (1658, words by Benserade) was commissioned to write the divertissements for 'Serse,' an Italian opera by Cavalli, performed at the Louvre (Nov. 22, 1660) in honour of the king's recent marriage with Marie Thérèse of Austria (June 9 previous), and a year and a half later the ballets for 'Ercole Amante,' another opera by Cavalli, performed at the opening of the magnificent 'Salle de Spectacles' at the Tuileries (Feb. 7, 1662). The Royal favour was not slow in manifesting its pleasure in these performances in a palpable form. On May 16, 1661, Lully received the 'Brevet de la charge de Composition de la Musique de la Chambre du Roi,' on July 3, 1662, a new brevet; 'La charge de Maître de Musique de la Famille royale.' These two united were fixed at a value of 30,000 livres, and the *bénéfice* of them was extended after Lully's death to his daughter for her life. In 1664 Lully married the daughter of Michel Lambert, 'maître de musique de la cour'—a man greatly esteemed for his talents, his singing, and his amiable character—who brought with her a dot of 20,000 livres. In the same year he became very friendly with Molière, and collaborated with him in the composition of numberless ballets until 1671. It was by studying the works of the Venetian composer Cavalli, and observing his method, that Lully laid the foundation of his own individual style.] In composing the divertissements of 'Le Mariage forcé,' 'Pourceaugnac,' 'La Princesse d'Élide,' and 'Le Bourgeois Gentilhomme' he made good use of the feeling for rhythm which he had imbibed from Cavalli, and also endeavoured to make his music express the life and variety of Molière's situations and characters. The exquisitely comic scene of the polygamy in 'M. de Pourceaugnac' (which Lully himself impersonated to such perfection that he often employed it as a means to gain the king's pardon when His Majesty was displeased) is, in itself, sufficient evidence of the point to which he had attained, and of the glorious future which awaited him.

From 1658 to 1671—the year in which Molière produced his tragedy 'Psyché'—Lully composed no less than thirty ballets, all unpublished.[1] These slight compositions, in which he personally took part with considerable success as dancer and comic actor, confirmed him still further in the favour of Louis XIV. But neither the lucrative posts granted him by the king nor his constantly increasing reputation were sufficient to appease his insatiable ambition. With all his genius he possessed neither honour nor morals, and would resort to any base expedient to rid himself of a troublesome rival. His envy had been roused by the privilege conceded to the Abbé Perrin (June 28, 1669) of creating an Académie de Musique, and was still further excited by the success of Cambert's operas, 'Pomone' and 'Les Peines et les Plaisirs de l'Amour' (1671). With the astuteness of a courtier Lully took advantage of the squabbles of the numerous *associés directeurs* of the opera, and with the aid of Mme. de Montespan procured the transference of Perrin's patent to himself (March 1672). Once master of a theatre, the man whom honest Boileau branded as a *cœur bas*, a *coquin ténebreux*, and a *bouffon odieux* proved his right to a place in the first rank among artists, though as a man he could claim neither sympathy nor respect. In the poet Quenault he was fortunate enough to discover a *collaborateur* of extraordinary merit, and a docile, modest character, admirably adapted to agree with that of the excitable, domineering court musician. In conjunction with him, Lully composed the first legitimate French opera, 'Les Fêtes de l'Amour et de Bacchus,' which was produced with great éclat at the new theatre on Nov. 15, 1672. [The partnership so auspiciously inaugurated continued for a space of fourteen years, within which time Lully composed no less than twenty operas, paying Quenault a retaining fee of 4000 livres to supply him annually with an operatic libretto.]

The following is a list of the works produced:

1. Les Fêtes de l'Amour et de Bacchus (pasticcio). 3 acts. Nov. 15, 1672.
2. Cadmus et Hermione. 5 acts. April 1673.
3. Alceste. 5 acts. Jan. 19, 1674.
4. Thésée. 5 acts. Jan. 11, 1675.
5. Le Carnaval. Masquerade (pasticcio). Oct. 17, 1675.
6. Atys. 5 acts. Jan 10, 1676.
7. Isis. 5 acts. Jan. 5, 1677.
8. Psyché. 5 acts. April 19, 1678.
9. Bellérophon. 5 acts. Jan. 31, 1679.
10. Proserpine. 5 acts. Feb. 3, 1680.
11. Le Triomphe de l'Amour. Ballet. April 19, 1681.
12. Persée. 5 acts. April 17, 1682.
13. Phaéton. 5 acts. Jan. 6, 1683.
14. Amadis de Gaule. 5 acts. Jan. 18, 1684.
15. Roland, 5 acts. Jan. 18, 1685.
16. Idylle sur la Paix. Divertissement. 1685.
17. L'Eglogue de Versailles. Divertissement. 1685.
18. Le Temple de la Paix. Ballet. Sept. 12, 1685.
19. Armide et Renaud. 5 acts. Feb. 15, 1686.
20. Acis et Galatée. 3 acts. Sept. 6, 1686.

An act of Colasse's 'Achille et Polyxène' (1687) is by Lully.

The variety of subjects in this list is surprising, but Lully was perfectly at home with all, passing easily from lively and humorous divertissements to scenes of heroism and pathos, from picturesque and dramatic music to downright comedy, and treating all styles with equal power. He revolutionised the 'ballets de la cour,' replacing the slow and stately airs by lively allegros, as rapid as the pirouettes of the

[1] Philidor's precious MS. collection in the library of the Paris Conservatoire de Musique contains the music of several of these divertissements. Some, notably that of 'Le Bourgeois Gentilhomme,' have been revived on the Parisian stage.

danseuses whom he introduced on the stage, to the great delight of the spectators. For the 'recitativo secco' of the Italians he substituted accompanied recitative, and in this very important part of French opera scrupulously conformed to the rules of prosody, and left models of correct and striking declamation. On the other hand, he made no attempt to vary the form of his airs, but slavishly cut them all after the fashion set by Cavalli in his operas, and by Rossi and Carissimi in their cantatas. But although the 'chanson à couplets,' the 'air-complainte' (or 'arioso' as we call it), and the 'air déclamé'—afterwards brought to such perfection by Gluck—unduly predominate in his works, that monotony of form is redeemed by a neatness of execution and a sweetness of expression worthy of all praise. He thoroughly understood the stage—witness the skill with which he introduces his choruses; had a true sense of proportion, and a strong feeling for the picturesque. The facts that his works are not forgotten, but are still republished, in spite of the progress of the lyric drama during the last 200 years, is sufficient proof of his genius. Not but that he has serious faults. His instrumentation, though often laboured, is poor, and his harmony not always correct: a great sameness of treatment disfigures his operas, and the same rhythm and the same counterpoint serve to illustrate the rage of Roland and the rocking of Charon's boat. Such faults are obvious to us; but they were easily passed over at such a period of musical revolution. It is a good maxim that in criticising works of art of a bygone age we should put them back in their original frames; and according to this rule we have no right to demand from the composer of 'Thésée,' 'Atys,' 'Isis,' 'Phaéton,' and 'Armide' outbursts of passion or agitation which would have disturbed the solemn majesty of his royal master, and have outraged both stage propriety and the strict rules of court etiquette. The chief business of the king's Surintendant de la Musique undoubtedly was to please his master, who detested brilliant passages and lively melodies; and making due allowance for these circumstances we affirm that Lully's operas exhibit the grace and charm of Italian melody and a constant adherence to that good taste which is the ruling spirit of French declamation. Such qualities as these will always be appreciated by impartial critics.

Lully was also successful in sacred music. Ballard published his motets for double choir in 1684, and a certain number of his sacred pieces, copied by Philidor, exist in the libraries of Versailles and of the Conservatoire. See the *Quellen-Lexikon*. Mme. de Sevigné's admiration of his 'Miserere' and 'Libera' (Letter, May 6, 1672) is familiar to all. Equally well known is the manner of his death. While conducting a Te Deum (Jan. 8, 1687) in honour of the king's recovery from a severe illness, he accidentally struck his foot with the baton; an abscess followed; the quack in whose hands he placed himself proved incompetent, and he died in his own house in the Rue de la Ville-l'Evêque on Saturday, March 22.

[During the whole of his fifteen years' directorship of the Opera, Lully guarded his privileges with the uttermost care and jealousy. The National Archives chronicle the numerous commands issued in favour of Lully by Louis XIV.: August 12, 1672, Order forbidding any theatre other than Lully's to employ more than six violins or twelve musicians in all: Forbidding Lully's actors and dancers to play at any other theatres but his own, unless expressly given leave by Lully. April 1673, Forbidding any of the other theatres to employ more than 'two voices and six violins' in any of their representations. In 1684 a Royal Command that no Opera should be played in the kingdom unless by the permission of the 'Sieur Lully'; for infringement of this rule a penalty of 500 livres was demanded.

Mounting still higher in the king's favour, Lully was granted in 1681 his *Lettres de Naturalisation* and his *Lettres de Noblesse*, and, through sheer impudence, was made one of the *Secrétaires du Roi*, a privilege previously only accorded to the *noblesse* of the land.]

As both Surintendant de la Musique and secretary to Louis XIV., Lully was in high favour at court, and being extremely avaricious, used his opportunities to amass a large fortune. At his death he left four houses, all in the best quarters of Paris, besides securities and appointments valued at 342,000 livres (about £14,000). His wife Madeleine, daughter of Lambert the singer [or of Michel Cambert, according to the *Quellen-Lexikon*], whom he married July 24, 1662, and by whom he had three sons and three daughters, shared his economical tastes. For once laying aside their parsimonious habits, his family erected to his memory a splendid monument surmounted by his bust, which still exists in the left-hand chapel of the church of the 'Petits-Pères,' near the Place des Victoires. Cotton[1] was the sculptor, and the well-known Latin epitaph was composed by Santeul:—

> Perfida mors, inimica, audax, temeraria et excors,
> Crudelisque, e caeca probris te absolvimus istis,
> Non de te querimur tua sint haec munia magna.
> Sed quando per te populi regisque voluptas,
> Non ante auditis rapuit qui cantibus orbem
> Lullius eripitur, querimur modo surda fuisti.

Lulli musicien, a pamphlet to which both Fétis and the author of this article are indebted, was chiefly compiled by Le Prévost d'Exmes from various articles written by Sénecé, de Fresneuse, and Titon du Tillet. There are many portraits of Lully, of which the best-known are those engraved by Edelinck, Thomas, St. Aubin (from the bust by Coignon), and

[1] Not Cosson, as Fétis has called him.

Desrochers. Mignard's portrait of him is in the possession of Dr. W. H. Cummings, and the full-length engraving by Bonnard, which forms the frontispiece to the score of 'Psyché,' published by Fourcault, is now extremely scarce. Our engraving is copied from Edelinck.



Lully's eldest son, Louis, born in Paris, August 4, 1664, died about 1715, composed with his brother Jean Louis 'Zéphire et Flore,' five acts (1688), revived in 1715; by himself, 'Orphée' (1690), a failure; and with Marais, 'Alcide,' five acts, successfully produced in 1693, and revived as 'La Mort d'Hercule' in 1705, as 'La Mort d'Alcide' in 1716, and again under its original title in 1744. He also composed with Colasse a four-act ballet, 'Les Saisons,' the memory of which has been preserved by one of J. B. Rousseau's satires. The second son, Jean Baptiste de Lully, born in Paris, August 6, 1665, was appointed surintendant de la musique in 1695, and died June 9, 1701 (Fétis). He wrote a cantata, 'Le Triomphe de la Raison,' performed at Fontainebleau in 1696.

His brother, Jean Louis, third son of the great composer, and a musician of considerable promise, was born Sept. 23, 1667, and died Dec. 28, 1688, aged twenty-one. His father's court appointments devolved on him, and on his death his brother became 'Surintendant' and 'Compositeur de la Chambre du roi,' to which posts he owed the slender reputation he succeeded in acquiring.

[*Bibliography.*—F. le Prévost d'Exmes, *Lully musicien* (Paris, 1779), (see above); C. Marot, *J. B. Lully* (Lyons, 1825); A. Pougin, *J. B. Lully* (Paris, 1883); E. Radet, *Lully Homme d'affaires, Propriétaire et Musicien* (Paris, 1891); M. de Montrond, *Les Musiciens les plus célèbres* (Lille, 1853, p. 41). Article in *The People's Magazine* (London, Nov. 1, 1869), with a print of de la Charlerie's picture of Lully in Mlle. de Montpensier's kitchen. Fétis, *Biographie*, vol. v.] G. C.; with additions, in square brackets, by E. H.-A.

LUMBYE, Hans Christian, Danish composer of marches and dance-music, born May 2, 1810, in Copenhagen. Like Strauss and Lanner he had an orchestra, which, when not travelling professionally, was engaged from 1848 at the Tivoli near Copenhagen. His many marches and dances ('Krolls Ballklänge,' 'Eine Sommernacht in Danemark,' 'Der Traum des Savoyarden,' etc.), were long popular. On his retirement in 1865, he was created a Kriegsrath. He died March 20, 1874. His son Georg, the composer of an opera, 'Die Hexenflöte,' (1869), now enjoys nearly as great a popularity in Copenhagen as his father once did. F. G.

LUMLEY, Benjamin, born in 1811 (the son of a Jewish merchant named Levy), was bred to the law, and in Nov. 1832 admitted a solicitor. Being concerned for Laporte he became mixed up with the affairs of the Opera, and on Laporte's death in 1841 was induced to become its manager. Pursuing a policy initiated by his predecessor, he gave prominence to the ballet to the neglect of the opera, and in a few years had so alienated his performers that at the end of the season of 1846 nearly the whole of his principal singers, band, and chorus, seceded and joined the newly formed establishment at Covent Garden. The popularity of Jenny Lind sustained him during the next three seasons; and after her retirement from the stage in 1849, the return of Sontag to public life enabled him to maintain his position for a time, but afterwards the fortune of the house waned, until, at the end of the season of 1852, the manager was compelled to close the theatre until 1856, when the burning of Covent Garden induced him again to try his fortune. [In 1850-1851 he was manager of the Paris Théâtre des Italiens.] He struggled on for three seasons, but at the end of 1858 was forced to submit. Four benefit performances were given for him in 1863. He produced during his period of management the following operas for the first time in England—Donizetti's 'Figlia del Reggimento,' 'Don Pasquale,' 'Linda di Chamouni,' and 'Favorita'; Verdi's 'Ernani,' 'Attila,' 'Nabucco,' 'Traviata,' 'Trovatore,' and 'Masnadieri'; Costa's 'Don Carlos,' and Halévy's 'Tempesta': and introduced, among others, the following singers—Jenny Lind, Tadolini, Frezzolini, Cruvelli, Parodi, Castellan, Johanna Wagner, Piccolomini, Tietjens, Gardoni, Calzolari, Fraschini, Giuglini, Fornasari, Ronconi, and Belletti. After his retirement he returned to his original profession. In 1863 appeared (2nd edition) an account of his trouble with Lord Dudley, as *The Earl of Dudley, Mr. Lumley, and Her Majesty's Theatre.* In 1864 he published an account of his managerial career, under

the title of *Reminiscences of the Opera* (Hurst & Blackett, 1864). He died March 17, 1875. W. H. H. ; additions from *Dict. of Nat. Biog.*

LUNN, Louisa Kirkby, born Nov. 8, 1873, at Manchester, was first taught singing there by Mr. J. H. Greenwood, organist of All Saints' Church ; later, 1893 to 1896, by Signor Visetti at the Royal College of Music, where in 1894 she gained a scholarship. On Dec. 6, 1893, as a student, Miss Lunn made her débuts in opera at Drury Lane as Margaret in Schumann's 'Genoveva,' and at the Prince of Wales's Theatre on Dec. 13, 1894, as the Marquise de Montcontour in Delibes's 'Le Roi l'a dit,' on the production of these operas in England by the Royal College of Music. Her success, both as singer and actress, was such that Sir Augustus Harris engaged her for five years to sing in opera, but the contract became void by his death in 1896. In the meantime, on March 2 of the last-named year, she played with great success as Norah on the production of Stanford's 'Shamus O'Brien' at the Opéra Comique Theatre, since demolished, and later in the summer played small parts at Covent Garden. From 1897 to 1899 she was the principal mezzo or contralto of the Carl Rosa Company, both in London and in the provinces. Her parts included Ortrud, Brangäne, Magdalena, Carmen, both Frederick and the heroine in 'Mignon,' Julia in a stage version of Sullivan's 'Martyr of Antioch' (Oct. 23, 1897), Eila on the production of MacCunn's 'Diarmid' at Covent Garden, etc. In June 1899 she married Mr. W. J. K. Pearson of London. For a time she sang in concerts only at the Queen's Hall and elsewhere, under the direction of Mr. Robert Newman, with whom she had signed a contract. On May 14, 1901, she reappeared at Covent Garden with the Royal Opera Syndicate as the Sandman in Humperdinck's 'Hänsel und Gretel,' since which date she has sung there every season. In 1904 she made a great advance there in public favour, notably as Amneris and Fricka ; June 20, Pallas in Saint-Saëns's 'Hélène,' and July 6, Hesotoade in 'Salome,' a new version of Massenet's 'Hérodiade,' on the production of these two last operas in England. Mme. Kirkby Lunn, with her fine mezzo-soprano of over two octaves in compass from *g* to *b″* flat, is equally successful in the concert-room in oratorios, lieder, and ballads, singing with equal facility in four languages. On Nov. 12, 1902, she sang at the Queen's Hall, on the production of Prout's version of the 'Messiah' by the Royal Society of Musicians, having previously sung the same year at the Festivals of Sheffield and Norwich. Later in this year she went to the United States and played in opera at New York as Brangäne, Ortrud, Erda in 'Siegfried,' Amneris, etc. She also sang with great success six times with the Symphony Orchestra at Boston and elsewhere, twice at Chicago with the Pittsburg Orchestra, and twice with the Chicago Orchestra under the late Theodore Thomas. In 1904 she took part in the 'Elgar Festival' at Covent Garden, and, late in the summer, she sang at the Kursaal, Ostend, under M. Léon Rinskoff. In the autumn she went again to America, and on Oct. 17 sang as Kundry at Boston in the first English performance of 'Parsifal' by the Savage Company, under the conductorship of Capellmeister Rothwell, with great success. On her return to England in 1905 she gained golden opinions in various parts previously sung by her, and added Orpheus to their number. A. C.

LUPO. The name of seven members of the Royal Band in England in the 16th and 17th centuries. No doubt the origin was Italian—Ambros (*Gesch.*) quotes a reference to a 'Lupo de Myllan.' In 1559-94 Ambrose was a violinist, in 1581-1605 Josepho and Petro were violists (the former wrote a set of commendatory verses prefixed to John Mundy's 'Songs and Psalms,' 1594), and in 1593 the name Thomas occurs for the first time ; the violinist must have died about 1627, as his successor was appointed in that year. Another Thomas, son of Pietro, was violinist in 1599, and in 1637 his widow petitioned for the arrears of salary due to him. These two, Thomas senior and Thomas junior, are the most important of the family ; but it is a hopeless task at present to decide what compositions are to be ascribed to either (see the article in *Dict. of Nat. Biog.*). A third Thomas, son of Josepho, is mentioned in 1601. A Horatio was violinist from 1612 to 1625, and Theophil, son of one of the Thomases, was in the band from 1627 to 1640. [He issued in 1654 a volume containing a 'Suite of Languages,' with five movements respectively headed : 'English Humor,' 'Irish Humor,' 'French,' 'Spanish,' and 'Scotish' Humors. W. H. G. F.] Among works by 'Thomas Lupo' (whether senior or junior) are noted the following : parts of the music for Campion's masque for the marriage of Lord Hayes, 1607 ; two pieces, for four and five voices respectively, in Sir William Leighton's 'Teares or Lamentacions' (1614) ; five motets in Thomas Myriell's *Tristitiae Remedium* (Brit. Mus. Add. MSS. 29,372-6) ; the MS. collection intended to be published in 1616 ; two anthems, a madrigal, and instrumental pieces, in the library of Christ Church, Oxford ; six fantasias in five parts are in Brit. Mus. Add. MSS. 17,792-6 ; and Elizabeth Rogers's Virginal Book contains an Ayre by 'Lupus.' (*Dict. of Nat. Biog.*, *Quellen-Lexikon*, etc. See also *Historical Manuscripts Commission*, Lord Cowper's MSS., etc.) M.

LUPOT, Nicolas, the most famous of French violin-makers. The family came from the village of Mirécourt in the Vosges mountains, which has for three centuries or more been the seat of a violin manufacture. Jean Lupot, the

great-grandfather of Nicolas, was a violin-maker here. His son LAURENT, born 1696, established himself in the trade at Lunéville (1751-1756) and Orléans (1756-1762). FRANÇOIS, son of Laurent, first worked with his father at Lunéville, and in 1758 migrated to Stuttgart, where he remained for twelve years as fiddle-maker in ordinary to the Grand Duke of Würtemberg. In 1770 he returned, and settled at Orléans. He was the father of two sons, NICOLAS, the 'French Stradivarius,' born at Stuttgart in 1758, and FRANÇOIS, in his time a reputable bow-maker, born at Orléans in 1774. Nicolas began his career early. We have good instruments made by him at Orléans (Rue d'Illiers), before he had completed his twentieth year. These juvenile instruments are cheap in Paris at 500 francs.

In 1794 Nicolas Lupot removed to Paris and set up a shop in the Rue de Grammont (1798-1803). He afterwards removed to the Rue Croix des Petits Champs, where he made those famous copies of the great Italian makers on which his reputation rests. Lupot wisely dropped all pretensions to originality, and became the first of copyists. His favourite pattern was the Stradivarius: his few copies of Guarnerius violins are less successful. Many instruments are signed with his autograph. He made several quintets of two violins, two tenors, and bass, to which he sought to give a perfect unity of tone and appearance. These quintets fetch fancy prices: but any Lupot violin dated from 1805 to 1824 is worth from 1000 to 1200 francs. The violoncellos are rarer: a handsome one is worth 2000 francs. Nicolas Lupot ranked in his time as the first of his trade in Europe. Spohr, who long played on one of his violins, recommends him as a maker. His weakest point is his varnish. He employed several kinds: the usual one is a thick and not very transparent oil varnish, which is sometimes badly dried, and presents a rough and lumpy appearance. Lupot died in 1824. His business descended to his son-in-law, Charles Francis Gand; and the present well-known makers, Gand and Bernardel, 21 Rue Croix des Petits Champs, correctly describe themselves as the 'Ancienne Maison Lupot, 1798.' François Lupot, the bow-maker, and brother of Nicolas, invented the 'coulisse,' or metal groove attached to the 'nut,' and carefully fitted to the stick, on which it works. He died in 1837, leaving as his successor Dominique Peccate, who ranks as the best bow-maker after Tourte. E. J. P.

LURLINE. Grand legendary opera in three acts; words by E. Fitzball, music by W. Vincent Wallace. Produced at the Royal English Opera, Covent Garden, Feb. 23, 1860. G.

LUSCINIUS, OTTOMAR (Nachtgall), born 1487 at Strasburg, a pupil of Hofhaimer, was organist at Strasburg in 1515, and afterwards canon of St. Stephen's, Vienna. Owing to the Reformation troubles he was obliged to leave Strasburg in 1523, and led a somewhat wandering life, dying at the Carthusian house near Freiberg-im-Breisgau, in 1537. He was the author of *Musicae Institutiones*, 1515, also of *Musurgia*, 1536, the latter work mainly a translation into Latin of Virdung's *Musica getutscht*. His name appears as the composer of a three-part organ piece in Kleber's organ *Tabulatur-Buch*, with the date 1516. J. R. M.

LUSINGANDO, or LUSINGHIERO, literally 'flattering' or 'coaxing,' whence its musical meaning comes to be 'in a soft, tender manner,' resembling Amoroso in character, with perhaps a hint of coquetry in it, except that the latter is generally used at the beginning of movements, and the former as applying only to a short passage. Beethoven uses it in the Quartet, op. 131, in the slow movement (No. 4), where the entry of the second subject is marked 'Andante moderato e lusinghiero.' Lusingando is a very favourite direction of Weber's, occurring in the Piano Sonata, op. 4, first movement, 'tranquillo e lusingando,' in L'invitation à la Valse, where the coquettish second subject reappears pianissimo in C major, and in several other places. Chopin uses it in the Rondo in F (in 3–4 time). M.

LUSTIGE WEIBER VON WINDSOR, DIE. See MERRY WIVES OF WINDSOR.
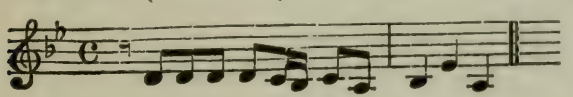
LUTE (Fr. *Luth*; Ital. *Liuto* or *Leuto*; Germ. *Laute*; Dutch *Luit*; Spanish *Laud*; Port. *Alaude*). A large and beautiful stringed instrument with a long neck and fretted finger-board; at one time much in use, but now obsolete. In mediæval Latin the lute is called *Testudo* and the guitar *Cithara*, both inaccurate identifications of ancient Greek instruments of very different construction. [See LYRE.] The lute is of Oriental origin, and its Arabic name is *Al'ud*—from which its European names are derived by the omission of the initial vowel of the definite article *Al*.[1] The Portuguese *Alaude* alone retains it. The lute became known throughout the West in the time of the Crusades. We class the Russian *Kobsa* as a lute: while the *Balalaïka* of the same country is of the guitar kind. As in the viol da gamba and violoncello, the formal difference between a lute and a guitar is to be found in the back, which in the lute is pear-shaped and in the guitar is flat. The lute is without ribs, which are essential to the framing of the guitar. [See GUITAR.]

The invention of stringed instruments with finger-boards, or the neck serving as a finger-board, precedes the earliest historical monuments. The long-necked Egyptian *Nefer* was certainly depicted in the fourth dynasty; and wall-painting of the time of Moses, preserved in the British Museum, shows that it then had frets. We observe a similar instrument in Assyrian monuments, and the Hebrew *Nebel* has been supposed

[1] In the same way *El-arz*, the cedar, became in English *Larch*.

to be one. Strangely enough the Greeks had it not. The Arabs derived the lute from Persia, and with the instrument a finesse in the division of the octave into smaller parts than our semitones, rendered possible by the use of frets, and still an Asiatic peculiarity; the best authorities assuring us that the modern Arabian *ud* and *tambura* are thus adjusted. It is usual to speak of these fractions as ¼ of a tone. Kiesewetter, however (*Musique des Arabes*, Leipzig, 1842, pp. 32, 33), gives the Persian-Arab scale as a division of seventeen in the octave; twelve of the intervals being the Pythagorean *limma* (not quite our equal semitone), and five of the dimension of the *comma*, an interval, though small, quite recognisable by a trained ear. [See COMMA, vol. i. p. 568.] Carl Engel (*Musical Instruments*, 1874, p. 60) states that the Arabs became acquainted with the Persian lute before their conquest of the country, and names an Arab musician who, sent to the Persian king to learn singing and performance on the lute, brought it to Mekka in the 6th century of our era. The strings of the Arab lute are of twisted silk, an Asiatic, especially Chinese, material for strings. The same, bound round the neck, has served for the frets. [See FRETS, *ante*, p. 108.] The modern Egyptian lute, named *oud*[1] or *e'oud*, of which there is a specimen at South Kensington, and an excellent woodcut in Lane's *Modern Egyptians*, chap. v., has seven pairs of gut strings, and is, moreover, played with a plectrum of eagle's or vulture's quill.

The Western lute was a Mediæval and a Renaissance instrument. It flourished during the creative period of Gothic architecture and later, its star beginning to pale as the violin quartet arose, and setting altogether when the pianoforte came into general use. There were publications for the lute as late as 1740—six sonatas by Falkenhagen, Nuremberg; and, 1760, Gellert's Odes by Beyer. The latest use of the instrument in the orchestra seems to have been in Handel's 'Deidamia,' 1741. The great J. S. Bach himself wrote three sets of pieces for the lute, besides introducing the instrument in the St. John Passion. Carl F. Becker has described them in *Die Hausmusik in Deutschland*, Leipzig, 1840. He gives (p. 54) their titles—'Partita al Liuto, composta del Sign. J. S. Bach' (in C minor), 'Pièces pour le Lut, par J. S. Bach'; lastly, 'Fuga del Signore J. S. Bach' (in G minor), of which the subject—



is to be found in a violin sonata by the same composer. These lute pieces were in MS. May we think with Becker that it was not improbable that Bach played the lute?

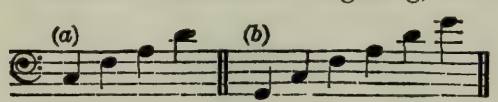
To proceed to the description of the instrument. The pear-shaped or vaulted body of the lute is built up of staves of pine or cedar. The belly is of pine, and has one or more sound-bars for support and to assist the resonance. It is graduated in thickness towards the edges and is pierced with from one to three sound-holes in decorative knots or rose patterns. Great pains were evidently taken in choosing and making this very



essential part of the instrument. Attached to the body is a neck of moderate length covered by a finger-board divided by frets of brass or catgut into a measured scale. The strings were entirely of catgut until towards the end of the 17th century, when silver spun bass strings were introduced. There would appear by comparison of old lutes to have been much diversity in the stringing and tuning, and there is a broad division in the large lutes between those notes, generally in pairs of unisons, which lie over the finger-board and frets, and the diapason notes that are not stopped, and serve only to determine the key or modulation. When off

[1] Observe the elision of the consonant.

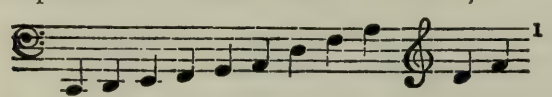
the finger-board these deeper strings were attached to pegs elevated by a second and higher neck. These extended instruments became afterwards known as theorboes, and in time virtually banished the older single-necked lutes. Mersenne's engraving of Lute and Theorbo (Tuorbá, Téorbe) gives nine frets besides the nut, to the lute twenty-one strings, to the theorbo twenty-three strings (eight to the upper neck). [See CHITARRONE, THEORBO, and ARCHLUTE, the bass theorbo.] The fingers of the right hand, without a plectrum, touched the strings *pizzicato* in melody or chords. The tender charm and colouring of the lute-player's tone can, in these days of exaggerated sonorousness, be scarcely imagined.—The frets of the finger-board followed a division by half-tones, and in the old lutes were eight to each pair of strings. Later, as will be presently shown, they were carried farther in the higher strings. Mace (*Musick's Monument*, London, 1676, p. 50) said nine was the best number, but there was a limitation to this stopping nearer the bridge, by the proportions of the strings in length, thickness, and weight being unduly disturbed to the detriment of the tone. According to Baron (*Untersuchung des Instruments der Lauten*, Nuremberg, 1727) and an older authority, Praetorius, the lute had originally four open notes (*a*); in course of time two G's were added (*b*). Melchior Neusiedler of Augsburg, who was



living A.D. 1574, added the F, making thirteen strings in all, the highest, or Chanterelle, being a single string. This compass Baron calls Gamaut, and the deeper bass strings he calls Brummer or Bombarte, the finer ones Bombärtlein. Brummer was usually applied, and the appellations in German, Italian, and English were as follows:—

g'. Quintsaite.—Canto.—Treble.
d'. Kleinsangsaite.—Sottana.—Small Mean.
a. Grosssangsaite.—Mezzana.—Great Mean.
f. Kleinbrummer.—Tenore.—Counter Tenor.
c. Mittelbrummer.—Bordone.—Tenor.
G. Grossbrummer.—Basso.—Bass.

At page 122 of his work, Baron gives the compass of an 'eleven course' lute thus,



the two highest (the melody strings) being single, the remainder pairs. His division of the finger-board has ten frets for the F; eleven for the G; and twelve for each of the highest six. There is thus a compass of $3\frac{1}{2}$ octaves from C below the bass stave to the *f''*. We gather further from him that this tuning would represent 'cammer,' or theatre pitch; for the 'chor,' or church pitch, the chanterelle would be tuned to the treble G, to the greater peril of the strings (Mahillon's *Catalogue*, 1880, p. 247). This would be the 'Discant Lute' of Praetorius; see below. Praetorius (*Organographia*, Wolfenbüttel, 1619, p. 49) has G for the chanterelle. There were, at last, thirteen pairs of strings in large lutes, descending at the tuner's pleasure to the deep A or G. Mace (p. 41) explains a large compass of strings as bringing the stopping 'to a natural form and aptitude for the hand.' There were other tunings besides the above D minor. Mace gives a new French tuning in E minor, and a 'flat' tuning which he preferred; referring to that we quote from Baron (*b*) as the old lute, theorbo, or viol-way: but he wisely remarks (p. 191) 'that tuning upon any instrument which allows the artist most scope, freedom, and variety, with most ease and familiarity, to express his conceptions most fully and completely, without limitation or restraint throughout all the keys, must needs be accounted the best.'

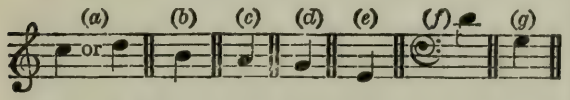
It must have been very troublesome to keep a lute in order. Mace, in his often-quoted work, recommends that a lute should be kept in a bed which is in constant use, and goes on to say that once in a year or two, if you have not very good luck, you will be constrained to have the belly taken off as it will have sunk from the stretch of the strings, 'which is a great strength.' Mattheson said a lutenist of eighty years old had certainly spent sixty in tuning his instrument, and that the cost in Paris of keeping a horse or a lute was about the same. Baron replied that the horse would soon be like one of Pharaoh's lean kine.

In Italian lutes of early date the tuning pegs were disposed diagonally across the head in two rows, the projections for tuning being at the back. They were afterwards inserted at the side of the head as in a violin, the head being bent back at an obtuse or even a right angle to the neck. Ultimately metal screws replaced the pegs, but only when large single strings were put on instead of double strings. The lute is now esteemed solely for the great beauty of its form and design. Inlays of various hard woods, tortoiseshell, ivory, and mother-of-pearl, and sometimes painting on the sound-board, have been employed to decorate them. Through their decorative value many lutes have been preserved; and many were transformed into Vielles or Hurdy-gurdies. Lutes and viols having been made by the same artists, the word *luthier* in French still designates a maker of violins.

The lute player had not our musical notation; systems special to the instrument, and known as TABLATURE, being long in vogue. [See also *Musical Times*, 1899, p. 530 ff.] The lute and organ are the two instruments for which

[1] According to the *Encyclopédie*, about the middle of the 18th century the accordance was— C, D, E, F, G, Open. | A, *d*, *g*, *b*, *e'*, *a'*. Fingered.

the oldest instrumental compositions we possess, were written (Mahillon's *Catalogue*, 1880, p. 246). Many instruction-books were written for the lute, with examples in tablature; the oldest known to exist in this country is the *Lautten-buch* of Wolf Heckel (Strasburg, 1562), preserved in the Library of the Royal College of Music. The next in order of date are *The Science of Luting*, licensed to John Allden in 1565; *A Brief and easy instruction to learne the tableture, to conduct and dispose the hand into the Lute* [by Adrien Le Roy]. Englished by J. Alford, Londoner, 1868; an English translation by F. K. (London, 1574), of the famous Tutor of Adrien Le Roy, which had appeared in Paris in 1551; Thomas Dallis's MS. Lute-Book, 1583, in the library of Trinity College, Dublin; and William Ballet's MS. Lute-Books (1594) in the same library. There is another in the British Museum by Thomas Robinson, written in the form of a dialogue (London, 1603). We must not omit the treatise by Thomas Mace (London, 1676), to which we have so frequently referred. Praetorius, in his *Organographia*, was careful to describe the then (1619) familiar lute. He gives (p. 51) a graduated family of lutes with their quints or chanterelles, which show how much variety in size and scale was permitted. They are—(1) Klein Octav (*a*); (2) Klein Discant (*b*); (3) Discant (*c*); (4) Recht Chorist oder Alt (*d*); (5) Tenor (*e*); (6) Bass (*f*); (7) Gross Octav Bass (*g*).



Thus it will be seen that the lute generally known and described here, the 'French' lute of Mace, is the Alto lute. Vincentio Galilei, the father of the astronomer, was the author of a dialogue on the lute (Venice, 1583). Other noteworthy continental publications were by Judenkünig, Vienna, 1523; Gerle, Nuremberg, 1545; Hans Neusiedler, Nuremberg, 1556; Melchior Neusiedler, 1574; Ochsenkhuns, Heidelberg, 1558; Kargel, Strasburg, 1586; Besardus, Cologne, 1603; Campion, Paris, 1710; and Baron, Nuremberg (already quoted from), 1727.

Much valuable information collected about lute makers and the literature of the lute is communicated by Carl Engel in his admirable catalogue of the Victoria and Albert Museum referred to. The finest lutes were made in Italy; and Bologna, Venice, Padua, and Rome were especially famous for them. There would appear to have been a fusion of German and Italian skill in northern Italy when the Bolognese lutes were reputed to excel over all others. Evelyn in his Diary (May 21, 1645) remarks their high price, and that they were chiefly made by Germans. One of the earliest of these was Lucas (or Laux, as he inscribed his name on his instruments) Maler, who was living in Bologna about 1500-20. There is one of his make at South Kensington, represented in the drawing, a remarkable specimen, notwithstanding that the head is modernised, to correspond with that of the modern guitar, the strings are single, and the belly later adorned with painting. According to Thomas Mace, 'pittifull old, batter'd, crack'd things' of Laux Maler would fetch a hundred pounds each, which, considering the altered value of money, rivals the prices paid nowadays for fine Cremona violins. He (p. 48) quotes the King (Charles I.) as having bought one for £100 through the famous lutenist Gaultier; but the correspondence of Huygens (*Musique et Musiciens*, etc., ed. Jonckbloet and Land, 1882) relates that the lute belonged to Jehan Ballard, who would not part with it. After his death Charles I. bought it of the relations for £100, and gave it to Gaultier. [Among the last occurrences of the lute in the orchestra are in Bach's 'Passion according to St. John,' in the bass air, 'Betrachte, meine Seele'; and in Handel's 'Deidamia,' 1741. A collection of lute compositions by Spanish masters of the 16th century was edited by G. Morphy, and published by Breitkopf & Härtel in 1902. On the history of the lute in France see *Rivista Musicale*, v. 637, vi. 1.] A. J. H.

LUTENIST, a lute player. In the 16th and 17th centuries lutenists, or, as they were sometimes called, 'lewters' or 'luters,' invariably formed part of the musical retinue of kings and princes, and one at least was commonly attached to the households of nobles and landed gentry. On August 8, 1715, a lutenist's place was created in the Chapel Royal of St. James's, and John Shore was appointed to it, who held it until his death in 1752, when it was given to John Immyns, who filled it until his death in 1764. The office afterwards became a sinecure, and was eventually annexed to the Mastership of the Children as a means of increasing the stipend. It continued until the death of William Hawes in 1846, when it was abolished. W. H. H.

LUTHER, Martin, born at Eisleben, on St. Martin's Eve, Nov. 10, 1483. For the main facts of the life of the great Reformer, the reader must consult some other work, as our space compels us to confine ourselves to his relation to music, and especially to the hymns and services of the Church. It was after his departure from the Wartburg, March 22, 1522, that he began to occupy himself with projects for the reform of the services of the Church, among which his alterations in the musical parts of the Mass led to such great results. There is ample evidence that German hymns were sung during the service before Luther's alterations; but if not the actual founder, there is no doubt that he was the establisher of congregational singing. The musical part of the Mass had grown to an inordinate length;

accordingly, in his first 'Formula Missae' (1523), Luther objects to the singing of long graduals, and recommends that the choice of certain hymns should be left to the priest. The Reformer had long cherished the idea of a German Mass, and during the latter part of the year 1524 he was occupied with arranging that service. In order to help him in the musical part of his work, he summoned to Wittenberg two able musicians, Conrad Rupf, Capellmeister to the Elector of Saxony, and Johann Walther, Cantor at the Court of Frederick the Wise at Torgau. To the latter we are indebted for much information about Luther as a musician. He says that at this time he stayed with Luther at Wittenberg for three weeks, and that the Reformer himself set to music several Gospels and Epistles and the words of consecration, inventing the tunes on his flute, while Walther noted them down. Luther used also to discuss the eight Church Tones; giving the Epistle to the 8th Tone, and the Gospel to the 6th. 'For,' said he, 'Christ is a gentle Lord, and His words are lovely; therefore let us take the 6th Tone for the Gospel; and since St. Paul is a grave apostle, we will set the Epistle to the 8th Tone.' The result of these labours was the publication of the 'Order of the German Mass,' which contained the following alterations. Instead of the introit there was ordered to be sung a hymn or German psalm ('Ich will den Herrn loben,' or 'Meine Seele soll sich rühmen'). Then followed the Kyrie Eleison, sung three times (instead of nine). After the Collect and Epistle a German hymn ('Nun bitten wir den heil'gen Geist,' or another) was sung, and after the Gospel, instead of the Latin Creed, the German ('Wir glauben all''). The sermon then followed, and after this a paraphrase of the Lord's Prayer, and the Exhortation to Communicants. After the Consecration, was sung 'Jesaia dem Propheten,' Huss's hymn 'Jesus Christus, unser Heiland,' or 'Christe, du Lamm Gottes.' This form of service was first used on Christmas Day, 1524, in the parish church of Wittenberg, but it was not published until the following year. It is evident that while introducing a more popular element into the music of the Mass, Luther did not despise the singing of a trained choir. In the 'Vermahnung zum Gebet wider den Türken' (1541) he says: 'I rejoice to let the 79th Psalm, "O God, the heathen are come," be sung as usual, one choir after another. Accordingly, let one sweet-voiced boy step before the desk in his choir and sing alone the antiphon or sentence "Domine, ne secundum," and after him let another boy sing the other sentence, "Domine, ne memineris"; and then let the whole choir sing on their knees, "Adjuva nos, Deus," just as it was in the Popish Fasts, for it sounds and looks very devotional.' At the same time that he was engaged in arranging the German Mass, Luther was turning his attention to writing and adapting hymns to be sung during the service. In 1524 he wrote to his friend, George Spalatin, 'I wish, after the example of the Prophets and ancient Fathers of the Church, to make German psalms for the people, that is to say, sacred hymns, so that the word of God may dwell among the people by means of song also.' In the same year (1524) the first Protestant hymn-book appeared: 'Etlich christliche Lyeder Lobgesang und Psalm dem reinen Wort Gottes gemess auss der h. gschrifft durch mancherlay Hochgelerter gemacht, in der Kirchen zu singen, wie es den zum tail bereyt zu Wittenburg in yebung ist. Witenburg, 1524.' It is not certain whether Luther actually arranged this book; it contains only eight hymns (four of which are by him), and five tunes. During the same year several other collections appeared, and their number increased so rapidly that space forbids the insertion of a list of even those that were published during Luther's lifetime. Scattered through these different collections there is great difficulty in deciding what hymns are really Luther's, and what are merely adaptations; the lists given at the end of this article have been compiled chiefly from Koch's *Geschichte des Kirchenlieds*, etc. (Stuttgart, 1866-1877). The immediate popularity which these early Protestant hymns attained was immense; they were taught in the schools, and carried through the country by wandering scholars, until his enemies declared that Luther had destroyed more souls by his hymns than by his writings and speeches. On June 11, 1525, Luther was married to Catherine von Bora, formerly a nun at Nimptsch in Saxony. This marriage proved a most happy connection, and the letters of his friends abound with descriptions of the domestic felicity to which it gave rise. We are told that after supper he used to sing motets and hymns with his children and friends, his favourite composers being Senfl and Josquin des Prés, the works of the latter of whom he particularly admired. Luther possessed a fine deep voice, and played both the flute and lute, the latter so well as to attract the attention of passers-by as he journeyed to Worms. It has been said that he wrote motets himself, but there is no proof of this, and it is probably a mistake arising from the existence, in the Munich Library, of a collection of motets with a preface by the Reformer. In 1538 Luther wrote a short treatise in praise of music; a poem by him on the same subject (entitled 'Frau Musika') also exists, and may be found in the *Leipziger Allgemeine Musikalische Zeitung* for 1811. The latter years of Luther's life were principally spent at Wittenberg, but he died at Eisleben, on Feb. 18, 1546. He was buried in the Schloss-Kirche at Wittenberg; his greatest hymn, 'Ein' feste Burg,' being sung over his grave.

The following is a list of Hymns, the words of which were written or arranged by Luther,

together with their dates, so far as it has been possible to ascertain them:—

I. Translations and Arrangements of Latin Hymns.

1. 'Jesus Christus unser Heiland,' 1524. From John Huss's hymn 'Jesus Christus nostra salus.'

2. 'Verleih uns Frieden gnädiglich,' 1529. From 'Da pacem Domine,' an antiphon of the 6th or 7th century.

3. 'Christum wir sollen loben,' 1524. From a Christmas hymn by Coelius Sedulius (5th cent.), 'A solis ortus.'

4. 'Der du bist drei,' 1543. From 'O Lux beata,' an Epiphany hymn of the 5th century.

5. 'Herr Gott, dich loben wir,' 1529. From the 'Te Deum.'

6. 'Komm, Gott, Schöpfer,' 1524. From the 'Veni Creator.'

7. 'Komm, heiliger Geist,' 1524. From the 'Veni sancte Spiritus' attributed to King Robert of France, 997.

8. 'Nun komm der Heiden Heiland,' 1524. From a Christmas hymn by St. Ambrose, 'Veni Redemptor.'

9 'Was fürcht'st du Feind,' Dec. 12, 1541. From 'Hostis Herodes impie,' an Epiphany hymn by Coelius Sedulius.

10. 'Wir glauben all' an einen Gott,' 1524. From the creed 'Patrem credimus.'

II. Amplifications of early German translations of Latin Hymns.

11. 'Gelobet seyst du,' 1524. Six verses added to a 15-century translation of the Christmas Sequence of Gregory the Great, 'Grates nunc omnes.'

12. 'Mitten wir im Leben sind,' 1524. Two verses added to a 15th-century Funeral hymn on Notker's Antiphon 'Media vita in morte sumus.'

III. Corrections or Arrangements of early German Hymns.

13. 'Christ lag in Todesbanden,' 1524. From the 12th-century hymn 'Christ ist uferstanden.'

14. 'Gott der Vater, wohn uns bei,' 1524. From a 15th-century Litany.

15. 'Gott sei gelobet und gebenedeiet,' 1524. From a sacramental hymn of the 16th century.

16. 'Nun bitten wir den heiligen Geist,' 1524. From a 13th-century Whitsuntide hymn.

IV. Hymns based upon Latin Psalms.

17. 'Ach Gott vom Himmel,' 1523. Ps. xii. 'Salvum me fac.'

18*a*. 'Aus tiefer Noth,' 1523 First version, containing four verses. Ps. cxxx. 'De profundis.'

18*b*. Do., 1524. Second version, containing five verses.

19. 'Ein' feste Burg,' 1529. Ps. xlvi. 'Deus noster refugium.'

20. 'Es spricht der Unweisen,' 1524. Ps. xiv. 'Dixit insipiens.'

21. 'Es wollt uns Gott,' 1524. Ps. lxvii. 'Deus misereatur.'

22. 'Wär' Gott nicht mit uns,' 1524. Ps. cxxiv. 'Nisi qui Dominus.'

23. 'Wohl dem, der in Gottesfürchte,' 1524. Ps. cxxviii. 'Beati omnes.'

V. Hymns based upon passages of the Bible.

24. 'Christ unser Herr,' 1541. The Baptism of Christ.

25. 'Diess sind die heiligen zehn Gebot,' 1524. The Decalogue.

26. 'Jesaia, dem Propheten,' 1526. The Vision of Isaiah.

27. 'Mensch, willst du leben,' 1524. Abbreviated version of the Decalogue.

28. 'Mit Fried und Freud,' 1524. The 'Nunc Dimittis.'

29. 'Sie ist mir lieb,' 1535. The Christian Church (Rev. xii.).

30. 'Vater unser,' 1539. The Lord's Prayer.

31. 'Vom Himmel hoch,' 1535. The Nativity (a children's hymn).

VI. Original Hymns.

32. 'Ein neues Lied,' 1523. A hymn to the memory of two Lutheran martyrs, H. Voes and J. Esch, who were burnt at Brussels, July 1, 1523.

33. 'Erhalt uns, Herr,' 1541. A children's hymn against the two arch-enemies of Christ, the Pope and the Turk.

34. 'Jesus Christus, unser Heiland,' 1524. An Easter hymn.

35. 'Nun freut euch,' 1523. A hymn of thanksgiving.

36. 'Vom Himmel kam,' 1543. A Christmas hymn.

The following are the hymn-tunes which were probably composed by Luther:—

1. 'Jesaia dem Propheten das geschah.' Appeared in the place of the Sanctus in Luther's 'Eine Weiss, Christlich Mess zu halten,' 1526.

2. 'Ein' feste Burg ist unser Gott.' First appeared in 'Geistliche Lieder, auffs new gebessert zu Wittenberg. Dr. Mart. Luther, 1529.' This book was printed by Joseph Klug.

The following arrangements of this hymn appeared during Luther's life:—

(*a*) For 3 voices, with the melody in the Tenor, in 'News Gesang, mit dreyen stimmen den Kirchen und Schulen zu nutz, neulich in Preussen durch Joannem Kugelmann gesetzt' (Augsburg, 1540). Hans Kugelmann was Capellmeister to Duke Albert of Brandenburg.

(*b*) For 4 voices, with the melody in the Bass, in G. Rhaw's 'Newe deutsche geistliche Gesenge cxxiii' (Wittenberg, 1544).

(*c*) For 5 voices, with the melody in the Tenor, by Stephen Mahu, in G. Rhaw's Hymn-book.

(*d*) For 4 voices, with the melody in the Bass, by M. Agricola, in G. Rhaw's Hymn-book.

(*e*) For 4 voices, with the melody in the Bass, by L. Hellinck, in G. Rhaw's Hymn-book.

3. 'Aus tiefer Noth ruf' ich zu dir.' First appeared in the 'Geistliche Gesangbüchleyn. Tenor.' (Wittenberg, 1524.)

4. 'Ein neues Lied wir heben an.' First appeared in 'Enchiridion, Oder eyn Handtbüchlein eynem yetzlichen Christen fast nutzlich bey sich zu haben zur stetter vbung unnd trachtung Geystlicher gesenge vnd Psalmen, Rechtschaffen vnd kunstlich vertheutscht. 1524.' Printed at Erfurt.

5. 'Es spricht der Unweisen Mund wohl.' Appeared in the 'Gesangbüchleyn,' 1524.

6. 'Mensch, willst du leben seliglich.' From the 'Gesangbüchleyn,' 1524.

7. 'Mit Fried und Freud ich fahr dahin.' From the Gesangbüchleyn,' 1524.

8. 'Vom Himmel hoch, da komm ich her.' Appeared in Lotther's Magdeburg Gesangbuch, 1540.

9. 'Jesus Christus unser Heiland.' From the 'Enchiridion,' 1524.

10. 'Nun freut euch, liebe Christen g'mein.' From the so-called 'Achtliederbuch,' 1524. In Adam Dyson's Hymn-book (Breslau, 1525) it is set to the tune of 'Es ist das Heil,' which was probably composed by Speratus.

11. 'Nun freut euch, liebe Christen g'mein.' From Klug's 'Geistliche Lieder' (Wittenberg 1529).

12. 'Vater unser im Himmelreich.' In Köphyl's Strasburg Gesangbuch (1537) and in Lotther's Magdeburg Hymn-book (1540).

13. 'Wohl dem, der in Gottesfürchte steht.' In the 'Geistliche Gesangbüchleyn,' 1524.

Of the above tunes, Nos. 1 and 2 are almost without doubt by Luther; Nos. 3 to 8 are very probably by him; and Nos. 9 to 13 are ascribed to him with less certainty. The following works contain much information as to Luther as a musician, and have been carefully consulted in the compilation of this article:—

Forkel's *Musikalischer Almanach* for 1784.

The Leipzig *Allgemeine musik. Zeitung* for 1804 and 1810.

Ueber Luther's Verdienst um den Kirchengesang. Rambach (Hamburg, 1813).

Luther's geistliche Lieder nebst dessen Gedanken über die Musica. Groll (Berlin, 1817).

Luther's Gedanken über die Musik. Beck (Berlin, 1825).

Dr. Martin Luther's deutsche geistliche Lieder, etc., v. Winterfeld (Leipzig, 1840).

Luther's geistliche Lieder, Wackernagel (Stuttgart, 1848).

Geschichte der biblisch-kirchlichen Dicht- und Tonkunst und ihrer Werke. Schauer (Jena, 1850).

Choralkunde. G. Döring (Dantzig, 1865).

Geschichte des Kirchenlieds, etc. Koch (Stuttgart, 1866-77).

Luther musicien; Revue et Gazette musicale, July 13, 1879.

W. B. S.

LUTHER'S HYMN, a popular name among a former generation for a hymn beginning 'Great God, what do I see and hear?' set to an old German tune 'Es ist gewisslich an der Zeit,' and formerly much in vogue at musical festivals and sacred concerts. It was sung by Catalani and Braham, and Harper used to accompany it with very effective fanfares on the trumpet between the lines. The author of neither words (German nor English) nor tune is exactly known. There is a tradition that Luther made the words to the tune as he heard it sung by a traveller. It was first printed in a collection published by Joseph Klug in 1535, and had already served as second melody to the older hymn 'Nun freut euch, lieben Christen g'mein.'[1]

It will be found in the ordinary collections as 'Luther's Hymn.' C. F. Baumgarten made an arrangement of it with trumpet obbligato. See *Musical Times*, 1899, p. 238, and Julian's *Dictionary of Hymnology*, s.v. G.

LUTHERAN (German) CHAPEL, of St. James's Palace. The building long used as the German Chapel is said to have been erected about 1626 by Inigo Jones, for Queen Henrietta Maria, who had been permitted the free use in England of her religion. In 1662 it was assigned for the like purpose to Queen Catherine of Braganza, the first mass being celebrated on Sept. 21 in that year. The choir was composed of Italians, and the soprani were eunuchs. At the Revolution the friars were expelled, and the chapel was in Dec. 1688 appropriated to the use of French Protestants. Shortly afterwards a service in Dutch was also established in it for the benefit of the followers of William III. About 1703, Queen Anne and Prince George of Denmark established a German Lutheran service in a small chapel in the Middle Court of St. James's Palace, which was

[1] See Döring, *Choralkunde* (1865), pp. 31, 407.

in 1781 transferred to the present chapel, the French and Dutch services being removed at the same time to the chapel vacated by the Germans, where they were performed until their discontinuance in 1839. Upon the removal, a new organ was erected in the chapel. The present organ, by Snetzler, was built for Buckingham House, and removed here prior to the demolition of that edifice in 1825. The organists since 1784 have been Augustus Friedrich Karl Kollmann, died Easter Day, 1829 ; George Augustus Kollmann, died March 19, 1845 ; Miss Joanna Sophia Kollmann, died in May 1849 ; and Frederic Weber, the last organist, died 1905. [During recent years the services have been held in Danish instead of German.] W. H. H.

LUTZ, Wilhelm Meyer, was born in 1822[1] at Männerstadt, Kissingen, where his father was organist and teacher of harmony to the Schoolmaster's Institute. He showed a gift for the piano at a very early age, and when twelve played in public with the orchestra. His father removing to Würzburg, he entered the Gymnasium and University there, and at the same time studied music under Eisenhofer and Keller. From 1848 Lutz was settled in England, first as organist to St. Chad's, Birmingham, and St. Ann's, Leeds, and then organist and choirmaster to St. George's Catholic Cathedral, London, for which he composed several grand masses and much other music. Meyer Lutz also had a long and wide experience of the stage as *chef d'orchestre*, first at the Surrey Theatre (1851-55), and from 1869 at the Gaiety Theatre ; and also had the management of the operatic tours of Grisi and Mario, Pyne and Harrison, and other eminent artists. Many of his operas and operettas are well and favourably known in England, amongst them 'Faust and Marguerite' (Surrey Theatre, 1855), 'Blonde and Brunette' (1862), 'Zaida' (1868), 'Miller of Milburg' (1872), 'Legend of the Lys' (1873), a cantata entitled 'Herne the Hunter,' etc. etc. More generally popular than these are the many compositions for the Gaiety Theatre in its most fashionable days. The well-known tune of the 'Pas de Quatre' was by him. A string quartet, which he wrote for M. Sainton's chamber concerts, was very well spoken of, and he left much music, orchestral and chamber, in MS. He died in London, Jan. 31. 1903. G.

LUYTON, or LUYTHON, Carl, was born at Antwerp, about the middle of the 16th century. The earliest known date in his life is 1576, in which year he dedicated a mass to the Emperor Maximilian II., and in the same year was appointed Kammer-musikus or organist to the Emperor. On Maximilian's death at the end of 1576, Luython was reappointed organist at Prague to the new Emperor Rudolf II., and also for a time held other offices about the court. On Rudolf's death in 1612, Luython seems to have remained in Prague up to his own death in 1620, although even then the arrears of pay due to him for his service under Rudolf had never been made up (see *Quellen-Lexikon* for details). Luython is important both as a vocal and instrumental composer. His chief vocal works are : one book of Italian madrigals *a* 5, 1582, 21 n. ; Sacrae Cantiones *a* 6, Prag, 1603, 29 n. ; Lamentationes *a* 6, Prag, 1604 ; Lib. I. Missarum, Prag, 1609, 9 masses *a* 3-7. Of these F. Commer republished the Lamentations in vol. 20 of his *Musica Sacra*, and 3 masses *a* 3-4, in vols. 18 and 19. See Eitner for a characterisation of these masses. Ritter describes two of Luython's motets appearing in the Promptuarium of Schadaeus as masterly in treatment and full in harmony. Generally speaking, Luython is remarkable as a pioneer in the use of chromatic modulation without any sacrifice of harmonic euphony or pleasing melody. Of his instrumental works only two are preserved, one entitled a Fuga suavissima, which appeared in Woltz's *Tabulatur-Buch* of 1617, and fully deserves its name. It is reproduced in Ritter's *Geschichte des Orgelspiels*, Ex. 29, and is remarkable for its union of attractive melody with a freedom of modulation into different keys after the modern fashion. The other work is an organ Ricercare in a MS. of 1624, concerning which and the Fuga suavissima see Ritter, pp. 51, 52. In connection with these experiments in chromatic modulation, it is interesting to be told by Michael Praetorius that he had seen, in the possession of Luython at Prague, a Clavicymbel of Vienna manufacture, in which different keys were provided for two distinct semitones between each whole tone, so as to have pure major thirds, and to allow the transpositions of the church modes on any key ; also two keys were inserted between the semitones *e-f* and *b-c*, for enharmonic modulation ; there were thus, as Praetorius says, seventy-seven keys in the four octaves from C to *c'''* (*Syntagma*, tom. ii. c. xl.). J. R. M.

LUZZASCHI, Luzzasco, of Ferrara, was a pupil of Ciprian de Rore at Ferrara, before Ciprian left that city in 1558, and was afterwards first organist at the court chapel of the Duke of Ferrara, Alfonso II. He is also designated as maestro di cappella. The date of his death is given as 1607. Van der Straeten, in his *Musique aux Pays-Bas*, tome vi. p. 134, communicates the text of a document, relating to a composition of Rore, subscribed by Luzzaschi in 1606. Frescobaldi was his most illustrious pupil. His compositions consist of seven books of madrigals *a* 5, published from 1575 to 1604, but not all perfectly preserved (two books altogether missing) ; another book of madrigals

[1] The dates 1829 and 1830 are given by various authorities, but the above is probably correct.

for one, two, and three soprani, 1601-; and a Liber I. Sacrarum Cantionum *a* 5, 1598, containing fourteen motets. A few other madrigals appeared in collections. In Diruta's *Il Transilvano* there is an organ Toccata in the fourth tone, reprinted in Ritter, *Geschichte des Orgelspiels*, also two Ricercari in the first and second tones. J. R. M.

LVOV (LWOFF), Feodore Petrovich, succeeded Bortniansky as Director of the Imperial Court Chapel in 1825. He was an authority upon church-music and folk-songs.

Alexis Feodorovich, son of the above, was born at Reval, June 6 (May 25, O.S.), 1799 (1798 ?). Before entering the army he received some musical education at home. He rose rapidly in the military service, and was appointed Adjutant to the Emperor Nicholas I. In 1836 Alexis Lvov succeeded his father as Director of the Imperial Court Chapel. An excellent violinist, he was well known in Russia and Germany as a good quartet player. The permanent string quartet which he organised in St. Petersburg was celebrated for its perfection of ensemble. Lvov composed a violin concerto, a fantasia ('Le Duel'—for violin and violoncello), and twenty-four caprices. His operas 'Bianca e Gualtiero' (Dresden and St. Petersburg, 1845), 'Undine' (1846), and 'Starosta Boris' (1854) had very little success. He also wrote a considerable quantity of church music, but the work by which his memory lives is the Russian National Hymn, 'God save the Tsar' (words by Joukovsky) composed in 1833. Previously to this the English or Prussian national anthems had been used on State occasions. The tune is devoid of those national characteristics which endear the 'Slavsia' from Glinka's opera 'A Life for the Tsar' to the hearts of musical Russians. Lvov, who suffered from deafness, retired from active service in 1867, and died on his estate near Kovno, Dec. 16, 1870. R. N.

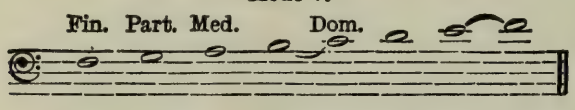
LYCEUM THEATRE. The original theatre bearing this name occupied the site of a building erected in 1765 (on ground formerly belonging to Exeter House) for the exhibitions of the 'Society of Artists' (subsequently 'Royal Academy of Arts'), but afterwards used for a great variety of entertainments. It was constructed about 1798 under the direction of Dr. Arnold, who contemplated performing in it operas and other musical pieces, but being unable to obtain a license was compelled to abandon his intention, and the house was occupied, occasionally only, for pictorial exhibitions, table entertainments, etc., until 1809, when Samuel James Arnold, the Doctor's son, succeeded in getting a license for English operatic performances during four months in each year, June 3, to Oct. 3. Drury Lane Theatre having been burnt down, Feb. 24, 1809, the company performed at the Lyceum from April 11 following during the rebuilding of their own house. Arnold opened the theatre June 26, under the title of 'The English Opera House,' for the performance of operas, melodramas, and musical farces. In 1815, having obtained a ninety-nine years' lease of the ground, he employed Samuel Beazley to rebuild the theatre on the same site, behind the houses on the north side of the Strand, a narrow avenue from which formed the approach to the box entrance, the pit and gallery doors being in Exeter Court to the westward. On April 2, 1818, the elder Charles Mathews gave here his 'Mail Coach Adventures,' the first of that remarkable series of entertainments known as his 'At Home.' The most noticeable operatic event in the history of the house was the production on the English stage of Weber's 'Der Freischütz,' July 23, 1824. The house being burnt down, Feb. 16, 1830, another theatre (also designed by Beazley) was erected. It did not occupy the exact site of its predecessor, advantage having been taken of the opportunity to form the continuation of Wellington Street on the north side of the Strand, by building the stage of the new house at the west instead of the east end. During the rebuilding the company performed at the Adelphi and Olympic Theatres. The new house opened July 14, 1834, the first new opera performed in it being Loder's 'Nourjahad,' and Barnett's 'Mountain Sylph,' produced later in the year, achieving a great success. Early in 1839 'Promenade Concerts à la Musard' (the first of the kind given in England) took place here under the conductorship of Signor Negri. In 1841 the management passed into the hands of Balfe, who produced his opera 'Keolanthe,' but his career was brief. The house then ceased to be an English opera-house and became, under its old name of 'Lyceum,' a theatre for the performance of the general drama, Keeley, Madame Vestris, Madame Celeste, Falconer, and others by turns holding the reins of management. For three seasons, 1837, 1838, and 1841 Italian opera buffa was given here in the winter, and the house has frequently been occupied by French comedians. During the rebuilding of Covent Garden Theatre after the fire in 1856 the performances of the Royal Italian Opera were given at the Lyceum, and in the same year the Pyne and Harrison English Opera Company performed there. It was occupied for the performance of operas in English by the Carl Rosa Company in 1876 and 1877, and as a special enterprise, Verdi's 'Otello' was given there in July 1889. The history of the long and successful management of the late Sir Henry Irving does not belong to a musical dictionary; in 1904 the building, very much modified in design, was turned into a music hall. W. H. H.

LYDIAN MODE. (Lat. *Modus Lydius*, *Modus V*, *Tonus V*.) The Fifth of the Ecclesi-

astical Modes; called, by mediæval writers, *Modus laetus* (The Joyful Mode), from its generally jubilant character.

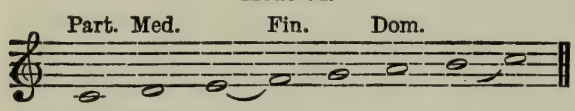
The Final of the Lydian Mode is F; and its compass, in the Authentic form, lies between that note, and the octave above. Its semitones fall between the fourth and fifth, and seventh and eighth degrees. Its Dominant is C; its Mediant, A; and its Participant G. Its Conceded Modulations are, B, D, and E; and its Absolute Initials, F, A, and C.

Mode V.



In the Plagal, or Hypolydian form (Mode VI.), its compass lies between the C below the Final, and the C above it: and its semitones fall between the third and fourth, and seventh and eighth degrees. The Final of the Hypolydian Mode is F; its Dominant is A; its Mediant is D; its Participant, the lower C. Its Conceded Modulations are B (the 7th), B (the inverted 7th), and G; the two B's being frequently made flat, to avoid the Tritonus. [See MODES.] Its Absolute Initials are C, D, and F.

Mode VI.



[The Lydian Mode by use of the accidental B♭ is capable of becoming identical with the Ionian Mode. It was so used in early days before the Ionian Mode was recognised, but only sparingly. It was never a popular Mode for Plain-song because of its leading note; and such melodies as exist in it were constantly transposed a fifth higher where, by use of the accidental B♭, the leading note could be evaded. (See IONIAN MODE.)]

The Fifth Mass in Palestrina's Tenth Book—*Missa Quinti Toni*—is written, as its name implies, in the Lydian Mode. A beautiful example of the use of the Hypolydian, and one which fully justifies the epithet anciently applied to it —*Modus devotus* (The Devout Mode)—is to be found in the first movement of the Plain-song *Missa pro Defunctis*, printed, at length, in the article, KYRIE, *ante*, p. 612.

The Lydian Mode of the Middle Ages has nothing but its name in common with the older Greek scale, which is said, on the authority of Apuleius, and other ancient authors, to have been characterised by a tone of soft complaint —a peculiarity which modern poets have not forgotten, in their allusions to it. W. S. R.

LYRA. A form of Chimes. See GLOCKENSPIEL.

LYRA VIOL (sometimes 'Lero Viol' or 'Viol Lyra way'), a term used in the 17th century to indicate a method of playing the ordinary viol da gamba from a letter tablature instead of from note. This was in use in 1650 to the end of the 17th century, and it was considered a simpler and easier way of reading for the instrument than from the ordinary notation. John Playford, who printed several editions of a work on the subject, speaks of it as 'but a late invention in imitation of the old English lute or bandora'; and that the first authors he 'had met with in setting lessons this way to the Viol, was Mr. Daniel Farrant, Mr. Alphonso Ferabosco, and Mr. John Coperario, who composed lessons not only to play alone, but for two or three viols in consort' (*Musick's Recreation*). Playford also, in his *Introduction to the Skill of Musick*, mentions that the viol used to play 'Lyra-way' is 'somewhat less in size, with strings proportionable, than the other two sizes of viols.' The principle of the lyra viol is the simple adaptation of the lute tablature to the fretted six-stringed viol, the music being written on a six-line stave, each line corresponding to a string on the instrument. Burney (*Hist.* iii. 409) says that 'the lyra viol was a viol da gamba with more strings, but differently tuned from the common six string base. Its notation, like that of the lute, was written in entablature.' It is possible that in odd cases the viol played lyra-way had more than six strings, but contemporary writers always treat it as being a six-stringed instrument. The stopping is indicated by letters placed either on, or above the lines, thus:—*a*, open string; *b*, first fret; *c*, *d*, *e*, *f*, *g*, *h*, succeeding half note stoppings. The viol finger-board only having seven frets, other letters, *i*, *k*, *l*, *m*, etc. are to be stopped, 'according to the judicious ear of the performer,' above the last fret. The time duration in viol tablature is shown by the crotchets, quavers, etc. being placed above the stave. The reading of the tablature is of course simplicity itself, provided that the tuning is known; but as this tuning seems to have been somewhat elastic, each viol player apparently having one of his own, the translation of viol tablature from manuscript is sometimes puzzling; in a printed source, however, the tuning is generally given which renders the task easier. For ease of fingering in certain pieces, tunings named 'harp-way sharp,' and 'harp-way flat,' besides some others were in use (see TABLATURE and VIOL). The principal English work on the lyra viol was, as above indicated, by John Playford who, in a *Musicall Banquet*, 1651 (Bodleian Library) published some 'new lessons for the Lira Viol,' afterwards developing this into *Musick's Recreation on the Lyra Viol*, which in some editions is named *Musick's Recreation on the Viol Lyra-way*. The work consists of 'lessons' and instructions besides a number of popular melodies all in viol tablature. Copies are dated 1651 (in *Musicall Banquet*), 1652-53, 1661, 1669, and

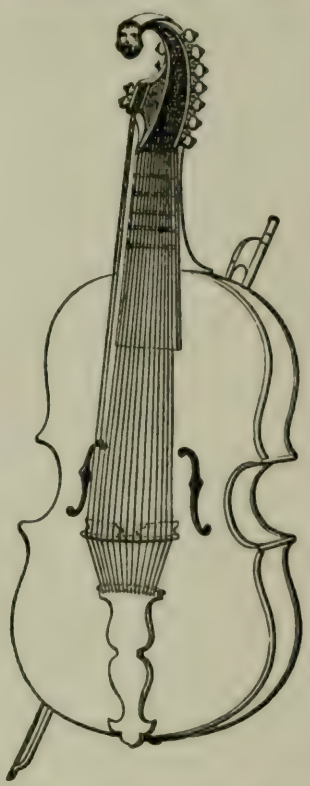
1682 with other issues, whose existence is mainly proved by old advertisements. F. K.

LYRE (λύρα), an ancient musical instrument, in use among the Greeks, and undoubtedly derived by them from Asia. It consisted of a hollow body or sound-chest, from which were raised two arms, sometimes also hollow, which were curved both outward and forward. These arms were connected near the top by a crossbar or yoke. Another crossbar was on the sound-chest, and formed a bridge to convey the vibrations of the strings to it. The strings—at different times four, seven, or ten in number—were made of gut, and were stretched between the yoke and the bridge, or carried on to a tail-piece below the bridge. The lyre differs from the harp in having fewer strings, and from the lute or guitar in having no finger-board. It was played by being struck with the plectrum, which was held in the right hand, but the fingers of the left hand were also used to touch the strings. The larger lyres (*Cithara*) were supported by a ribbon slung across the player's shoulders, or held as shown in the illustration, but the treble lyre (or *Chelys*) was held by the left arm or between the knees. The illustration is taken from a drawing upon an amphora (B.C. 440-330) in the British Museum, first vase-room, Case 53, No. 744. The portion engraved represents Apollo



holding a Cithara or large lyre as rarely shown in detail in Greek art. With his left hand he at once supports the instrument and stops the strings. The plectrum would be held in the right hand and be guided by the thumb, the fingers closing over it.

The modern Greek 'lyra' is a kind of rebec, a bowed instrument with three strings, having no connection with the ancient lyre or cithara, the link between the latter and modern stringed instruments being supplied by the PSALTERY, in use in the Byzantine epoch, from which was developed the clavecin, and ultimately the pianoforte. But in the 14th century there were several *bowed* instruments known in Europe as lyres, and also the HURDY GURDY, the *lyra mendicorum*. In Italy, in the 18th century, there was a bowed lyra bearing a similar relation to the viol that the well-known theorbo did to the lute—namely, that from a second and higher neck, bass strings were hung that were not in contact with the finger-board. Three varieties



have been distinguished—Lira da braccio, Lira da gamba, and Archiviole di lira. It would be for one of these, a favourite instrument with Ferdinand IV., King of Naples, that Haydn wrote twelve pieces. [See *ante*, p. 367.] The museums at home or abroad, known to the writer, have no specimens of this bijuga viol; the cut is taken from the Archiviole di lira in the *Recueil de Planches de l'Encyclopédie*, tome iii. (Paris, 1784). A. J. H.

LYRIC; LYRICAL. The term Lyric is obviously derived from the lyre, which served as an accompaniment or support to the voice in singing the smaller forms of poetry among the ancient Greeks. The poems thus accompanied were distinguished by the name of Odes, and all Odes were in those times essentially made to be sung. Among the Romans this style of poetry was not much cultivated, and the poems which fall under the same category, such as those of Horace and Catullus, were not expressly intended to be sung; but inasmuch as they were cast after the same manner as the Greek poems

which had been made to be sung, they also were called Odes or Lyrics. On the same principle, the name has been retained for a special class of poems in modern times which have some intrinsic relationship in form to the Odes of the ancients; though, on the one hand, the term Ode has considerably changed its signification, and become more restricted in its application; and, on the other, the term Lyric is not generally associated either in the minds of the poets or their public with music of any sort. It is true that a great proportion are not only admirably fitted to be sung, but actually are set to most exquisite music; but this fact has little or no influence upon the classification. Thus the able and intelligent editor of the beautiful collection of modern lyrics called the Golden Treasury explains in his preface that he has held the term 'Lyrical' 'to imply that each poem shall turn upon a single thought, feeling, or situation,' and though he afterwards uses the term 'Song' as practically synonymous, he does not seem to imply that it should necessarily be sung. In another part of his preface he suggests an opinion which is no doubt very commonly held, that the lyrical and dramatic are distinct branches of poetry; and Mendelssohn has used the word in this sense even in relation to music, in a letter, where he speaks of his Lobgesang as follows: 'The composition is not a little Oratorio, its plan being not dramatic but lyrical.' But it is in respect of this sense of the term that its use in modern times is so singularly contradictory. It is true that the class of poems which modern critics have agreed to distinguish as Lyrics are quite different in spirit from the dramatic kind—Robert Browning's 'Dramatic Lyrics' notwithstanding—but the principle of classification has really been erroneous all along, as though a man were called a sailor because he chose to wear a sailor's hat. Consequently the apparent anomaly of calling dramatic works lyrical when they are associated with music is not the fault of musicians, but of the long-continued habit of mankind of classifying things according to outward resemblance, instead of regarding the true basis of the terms of classification. The term Lyric, then, originally implied music, and the Lyre stood as the type of accompaniment, of whatever kind; and it is strictly in conformity with this derivation to give the name 'Lyrical' to dramatic works which are associated with music; and we have a forcible and substantial reminder of this use of the term in the name of the celebrated 'Théâtre Lyrique' in Paris.

It has been necessary to enter into some detail on this subject in order to explain the confusion which exists in the use of the word. It must be confessed that nothing can now be gained by trying to go back to its original meaning; for the modern sense, as expressed by the editor of the Golden Treasury, has a prescriptive title of such great antiquity as would suffice to bar the most unquestionable prior claim. It would be well to bear in mind, however, that the term can have two significations, and that in relation to poetry pure and simple it does not necessarily imply music, in our language at least; and that in relation to the stage it should imply nothing else. C. H. H. P.

LYSBERG, Charles Samuel, originally named Bovy, and better known under the pseudonym 'Bovy-Lysberg,' born March 1, 1821, at Lysberg (Canton Bern), died Feb. 25, 1873, at Geneva, was an admirable pianist and composer of *morceaux de salon*. He was the son of Antoine Bovy, a well-known stamp-engraver, who after giving his son a good musical education sent him, at the age of fifteen, to Paris, where he became a pupil of Chopin and studied composition under Belaire. Subsequently he returned to his native country, and was appointed a professor of the Conservatoire at Geneva. He was chiefly successful as a writer of brilliant pieces for the pianoforte, and it was in this capacity that he borrowed the name of his birthplace as a *nom de plume*. He published over 130 compositions in various styles, including barcaroles, nocturnes, caprices, waltzes, concert-études, and operatic paraphrases; also a romantic sonata entitled 'L'absence,' and an opera, 'La fille du Carillonneur,' which was produced with tolerable success at Geneva, but never attained the dignity of a stage performance elsewhere. H. K.

ADDENDA ET CORRIGENDA FOR VOL. II

FARINELLI, CARLO BROSCHI. P. 9*b*, line 31, add to the years that he spent in London, 1737. Line 38, *for* 'Towards the end of 1736' *read* 'On June 11, 1737.' W. H. G. F.

FARINELLI, CRISTIANO. P. 8*a*, correct the article as follows: The name 'Cristiano' is due to a blunder of Eitner's in the *Quellen-Lexikon*; M. J. Écorcheville gives the names as Giovanni Battista. J. G. Prod'homme, in the *Sammelbände* of the Int. Mus. Ges. for October 1905, gives the name as Michael, and the date of baptism as May 23, 1649. In 1690 Farinelli was a gentleman pensioner of the King of England, and was subsequently choirmaster of the nuns of Montfleury, near Grenoble, for whom he issued a volume of sacred music in 1696. He died probably at Grenoble about 1710.

FARNABY, GILES. P. 13*a*, add that an autograph volume of 'The Psalmes of David, to fower parts, for viols and voyce, The first booke, Doricke Motets, The second, Divine Canzonets, Composed by Giles Farnaby, Bachilor of Musicke with a prelud, before the Psalmes, Chromaticke,' was formerly in the possession of Francis Hopkinson, one of the signatories of the Declaration of American Independence, and now belongs to his descendant, Mr. Oliver Hopkinson of Philadelphia, U.S.A. See also p. 718 of vol. ii.

FAYRFAX. *For* lines 12-17 from end of first column, *read* 'His death took place on Oct. 24, 1521, and letters of administration were granted to his wife in the following November. A brass in St. Alban's, to himself and his wife Agnes, is figured in *The Home Counties Magazine*, on the St. Alban's Brasses, p. 161.'

FENELL, THOMAS. Add that he died Sept. 20, 1709, and was buried in St. Patrick's Cathedral, Sept. 23. W. H. G. F.

FERMATA. Line 9 of article, *for* 'in' *read* 'aus.'

FERRABOSCO. See, on all the family, the *Rivista Musicale Italiana* for 1897, and the *Zeitschr.* of the Int. Mus. Ges. Jhrg. 8, p. 271, etc. P. 23*a*, lines 19-20 of column, *for* '£7 being paid him at Michaelmas 1608,' *read* '£50 being paid him at Michaelmas, 1604.' Line 22, *for* 'had been raised to' *read* 'was.' Col. 2, line 9, an entry appears in *The King's Musicke*, p. 63, to the effect that he died in the previous year (1627), but it is clear that the entry is wrongly placed, and should be a year later, so as to agree with the evidence of the Greenwich Registers.

FERRI. P. 26*a*, line 11, correct statement as to Italian opera not beginning in England until 1692, since Gentileschi's company gave performances in 1660.

FESTIVALS. P. 28*b*, in list of festivals, add that a festival took place in Belfast in August 1813, and one at Derby in September 1831. Under Dublin add that a festival was held in St. Patrick's Cathedral on July 10, 1809. P. 29, add that festivals took place at Leicester in September 1827, and at Newcastle-on-Tyne (four days) in October 1909. Col. 1, line 25 from bottom, *for* 'triology' *read* 'trilogy.'

FÉTIS. P. 31*a*, line 14 from bottom, *for* 'Conservatoire' *read* 'Bibliothèque Royale.' Col. 2, line 3, add that Edouard Fétis died Jan. 31, 1909.

FEVIN. Add that compositions by both the Fevins are in a MS. in the Pepysian Library, Magdalene College, Cambridge.

FIELD, JOHN. P. 34*b*, line 23 from bottom, add that he had appeared at Giordani's concert at the Rotunda, Dublin, April 14, 1792, playing a new concerto by Giordani. (Date verified by Mr. G. E. P. Arkwright.)

FINGER, GOTTFRIED. P. 42*b*, *for* the bottom line, *read* 'in the same year for Motteux's comedy.'

FISCHER, J. C. P. 58*a*, line 21 from end of article, *for* 'Hampton Court (private dining-room, No. 747') *read* 'in Buckingham Palace.'

FLIEGENDE HOLLÄNDER, DER. Line 4 from end of article, *for* 'words' *read* 'scenario.'

FOLK-SONG SOCIETY. Add that since its establishment in 1898 the Folk-Song Society has grown into great prominence, and much earnest work has been done. Up to December 1909 thirteen 'Journals' have been published, each usually of greater bulk than its predecessor. The southern counties of England have been especially well ransacked for traditional song by members, and the best of the gleaning forms the contents of the Journals. Norfolk and Lincolnshire and Ireland have also contributed many interesting melodies, and some hitherto unknown carols have been noted down. In some instances the phonograph has been employed in recording tunes. An important collection of Gaelic folk-music is to form the next issue of the Society. Mrs. Walter Ford became Hon. Secretary in 1909, and there are over 200 members.

The success of the English Folk-Song Society has induced the formation of similar bodies in Ireland and in Wales. The Irish Folk-Song Society was established May 1904, and several journals have appeared. The Welsh Folk-Song Society had its real formation in a meeting held at Llangollen, Sept. 2, 1908, though a prior meeting, held during the National Eisteddfod of 1906, led the way. One journal has been published and another is in the press.

In Scotland there are several societies which make the collection of folk-music and folk-rhyme part of their programme. 'The Rymour Club,' Edinburgh, is one of these, and 'The Buchan Field Club' has devoted at least one of its 'Transactions' to the subject of 'Folk-Song in Buchan.' F. K.

FORMES. P. 889*a*, bottom line, *for* 'sixteen' *read* 'ten.'

FOSTER, MURIEL. Add that she retired on her marriage with Mr. Ludovic Goetz in 1906. On Oct. 29 of that year she made her last professional appearance at Miss Kate Eadie's concert; but she has since appeared occasionally in the cause of charity, notably at the Jaeger benefit concert of Jan. 24, 1910, when she introduced three new songs by Elgar, and sang Brahms's 'Rhapsodie.'

FOUGHT, HENRY. *For* this name *read* 'Fougt' throughout.

FRANCHETTI, ALBERTO. Line 2 of article, *for* '11' *read* '18.' Line 5, after 'Munich Conservatorium' add 'under Rheinberger.' Line 16, *for* 'Brescia in 1888' *read* 'Reggio d' Emilia, Feb. 11, 1888.' Line 23, *for* 'Milan' *read* 'Verona.' Add that 'Germania' was given at Covent Garden, Nov. 13, 1907.

FRANZ, ROBERT. P. 105*a*, add that he put additional accompaniments to 'Messiah.'

FREGE, LIVIA. P. 107*b*, line 2, *for* 'Sept.' *read* 'August.'

FUMAGALLI. Add that Luca Fumagalli died at Milan in June 1908.

GABUSSI, VINCENZO. *For* date of death *read* August 12 (*Birmingham Daily Post*, March 23, 1906).

GADSBY, HENRY. Add that he died at Putney, Nov. 11, 1907.

GAILHARD, PIERRE. Add that he retired from management at the end of 1907.

GALLI-MARIÉ, CÉLESTINE. Add that she died at Vence, near Nice, Sept. 22, 1905.

GALLIA, MARIA. Add that she returned to London, and settled for a time as a teacher of singing. (*Hist. Comm. Reports.*)

GARCIA, MANUEL. P. 144*a*, line 10, *for* 'Bataille' *read* 'Battaille.' Add that Garcia died in London, July 1, 1906.

GEMINIANI, FRANCESCO. P. 155*a*, line 24. Add that he went to Ireland in the spring of 1759, as violin master to Mr. C. Coote of Cootehill. Lines 28-29, add that in the registers of St. Andrew's Church, Dublin, his burial is entered as Sept. 19, 1762. Col. 2, line 2, *for* 'six' *read* 'twenty-two.'

GEVAËRT, F. A. Add that he died at Brussels, Dec. 24, 1908. He had been created a baron some months before, on the composition of a national hymn for the Congo.

GEWANDHAUS CONCERTS. Line 3, *for* 'armoury' *read* 'market-hall of the Saxon linen-merchants.'

GIARDINI, FELICE DE. Add that he was the composer of the once popular hymn-tune called 'Moscow.'

GIBBONS, ORLANDO. P. 166*b*, lines 8-4 from bottom, *read* '"What is our life?" is by Sir Walter Ralegh; "O that the learned poets" from an anonymous "Passion of a Discontented Mind" attributed by Sidney Lee to Southwell; "I weigh not fortune's frown" by Joshua Sylvester; and "Trust not too much, fair youth" is set to a translation of Virgil's "O formose puer."' To the list of anthems on p. 168, add 'O God, the King of Glory,' *a* 5, edited by Dr. Armes from a set of 17th-century parts at Durham. It is included among the Anthems and Hymns sung at the Gibbons Commemoration in Westminster Abbey, June 5, 1907, edited by Sir J. F. Bridge. In an imperfect form, as it appears in the British Museum (three parts only), and Batten's organ-book, it appears in the service-book issued by Messrs. Novello for the same occasion.

GILMORE, PATRICK SARSFIELD. Line 4, *for* 'regimental' *read* 'town,' and line 5, *for* 'Westmeath' *read* 'Roscommon.'

GIORDANI. Line 13 of article, add that T. Oliphant stated that they came out at the Haymarket Theatre under fictitious names in 1752-54. Line 17, *for* 'who cannot have been Giuseppe' *read* 'whose name was Francesco.' Line 27 *for* 'In the winter of 1778-79' *read* 'In 1778-81.' Line 29, for 'Lini' *read* 'Leoni.' Line 30, *for* 'over three' *read* 'nearly two.' Line 33, *for* '1784-85' *read* '1783.' Last line of column, add that he died in February, 1806. W. H. G. F.

GIORDANO, UMBERTO. P. 172*a*, line 6, *for* 'April 2' *read* 'April 16.' Giordano's 'Fedora' was produced at Covent Garden, Nov. 5, 1906.

GIOVANELLI, RUGGIERO. Add that in the *Kirchenmusikalisches Jahrbuch* for 1909, xxii. H. W. Frey states that Giovanelli died Jan. 7, 1625.

GOLDSCHMIDT, ADALBERT VON. Add that he died in Vienna, Dec. 21, 1906.

GOLDSCHMIDT, OTTO. Add that he died in London, Feb. 24, 1907, and was buried at Malvern on Feb. 28.

GRABU, LEWIS. Line 3 of article, *for* 'about 1666' *read* 'about 1665; he was appointed Composer to the King's Musick on March 31 of that year' (*The King's Musick*). P. 213*a*, line 7, add that he wrote the music

for Shadwell's version of *Timon of Athens* in 1678; in December of the same year he retired to France, but returned to England in Nov. 1683.

GRANOM, L. C. A. Add that a trumpet-player of the same name was in London in 1712-16, and advertised a set of concerts in Hickford's Room in 1729. His 'Twelve Sonatas or Solos for a German Flute, with a thorough-bass for the harpsichord, or Violoncello opera prima,' was published by John Simpson before 1751, the correct date probably being nearly ten years earlier. His 'Six Sonatas for two German Flutes and a Bass, being his opera secunda,' was issued about 1845. F. K.

GRASSINEAU, J. Add that a new edition of his dictionary, enlarged by John Caspar Heck, was published by T. Williams in 1784, entitled *Musical Miscellanies*. W. H. G. F.

GRASSINI. P. 218, line 21, add that Lady Morgan heard her sing in Paris in 1829.

GREEK MUSIC. P. 231*b*, line 11, for '*Tonleiten*' read '*Tonleiter*.'

GREETING, Thomas. Add that in 1662 he was appointed a musician in ordinary without fee in the King's private music. (*The King's Musick.*)

GRIEG, Edvard. Add that he died at a hotel at Bergen, Sept. 4, 1907, while on his way to Christiania.

GUDEHUS, Heinrich. Add that he died at Dresden, Oct. 9, 1909.

GUIDO D'AREZZO. P. 257*a*, line 28, *for* 'Arnelli' *read* 'Amelli.'

GURA, Eugen. Add that he sang once on the stage after his retirement, as Hans Sachs, at the Prinz-Regenten Theater, Munich, August 20, 1901. He died at Aufkirchen, Bavaria, August 26, 1906.

GYE, Frederick. Line 4, *for* 'on' *read* 'in 1849, after,' and delete 'in 1869' in next line.

HADDOCK. P. 270, add that George Haddock died Sept. 12, 1907.

HAHN, Reynaldo. Add that his ballet in two acts (scenario by Catulle Mendès), 'La Fête chez Thérèse,' was produced at the Paris Opéra, Feb. 16, 1910.

HALE, Adam de la. Line 7 from end of article, *for* 'twelve or fourteen' *read* 'about four.'

HALIR, Karl. Add to notice under Joachim Quartet, that Halir died in Berlin, Dec. 21, 1909.

HALLÉ, Sir Charles. P. 276*a*, *for* lines 7-9, *read* 'being made conductor of the Gentlemen's concerts in 1850, and conductor of the St. Cecilia Society when it was founded in 1852;' line 44 of same column, add that he succeeded Max Bruch as conductor of the Liverpool Philharmonic Society in 1883.

HANDEL, G. F. Add that a new biography of the master by R. A. Streatfeild appeared in 1909.

HARINGTON, Henry. Line 6 from end of article, *for* 'in Bath Abbey' *read* 'at Kelston.'

HARMONIOUS BLACKSMITH. P. 301*a*, lines 1-6, correct as follows: The poem, under the title 'De Soy Mesme,' is in the *Œuvres complètes de Clément Marot, revues sur les meilleures éditions*, etc., edited by B. Saint Marc. Paris, n.d. vol. ii. p. 75. A translation also appears under Marot's name on page 406 of Oxenford and Costello's *Book of French Songs*, in Warne's Chamber Classics. (Information from Isabel Ely Lord, Librarian, Pratt Institute Free Library, Brooklyn, N.Y.)

HARPSICHORD. P. 332*a*, line 37, add that Dr. Henry Watson of Manchester possesses a Shudi harpsichord numbered 1148 and dated 1791; it has five octaves, F to *f'''*, Venetian swell and five stops.

HART, Philip. Last line, *for* 'in or about 1749' *read* 'on July 17, 1749.'

HASSE, J. A. P. 339*b*, line 26, *for* 'thirteen' *read* 'fifteen.'

HASTREITER, Hélène. Line 7, *for* 'never in England' *read* 'she sang in Mapleson's company at the Theatre Royal, Manchester, appearing as Ortrud on Oct. 20, 1886, and subsequently as Leonora in "La Favorita."'

HAUSMANN, Robert. Add that he died on Jan. 19, 1909.

HAWKINS. P. 346*a*, line 3, after second quotation in small type, add the reprint of 1875 after 'Novello, 1853.'

HAYDN. P. 357*a*, line 16, add that he lodged at 1 Bury Street, St. James's, and issued the 'canzonets' from there, so that the residence at these lodgings mentioned on p. 259*a*, line 1, was not the first (Dr. W. H. Cummings). P. 368, after list in small type add that a complete edition has now been undertaken by Messrs. Breitkopf & Härtel.

HAYM, N. F. Line 9, *for* 'April' *read* 'March.' P. 371*b*, line 23, delete 'Siroe.'

HELLER, Stephen. Line 10 from end of article, add the dates of earlier appearances in London, at a concert of the Beethoven Quartet Society, Queen Anne Street, April 17, and at Ella's Musical Union, May 3, both in 1850.

HELLMESBERGER. P. 377, line 5 from end of article, after 'Capellmeister' add 'for ballets and concerts.' Add at end that Joseph Hellmesberger, junr., died in Vienna, April 26, 1907, having been second capellmeister at the Court Opera in 1899 and first in 1900. He resigned his duties in 1903.

HERRINGHAM. For this name read 'Herringman.'

HICKFORD'S ROOM. Add that concerts were given there as early as 1697-9, and that the room, after being used for many years as club premises, was once more made available for concerts in 1908-9.

HILLEMACHER. P. 402*a*, lines 19-20, delete 'not yet performed,' as 'Circe' was given at the Opéra-Comique, April 17, 1907. Add among the compositions of the brothers, incidental music to 'Héro et Léandre,' 1893, and 'La Légende de Ste. Geneviève.' Add that Lucien Hillemacher died June 2, 1909.

HILTON, JOHN. Add that a dialogue, 'Job,' by one of the John Hiltons, was printed in the *Monatshefte* in 1897.

HIME. P. 406*a*, line 14, add that Morris Hime died in January 1828. W. H. G. F.

HINGSTON, JOHN. P. 407*a*, line 1, add that he was keeper of the organs, and a musician for the viol in the King's private music, being appointed to the latter place in 1660 in place of Alfonso Ferrabosco. Henry Purcell succeeded to his place as repairer and keeper of the organs (*The King's Musick*).

HISTORIES OF MUSIC. P. 410*a*, line 1, *for* 'School' *read* 'Period.' Line 21 from end of same column, *for* 'des' *read* 'der.' Line 18 from end of column, add *A History of Music in England*, by Ernest Walker, M.A., Mus.D., 1907, p. 412. Under Instruments of Percussion, add Raven's *Bells of England* (1906). Under Stringed Instruments, add W. H. Grattan Flood's *Story of the Harp* (1905).

HOCHSCHULE (Berlin). Add that after some delay, Hermann Kretzschmar was finally appointed director in 1909.

HOEY, JAMES. Add that in 1755 he printed the word-book of Arne's 'Eliza.' W. H. G. F.

HOLBROOKE, JOSEPH. Add that his symphony, 'Apollo and the Seaman,' suggested by a poem of Herbert Trench, was performed at the Queen's Hall, Jan. 20, 1908, when the curious experiment was tried of throwing the words of the poem on a screen as the music went on. Add that his two-act opera, 'Pierrot and Pierrette,' to words by Walter E. Grogan, was produced at the Afternoon Theatre (His Majesty's), Nov. 11, 1909.

HOLMES, HENRY. Add that he died at San Francisco, Dec. 9, 1905.

HORN, C. E. P. 433*b*, line 30, *for* 'only' *read* 'second.' Line 34, add that he composed 'Allan Water,' which was introduced into his 'Rich and Poor' in 1812. Line 36, *for* '1820' *read* '1818.' Line 38, *for* 'two' *read* 'four.' Line 11 from bottom, add that in 1827-29 he was one of the composers at Vauxhall; in 1830 he played Fenton in *The Merry Wives of Windsor* at the Theatre Royal, Dublin. P. 434*a*, line 22, *for* '1820' *read* '1818.'

HORNPIPE. P. 434*b*, line 7, add that Hugh Aston's 'Hornepype' is reprinted in 'Musica Antiqua.' Line 38, add that the book was published by H. Playford in 1705. W. H. G. F.

HOTHBY, JOHN. After the first sentence add, 'He was a graduate of Oxford and lectured there in 1435. William Worcester was his pupil there at that time, and calls him 'Friar John Hobby.' W. H. G. F.

HUBERMANN, BRONISLAW. Line 13 from end of article, *for* 'Berlin' *read* 'Vienna.'

HUMFREY, PELHAM. P. 442*a*, line 13, after 'printed' add 'on a half-sheet in 1700, and then.'

HUMMEL, J. N. Line 2, *for* '1788' *read* '1778.' Col. 2, line 16, add that he played with Cramer at the Crown and Anchor Tavern, London, in Jan. 1791.

HURLSTONE, W. Y. Add that he died May 30, 1906.

HUTCHESON, FRANCIS. Line 2, for 'Glasgow' read 'Dublin,' and add that he died in Dublin in 1780. W. H. G. F.

HYMN. P. 454*b*, line 31, *for* 'in' *read* 'about' (Coverdale's *Goostly Psalmes* was published without date). P. 455*a*, line 7 from bottom, *for* '1703' *read* '1700.'

HYMNS ANCIENT AND MODERN. P. 457*b*, the 'Historical Edition' of this work was published Dec. 1909, and is a valuable contribution to the history of hymnology and sacred music. The lengthy 'Introduction,' by the Rev. W. H. Frere, deals in a clear and full manner with the development of English church music, and the growth of the hymn in church usage. This is illustrated with many interesting facsimiles of the title-pages of rare and early editions, manuscripts, engraved portraits, etc.

Appended to each hymn is a brief notice giving its histories, as to words and tune. Full biographical and bibliographical notes, with many indices, make up this most valuable reference, or library, edition. F. K.

IMBERT. P. 460*b*, line 1, *for* 'Hughes' *read* 'Hugues.'

INCLEDON, C. B. P. 464*a*, line 35, add 'As early as 1805 he appeared in Dublin with his entertainment "The Wandering Minstrel."'

INSTRUMENTATION. P. 475*a*, line 14 from bottom, *for* 'third' *read* 'fourth.'

INTERMEZZO. P. 486*b*, line 4, omit the words 'op. 35.'

INVERTIBLE COUNTERPOINT. P. 502*a*, last example, for 'No. 3' *read* 'No. 4.'

IPPOLITOV-IVANOV. Add to list of orchestral works, two overtures, 'Spring' and 'Medea.'

IRISH MUSIC. P. 510*b*, last paragraph of bibliography, add that Neale of Dublin published the 'Beggar's Opera,' in 1728, and the second part was announced in the *Dublin Journal* in 1729. P. 511*a*, last paragraph, *for* '1807-34,' *read* '1808-34.' Line 13 from end of article, *for* 'Wood' read 'Stanford.'

ISAAC, HEINRICH. Add that the composer's origin is now generally accepted as Flemish.

IVANOFF. Add that he was born at Pultowa, and was a pupil of Mme. Fodor in Naples, where he appeared as Percy in 'Anna

Bolena' in 1832 (*Birmingham Daily Post*, March 23, 1906).

JACKSON. *For* 'Christian name unknown' *read* 'Walter,' and add that a selection of his airs was published in 1774. W. H. G. F.

JACKSON, WILLIAM (of Exeter). P. 521*a*, line 5, add that Paddon states that the service 'Jackson in F' is not by Jackson.

JACOBI, GEORGES. Add that he died in London, Sept. 13, 1906.

JAHRBÜCHER, etc. P. 525*a*, line 7, *read* 'which was published quarterly from 1885 to 1894.'

JOACHIM QUARTET. P. 536*a*, add the dates of death of Professor Hausmann, Jan. 19, 1909, and Karl Halir, Dec. 21, 1909.

JONES, EDWARD. P. 543, line 8 of article, *for* 'About' *read* 'In the spring of,' and add that in May of the same year he played at a private concert at Dr. Burney's.

JONES, RICHARD. P. 544*a*, line 5, *for* 'Clarke' *read* 'Charke,' and omit full stop after 'Christian,' making the sentence 'was in turn succeeded at that post by Richard Charke and Michael Christian Festing, who was one of his distinguished pupils. The title of one of his works runs: 'Chamber Airs for a Violin (and Through Bass) consisting Both of Double and Single stops Being a work very improving for that Instrument, Composed by Mr. Richard Jones opera (or work) the second London printed for William Smith . . .' folio. The other is: 'Six Suites of Lessons for a Violin with a Thorough Bass for the Harpsichord Composed by Mr. Rich Jones opera iii. printed for ye author and sold by John Johnson . . .' folio.

Mr. Alfred Moffat has also arranged a Sonata in D major from the aforesaid 'Chamber Airs' (Novello). The 'Lessons for the Harpsichord' mentioned in the text were probably Jones's 'opera prima.' F. K.

JONES, ROBERT. P. 544*b*, line 41, *for* 'In 1616' *read* 'On May 31, 1615' (see ROSSETER).

JOULE, B. ST. J. B. Correct place of death to Rothesay, N.B., on the authority of Dr. Henry Watson.

KEELEY, MRS. Line 9, *for* '1824' *read* 'November 1823.'

KIESEWETTER. Add at end that the letter to Pearsall is now in the British Museum.

KING, M. P. Line 9, *for* 'In 1817' *read* 'On June 1, 1816.'

KING'S BAND OF MUSIC, THE. Line 9 from end, correct date of Nicholas Staggins's appointment to 1678 (*The King's Musick*).

KIRKMAN. See SHUDI, and add that Kirkman rented a house in Great Pulteney Street East from June 1739 to the end of 1749 (the ratebook of St. James's is missing for 1750). An interesting advertisement àpropos of the date, appeared in the *Daily Gazetteer* for May 8, 1739: 'Whereas Mr. Hermann Tabel late of Swallow Street, the famous Harpsichord maker, dead, hath left several fine Harpsichords to be disposed of by Mr. Kirckman, his late Foreman; this is to acquaint the Curious, that the said Harpsichords, which are the finest he ever made, are to be seen at the said Mr. Kirckmann's the corner of Pulteney Court in Cambridge Street, over against Silver Street, near Golden Square.' (From the note-book of the late A. J. Hipkins.)

KISTLER, CYRILL. Add that he died at Kissingen, Jan. 2, 1907.

KLEEBERG. Add that Mme. Kleeberg-Samuel died at Brussels, Feb. 7, 1909.

KNEISEL. Add that he visited England in 1904, playing at two of the Broadwood Concerts in March with his quartet.

KONTSKI. Line 4 from end of article, delete the words 'on his way back from England,' as Paganini did not visit England after 1834.

KRAUSS, GABRIELLE. P. 598*b*, line 2, *for* 'Oct. 1903,' *read* 'in the night of Jan. 5-6, 1906.' (The false date was given in the *Allgem. Mus. Zeitung*.)

KREHBIEL, H. E. Add to list of books, *Chapters of Opera*, a valuable history of opera in New York, published 1908, 2nd edition 1909.

KREISLER. Line 11, *for* 'Auber' *read* 'Auer.' Line 11 from end of article, add that he added accompaniments for strings and organ to Tartini's 'Trillo del Diavolo.'

KREISSLE VON HELLBORN. Line 4 from end, *for* 'sixty-six' *read* 'fifty-seven.'

KRETZSCHMAR, A. F. H. Add that he succeeded to the place of director of the Berlin Hochschule in 1909.

KUPSCH, K. G. Add that he was born at Berlin, Feb. 24, 1807.

LABLACHE. P. 617, line 24 from end of first column, *for* 'the funeral of Haydn' *read* 'a memorial service for Haydn.'

LAGUERRE. P. 621, line 8 from end of first column, add that he sang at concerts in 1723-25.

LAIDLAW, ROBENA ANNA. Line 2 from end of article, *for* '1852' *read* '1855.'

LALLA ROOKH. No. 3 should be dated 'June 10, 1818,' and the work should stand as No. 1, as the earliest setting.

LAMPE, J. F. Line 22 of article, *for* 'Saxony' *read* 'Savoy.'

LASSALLE. Add that he died Sept. 7, 1909.

LASSERRE, JULES. Add that he died at Tarbes, Feb. 19, 1906.

LASSUS. P. 647*b*, line 11 from end, *for* 'pupil of their countryman Goudimel' *read* 'Palestrina.'

LAST ROSE OF SUMMER. P. 649*a*, note 1. For first sentence *read* 'As it was reviewed in the *Harmonicon* in April 1831, and the *Spectator* of Jan. 15, 1831, it was

probably published at the end of 1830. The publisher was Cramer.' Col. 2, line 4 after first musical example, *for* '*circa* 1816' *read* 'in 1814.' W. H. G. F.

LECLAIR, J. M. Line 4 of article, *for* 'Paris' *read* 'Lyons.' P. 661, last line of article, for '*Sammlungen*' read '*Sammelbände.*'

LEE, GEORGE ALEXANDER. Line 12 of article, *for* 'for a year' *read* 'from 1823 to 1826.'

LEE, SAMUEL. Line 7 from end, *for* '1761' *read* '1768.' Line 5 from end, *for* 'Ten' *read* 'Three.'

LEIGHTON, SIR WILLIAM. Add that he was evidently dead in 1617, as his name does not occur in the list of wages due to the Gentlemen Pensioners at the beginning of that year (Add. MS. 34,122 B). A. H-H.

LE JEUNE. P. 672*b*, second paragraph, the setting of Marot and Beza's psalms *a* 4 and 5, was printed, according to Douen, not at La Rochelle, but in Paris. (See *Musical Times*, 1907, p. 457.)

LEMMENS. Add that Mme. Lemmens Sherrington died at Brussels, May 9, 1906.

LEONCAVALLO. Add that two new operas by him were produced in Rome within four days of each other, 'Maia' in 3 acts, libretto by Paul de Choudens, at the Costanzi Theatre, Jan. 15, 1910; and 'Malbruk,' a comic opera in 3 acts, libretto by Signor Nessi, at the Teatro Nazionale, on Jan. 19.

LESLIE, HENRY. Line 16 from end of article, *for* '1864' *read* 'Nov. 15, 1865'; and add among compositions, 'The First Christmas Morn,' Brighton, 1880.

LEVERIDGE, RICHARD. Line 9, add that his music to 'Macbeth' is in the Fitzwilliam Museum at Cambridge.

LIBRARIES, MUSICAL. P. 704, add under LEEDS.—Mr. Frank Kidson possesses a fairly large library formed to show the development of British vocal and dance music. Besides a mass of 17th- and 18th-century English publications, it is especially representative in Scottish, Welsh, and Irish early collections; also in country-dance books and ballad operas. There is also a considerable number of song-books (words only) and of 18th-century tune-books of sacred music.

LIED OHNE WORTE. P. 728*a*, line 14, *for* 'Lavenu' *read* 'Mori and Lavenu.' Line 6 from end of article, *for* 'op. 19, No. 2,' *read* 'op. 19, No. 3.'

LILLIBURLERO. P. 731, delete footnote in brackets to the first column, as there is no music in the *Antidote against Melancholy*, 1661, and in the book with the same title, published in 1749, the tune of 'Lilliburlero' does not occur. Line 11 from end of article, reference to JOAN'S PLACKET IS TORN in Appendix (vol. v. p. 647) will show that that tune is not a variant of 'Lilliburlero.' Lines 3-4 from end, delete the words 'The tune was printed for the first time in 1685, in "180 Loyal Songs,"' as there is no tune like 'Lilliburlero' in that collection.

LISZT. Line 12 of article, *for* 'Jan. 1, 1823,' *read* 'Dec. 1, 1822.' P. 746*a*, add that an exhaustive biography by Julius Kapp appeared in 1909.

LIVERPOOL MUSICAL FESTIVALS. Line 4, etc., add that festivals were held in 1794, 1827, and 1833. Line 9, the sacred concerts were given in churches, but the miscellaneous secular concerts in the Music Hall and the Amphitheatre. Line 18, the first of the subscription concerts was given Dec. 30, 1839, with James Z. Herrmann as conductor; he died in 1865, and was succeeded by Alfred Mellon. Line 6 from end of column, *for* '1882' *read* '1883.'

LOGIER. Line 2, *for* '1780' *read* 'Feb. 9, 1777.' Line 10 from end of first column, add that he gave his first musical lecture on Nov. 23, 1814.

LORELEY. Add the following settings: 3. Opera in three acts, libretto by Carlo d'Ormeville and A. Zanardini, music by Alfredo Catalani; produced in 1880 at Turin under another title, revised and produced there, Feb. 16, 1890, and given at Covent Garden, July 12, 1907. 4. Opera in three acts, libretto by Gustav Gurski, music by Hans Sommer. Produced in 1891 at the Hoftheater, Brunswick.

LOUISE. Add that the work was performed at Covent Garden, June 18, 1909.

LOVER, SAMUEL. P. 775*a*, line 2, *for* 'In that year' *read* 'On Feb. 9, 1832.' Line 12, *for* '1837' *read* '1836.' Line 17, *for* 'Premier' *read* 'Picnic.' W. H. G. F.

LUCCA, PAULINE. Add that she died in Vienna, Feb. 28, 1908.

LUIGINI. Add that he died in Paris, July 29, 1906.

LUISA MILLER. Line 3, *for* 'Camarrano' *read* 'Cammarano.'

LULLY, J. B. Lines 12-14, correct the date of birth to 1639, as he was baptized on Nov. 29 of that year. The certificate of baptism was printed in the *Ménestrel* for March 13, 1909.

LUSINGANDO. Line 6 from end, *for* 'op. 4' *read* 'No. 4.'

LUTE. P. 787*a*, line 13, *for* '1868' *read* '1568.'

END OF VOL. II

Printed in the United States of America.

BRIGHAM YOUNG UNIVERSITY
3 1197 01135 9780

Date Due

All library items are subject to recall 3 weeks from the original date stamped.

APR 18 2003		
APR 01 2003		
DEC 17 2005		
JAN 12 2006		

Brigham Young University